USC THORNTON ORIANA WOMEN’S CHOIR AND APOLLO MEN’S CHORUS

Sunday | APRIL 24, 2016 | 7:30 PM
ALFRED NEWMAN RECITAL HALL
UNIVERSITY OF SOUTHERN CALIFORNIA

ORIANA WOMEN’S CHOIR
IRENE APANOVITCH conductor
AMBER KIM co-conductor
LINDSAY ALDANA accompanist

APOLLO MEN’S CHORUS
KAREN MISCELL conductor
ALEXANDER LLOYD BLAKE co-conductor
LUIS REYES DUARTE accompanist
ORIANA WOMEN’S CHOIR

ARR. CLIFTON J. NOBLE JR.  
This Little Light of Mine  
Irene Apanovitch, conductor  
Jeremy Bakken, bass guitarist  
Lorry Black, percussionist

GABRIEL FAURÉ  
Maria, Mater Gratiae, Op. 42, No. 2  
Irene Apanovitch, conductor

ELEANOR DALEY  
Selections from Three Poems from the Parlour  
I. Miss Jane Austen  
III. Mrs. Austen  
Irene Apanovitch, conductor

MORTEN LAURIDSEN  
Sure on this Shining Night  
Amber Kim, conductor  
Dr. Morten Lauridsen, guest pianist

SALAMONE ROSSI  
Scherzan Intorno i Pargoletti Amori  
Irene Apanovitch, conductor  
Michelle East, soprano  
Clair Ryu, soprano  
Carly Sabicer, soprano  
Hope Thompson, soprano  
Isabella Custino, alto  
Claire Wallmark, alto

JULIAN GOMEZ-GIRALDO  
Maquerule  
Amber Kim, conductor  
Amanda Anderson, soprano  
Lorry Black, percussionist  
Sabrina Sonner, choreographer

ARR. BOB CHILCOTT  
Irish Blessing  
Amber Kim, conductor  
Hope Thompson, soprano
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.

**APOLLO MEN’S CHORUS**

**AARON COPLAND**

*Zion’s Walls*
Alexander Lloyd Blake, conductor

**RALPH VAUGHAN WILLIAMS**

*Let Beauty Awake*
Karen Miskell, conductor

**ARR. JONATHAN QUICK**

*Loch Lomond*
Ivan Tsang and Stephan Pellissier, soloists
Karen Miskell, conductor

**TAKEHIKO TADA**

*Yoru Furu Yuki*
Alexander Lloyd Blake, conductor

**HEINRICH SCHÜTZ**

*O Quam Tu Pulchra Es from Sinfonia Sacre I*
Karen Miskell, conductor
Mann-Wen Lo, Violin
YuEun Kim, Violin

**GEORGE FRIDERIC HANDEL**

*“Ombra Mai Fu” from Serse*
Alexander Lloyd Blake, conductor
Mann-Wen Lo, Violin
YuEun Kim, Violin
Ben Chilton, Viola
Hope Thompson, Cello

**DAVID ASHER BROWN**

*To the Moonbeam*
Alexander Lloyd Blake, conductor

**JOSEPH MARTIN**

*The Awakening*
Karen Miskell, conductor

**COMBINED CHOIRS**

**ARR. ROLLO DILWORTH**

*Shine on Me!*
Karen Miskell, conductor
ARR. CLIFTON J. NOBLE JR. (b. 1961)
This Little Light of Mine

Clifton J. Noble Jr. (b. 1961) is a composer and pianist that currently serves on the faculty of Smith College (a women’s liberal arts college in Northampton, MA) as staff accompanist for the college’s choral ensembles. To date, he has published ten works for women’s voices, including This Little Light of Mine.

A well-known African-American Spiritual, This Little Light of Mine was first composed as a children’s song by Baptist music minister, Harry Dixon Loes (1895-1965). The text was inspired by the biblical verse from Matthew 5:16 - “Let your light so shine before men, that they may see your good words, and glorify your Father that is in heaven.”

The strong message of hope and perseverance portrayed in Matthew 5:16 was especially relevant during the Civil Rights movement in America. One politician and activist in particular, Fannie Lou Hammer (1917-1977), revived interest in This Little Light of Mine by performing the song at meetings and rallies. A search for her name on the music streaming service Spotify will yield a live recording of Hammer singing the song during the Civil Rights movement.

Clifton J. Noble Jr.’s arrangement of This Little Light of Mine features an expert piano accompaniment that would have been undoubtedly played by the composer himself. We have added a bass guitar to the performance to imitate the instrumentation that would have been appropriate in a Baptist worship setting, where the spiritual was originally performed.

Gabriel Fauré (1845-1924)
Maria, Mater Gratiae, Op. 47, No. 2

French composer, Gabriel Fauré (1845-1924), is regarded as one of the greatest masters of art song. His contribution to the genre has impacted countless other artists in the twentieth century. As a composer of sacred music, Fauré’s output is significantly smaller, totaling only eight opuses, among them the popular Requiem, Op. 48.

Some of Fauré’s shorter sacred compositions abide by the same musical principles as his art songs: ABA form, lean vocal lines, engaging keyboard accompaniment and evocative but simple melodies. Among such works is Maria, Mater gratiae, Op. 47, No. 2. Originally composed for tenor and baritone voices with organ, the composition has recently been adapted for two-part treble voices and piano.

Fauré wrote Op. 47 in close proximity to the aforementioned Op. 48 – during a somewhat turbulent time in his life. Between the ages and thirty-five and forty-five, Fauré struggled with depression. Although he enjoyed a rather successful career, a broken engagement caused his personal life to become unstable, ultimately impacting his output as a composer. In this sense, Maria, Mater gratiae belongs to the late part of Fauré’s ‘melancholy’ decade – a time during which the composer was coming out of the dark period in his life.

In the text of Maria, Mater gratiae, Fauré uses short ascending melodies in the vocal lines to paint the ‘flight’ taken by the Blessed Virgin’s followers as they seek comfort in their
protector’s ‘sweet bosom.’ As the main musical idea comes back for a second time, Fauré turns his attention from the Virgin Mary to celebrating the glory of her son, Jesus. The jubilant reprise of the ‘A’ section leads to a firm and conclusive unison ‘amen’ to end the work.

**ELEANOR DALEY (b. 1955)**  
*Three Poems from the Parlour*

Eleanor Daley (b. 1955) is considered one of Canada’s most important living composers of choral music. She has written award-winning works for women’s choir and is frequently commissioned by ensembles across Canada and the United States. *Three Poems from the Parlour* was commissioned by Vassar College for the Jane Austen Society of North America. The work features three poems by Jane Austen (1775-1817), her sister Cassandra Austen and their mother Mrs. George Austen. These poems were discovered as inserts in a letter sent by Jane Austen in 1807. Known as *Verses to rhyme with ‘Rose,*’ the poems were written as part of a parlour game in which the Austen ladies decided to challenge one another to write poems where every line ended in a rhyme with “rose”.

Today’s performance features two of those poems: the first by Jane Austen and the second by Mrs. George Austen. Daley titled her compositions not by the name of the poem but by the name of the poet. *Miss Jane Austen* depicts the equivalent of an eighteenth century ‘hipster’ on his way to church. Dressed in only the most fashionable garments, he arrives only to nap in the pews. Eleanor Daley uses laid-back, ‘swung’ jazz rhythms to enhance the storytelling of the trendy young man. She creates momentum in the young man’s journey by modulating up by half steps in each line of text. When the young man arrives and begins to doze off, Daley paints his slumber with dense cluster chords, creating a hazy halo to imitate his dream-like state. A rousing change in tempo and dynamic wakes the young man just as the sermon closes.

In *Mrs. Austen*, written by Mrs. George Austen, Daley uses elements of vocal jazz to imitate a simple triadic piano accompaniment in the bottom three voices. The resulting accompanying figure of “fa-la-las” sets up the jolly and carefree mood of Mrs. Austen’s poem, in which the poetess realizes that she prefers simple daily chores to writing poetry. Daley colors Mrs. Austen’s realization with a sharp shift from major to minor tonality and a new, slower, more contemplative tempo. Ultimately, Mrs. Austen is not upset at not being the best at the game and Eleanor Daley captures her sentiment with a lighthearted, upbeat finale.

**MORTEN LAURIDSEN (b. 1943)**  
*Sure on this Shining Night*

Morten Lauridsen (b. 1943) is a celebrated American composer whose music is frequently performed and recorded by various groups and performers throughout the world. He was a recipient of the National Medal of Arts in 2007 and was composer-in-residence for the Los Angeles Master Chorale for six years. He studied composition at the University of Southern California with Halsey Stevens, Ingolf Dahl, Harold Owen, and Robert Linn. His teaching career began in 1967 at USC. From 1990-2002, Dr. Lauridsen chaired the Composition Department at the USC Thornton School of Music and founded the School’s Advanced Studies Program.
in Film Scoring. His wide compositional spectrum includes direct, accessible works that are highly chromatic and abstract. He has received honorary doctorates from Westminster Choir College, King’s College, University of Aberdeen, Scotland, Whitman College, and Oklahoma State University. A recent documentary film *Shining Night: A Portrait of Composer Morten Lauridsen* by Michael Stillwater in 2012 was a winner for Best Documentary.

*Sure On This Shining Night*, with text by poet James Agee (1909-1955), is from the choral cycle *Nocturnes* originally written for mixed choir and piano and commissioned by the American Choral Directors Association for its 2005 national convention. The cycle includes four songs on different poems that share the same subject - ‘night’: *Sa nuit d’été, Soneto del la Noche, Sure on this Shining Night, Voici le soir*. Lauridsen incorporates and connects each song with its language and nationality. The composer, in the spirit of the American musical theatre, rekindles *Sure on this Shining Night* and tonight, USC Oriana Women’s Choir is premiering Lauridsen’s new arrangement for SSAA/treble voices.

**SALAMONE ROSSI (1570-c. 1630)**

*Scherzan Intorno i Pargoletti Amori*

Salamone Rossi (1570-1630) was a prolific composers during the early Baroque period in Italy. Not only did he hold a prominent position with the Duke of Mantua in Lombardy, he also had many students, among them the eminent Claudio Monteverdi (1567-1643). Today, he is considered the best Jewish composers of the period. In fact, his legacy lives on as virtually the only Jewish composer of choral music until the nineteenth century. Rossi’s contribution to choral music yielded many *balettas* – the predecessor to the Italian madrigal of which *Scherzan intorno i pargoletti amori* is an example. Key features of the *balettas* include repeated sections, melody in the top voice, and texts on secular subjects often of playful nature.

In *Scherzan intorno i pargoletti amori* Rossi sets four verses of text to the same musical material. This type of strophic setting of the text is another feature of the *baletta*. The main melody can be found in the middle voice and not the top voice, as was customary in the genre. As the work belongs to the early Baroque, it is likely that it would have been performed with a small group of instruments doubling the voice parts – a technique which is known as *colla parte*. For the purpose of today’s performance, *Scherzan intorno i pargoletti amori* will be performed a cappella, with chorus singing verses one and four, and soloists performing verses two and three.

**JULIAN GOMEZ-GIRALDO (b. 1975)**

*Maquerule*

Julian Gomez Giraldo (b. 1975) is a well-known Colombian composer and conductor. He studied music at the National Conservatory and Superior School of Music in Colombia, National Academy of Gregorian Chant in Venezuela, and received a bachelor’s degree in music education and conducting from the National Pedagogic University. He also received master’s degrees in conducting, theory and composition from Texas Christian University and a doctorate in orchestral conducting from the University of Northern Colorado. He has
Maquerule is a traditional Colombian folksong arranged by Giraldo. The song is written in verse-chorus form with an introduction sung by a soloist and a middle section that has an improvisatory feel. The composer delivers the rhythmic energy and the vitality of the Colombian folksong throughout the work. A solo voice introduces the main theme and announces the story line in a slow tempo then the choir repeats the first verse and the chorus. After singing three verses, the voices begin mimicking a plucked string bass, piano and trumpet.

ARR. BOB CHILCOTT (b. 1955)
Irish Blessing

Bob Chilcott (b. 1955) is a British choral composer, conductor and singer. He sang in the Choir of King’s College, Cambridge as a boy and later as a university student. Chilcott has conducted many choirs including the World Youth Choir, Jauna Musika from Lithuania, a Youth Choir in New Zealand, and he spent seven years as conductor of the chorus of the Royal College of Music in London. He has been the Principal Guest Conductor of the BBC Singers since 2002. Chilcott is a prolific composer in many genres and his choral compositions are performed by choirs around the world. In 2004, his Can You Hear Me? for children’s choir was performed at the Song Festival in Estonia bringing him international acclaim.

The traditional text Irish Blessing has been resonating with many people. Chilcott set this text to music with gentle melodic lines and consonant harmonies. Its simplicity and directness speaks to the singers and listeners alike. Irish Blessing was written in 1997 for SATB and arranged for SSA in 2000 by the composer.

AARON COPLAND (1900-1990)
Zion’s Walls

Aaron Copland (1900-1990) was born in Brooklyn, New York and began playing piano at the age of seven. By the time he was twenty, he had studied piano, theory and composition and in 1921 he traveled to France to study with famed composition teacher Nadia Boulanger (1887-1979). Copland taught composition at the Berkshire Music Center at Tanglewood, teaching composers such as William Schuman (1910-1992), Elliot Carter (1908-2012), and Leonard Bernstein (1918-1990) and was hailed as one of the greatest composers and lecturers in the United States. During his lifetime, he won numerous awards, including a Presidential Medal of Freedom, Kennedy Center Honors Award, and a Congressional Gold Medal.

Copland adapted the melody for Zion’s Walls from John G. McCurry (1821-1886), the compiler of the collection of shape-note songs called the Social Harp (1855). Zion Walls is one of ten songs that were compiled by Copland in two collections called Old American Songs.
Following in the footsteps of Ives, Copland sought out old folk songs and spirituals to set to piano and later orchestrate. *Zion’s Walls* is a revivalist song, created as a tool in a movement to help renew a spiritual emphasis within a community (not to be confused with the evangelist event also known as a revival.) The pentatonic scale of the first two sections gives the melody the folk like quality one would expect in tunes from 19th-century America. The notes used for the melody are expanded in the second section where Copland quotes his own “The Promise of Living” melody from his opera *The Promise of Living*. The revivalist intent is heard in the upbeat swinging tempo and major harmony. In the style of the original melody, the sound is not as refined as in other works; instead the emphasis is on the exciting spirit and the text that draws others the “join in the singing.”

RALPH VAUGHAN WILLIAMS (1872-1958)

*Let Beauty Awake*

Ralph Vaughan Williams (1872-1958) was critical to the revival of English music in the 20th century. He earned degrees from Trinity College in Cambridge as well as an honorary doctorate from Oxford. Vaughan Williams studied composition with Charles Stanford (1852-1924), and worked with Max Bruch (1838-1920) and Maurice Ravel (1875-1937) while traveling in Europe. He was the conductor of the London Bach Choir for eight years and received many honors throughout his lifetime. Upon his death in 1958, Vaughan Williams was buried in Westminster Abbey.

“Let Beauty Awake” comes from Vaughan Williams’ song cycle *Songs of Travel* (1901-1904). With text taken from poet Robert Louis Stevenson’s (1850-1894) collection of the same title, the cycle consists of nine songs that were originally scored for baritone and piano. “Let Beauty Awake” is the second in the set of wayfarer travel songs, calling on the listener to recognize the beauty of each day. Strophic and in two verses, the text first boldly calls alive the beauty of the morning, awakening from evening rest overttop a fervor of fast moving arpeggios in the accompaniment. The second verse calls to awaken the beauty that is hushed in night’s darkness, continuing the same intensity of the accompaniment yet building quiet excitement about the intimacy of evening.

ARR. JONATHAN QUICK (b. 1970)

*Loch Lomond*

Jonathan Quick (b. 1970) is a composer, conductor, singer, and award-winning sound engineer from Vancouver. He received Bachelor of Music and Bachelor of Education degrees from the University of British Columbia, and has become a respected well-rounded musician. He is currently the artistic director for the Gallery Singers and the Vancouver Welsh Men’s Choir, and continues to perform with a wide array of other Vancouver-based ensembles. *Loch Lomond* is a traditional Scottish folksong that was first published in 1841. The basis for the song is the old Scottish belief that souls return to Scotland upon their death. Though the original composer is unknown, the song has been recorded and performed by numerous international artists.

In his arrangement for men’s chorus, Quick presents the tune in a variety of ways in two
distinct halves. Part one develops the melody five times, exploring the melancholy nature of the deceased’s trek on the “low road” to Scotland and the inspiring moments of reflection on the love that is lost. Part two develops into a rousing rhythmic chorus, layering voices and dynamics for an uplifting march, yet the arrangement ultimately returns to the somber realization that the lover is forever gone. This well-crafted work examines both the joy of remembering love and the sorrow in mourning death.

**TAKEHIKO TADA (b. 1930)**

*Yoru Furu Yuki*

Takehiko Tada (b.1930) is a Japanese composer who specializes in composing choral works for male chorus. Regarded as one of Japan’s most influential poets, Hakusu Kitahara’s (1885-1942) text for *Yoru Furu Yuki* (Evening Snowfall) is one of a sequence of poems called *Yuki To Hanabi* (Snow and Fireworks). Kitahara was born in Yanagawa to a family that brewed sake. He began studying English at Yaseda in Tokyo, but dropped out soon after enrolling in order to write full time. Kitahara’s reputation grew after he wrote his first book of poetry, *The Heretics*. *Yoru Furu Yuki*, written in 1912, was published in *Scenes of Tokyo and other poems* in 1913 and is a *tanka*, a poem that uses alternating five and seven syllable phrases.

The music of Takehiko Tada sensitively sets Kitahara’s text. During the verses, one can hear the chromatic descent in the tenor and bass lines, symbolizing the slow and incessant falling of the snow. The music is primarily homophonic giving a sense of time passing slowly as the main character grieves while he walks drunkenly through the snow.

**HEINRICH SCHÜTZ (1585-1672)**

*O Quam Tu Pulcra Es*

Heinrich Schütz bridged the gap between the Venetian School of the Italian Renaissance and the German Baroque made famous by Johann Sebastian Bach (1685-1750). Born in Dresden, Schütz grew up as a choirboy in the court chapel of Landgrave Moritz in Kassel. From 1609-1612, he studied organ and theory in Venice with Renaissance composer Giovanni Gabrieli (c. 1554-1612), and worked the remainder of his life primarily in Dresden. He was a master composer of the contrapuntal and poly-choral style cultivated by the Venetians, and also experimented with simpler four-part harmonic settings of German translated Psalter. He wrote mostly sacred vocal works, contained in many collections for a variety of voices, both accompanied and a cappella.

In 1628, Schütz was granted leave from the Court Chapel in Dresden to study what was considered a new operatic style with Italian composer Claudio Monteverdi (1567-1643). Schütz incorporated this new style into his first volume of *Sinfonia Sacre* (1629), a collection of twenty Latin settings for 1-3 voices, instruments, and continuo. Within this collection is a duet for tenor and baritone, “O Quam Tu Pulchra Es.” This composition, an exquisite combination of contrapuntal and pseudo-recitative styles, playfully moves between major and minor modes throughout. The ritornello-like passage in triple meter is established at the opening of the work. Each subsequent descriptive phrase of the beloved is set in duple meter and is followed with a reprise of “O quam tu pulchra es” (“Oh how beautiful you are”) in the familiarized triple
meter. The work concludes with the ritornello theme, ascending in canonic arpeggios as a final exclamation of adoration.

**GEORGE FRIDERIC HANDEL (1685-1759)**

“Ombra Mai Fu” from *Serse*

Although George Frederic Handel (1685-1759) was born in Halle, Germany, he would eventually become an English citizen and live there for most of his life. During his childhood, Handel studied music theory and several instruments before being appointed organist at the local Calvinist cathedral. At age 18, he moved to Hamburg and served as violinist and harpsichordist in the opera orchestra. Three years later, he travelled to Italy where he began composing operas, cantatas, and motets. The success of those compositions culminated in his appointment as Kapellmeister in Hanover, and his first trip to London. The last position he held was as composer at the Chapel Royal in London from 1732 until his death in 1759.

In 1684, Handel began writing the Italian opera *Serse* (or *Xerxes*), an opera seria adapted from text of an earlier opera written by librettist and composer Giovanni Bononcini (1670-1747). The plot begins as King Xerxes sits under a beloved tree and sings the aria *Ombra Mai Fu*. While *Serse* was considered a failure, after the opera’s revival 200 years later, *Ombra Mai Fu* became one of Handel’s most beloved melodies. The simple lines and harmonies within the aria speak to the innocent love that King Xerxes has for a tree and the shade that it provides.

**DAVID ASHER BROWN (b. 1985)**

*To the Moonbeam*

David Asher Brown (b. 1985) earned his doctorate in composition from the University of Southern California. In addition to having conducted and coached numerous opera and musical theater productions in the United States and abroad, he regularly conducts several children’s orchestras and guest conducts various college and professional orchestras. He is currently working to revive 48 recently discovered full orchestrations of Yiddish operas from the late 19th and early 20th centuries. His musical activities have taken him around the world, including conducting engagements in France and Austria and a composition grant in the Czech Republic. Among his principal instructors are Morten Lauridsen, Donald Crockett, Frank Ticheli, Erica Muhl, Dan Welcher, Don Grantham, Ladislav Kubik and Stella Sung. (biography extracted from davidasherbrown.com).

The text of *To the Moonbeam* comes from 19th century poet Percy Bysshe Shelley (1792-1822) and Brown’s setting of Shelley’s poem shows a duality in tone, similar to the text. In the literal sense, the speaker talks to the moon and asks about its appearance. The poem also alludes to sickness and death, especially when mentioning the paleness of the moon and the speaker’s “burning brow.” The music also plays on these themes, with a beautiful melody within the voices paired with some unconventional harmonies and chord progressions. Brown only sets the first stanza of the poem, but the next two speak of darker subjects and are a little more direct in their meaning, personifying Death and Despair.
JOSEPH MARTIN (b. 1959)
The Awakening

Joseph Martin (b. 1959) is a pianist and composer, currently serving as Artist in Residence at Concordia University in Austin, Texas. A native of North Carolina, Martin earned piano performance degrees from Furman University (B.M.) and the University of Texas, Austin (M.M.). He is an active solo performer, pedagogue, and composer of all genres, both sacred and secular, and co-founded a travel company that has built relationships with musicians worldwide.

Martin composed *The Awakening* for the 20th anniversary of the Texas American Choral Directors Association, in honor of his first music teacher and mentor, Doris Clark, who was tragically murdered in the choir room of the Junior High school where she inspired hundreds of young musicians. The work is in three parts: a dream sequence of silence and despair, the coming of the dawn with a rhythmic ostinato, and a proclamation of life where music is alive in us all. “The Awakening’ is my journey back to joy... it is my testament to the power of music to heal and the determination that we all discovered while trying to honor the life-song of our beloved teacher.” –Joseph Martin

ARR. ROLLO A. DILWORTH (b. 1970)
Shine on Me!

Rollo A. Dilworth (b. 1970) is the Professor of Music and Director of Choral Activities and Music Education at North Park University School of Music in Chicago, Illinois. He holds a Bachelor of Science degree in Music Education from Case Western Reserve University, a Master of Education Degree in Secondary Education from the University of Missouri-St. Louis, and a Doctor of Music degree in conducting performance from Northwestern University. Dilworth is a well-known arranger and composer of African-American Spirituals and Gospel songs, and takes particular interest in music education and curriculum for young students. He is an active clinician, composer, and presenter in many national organizations.

The text of *Shine on Me!* metaphorically refers to the need for guidance and direction on both spiritual and physical levels. Dilworth arranges this lilting melody, based on a pentatonic scale, in an upbeat and hopeful setting. The tune is paired throughout with counter melodies and harmonies to create a style typical of the African-American spiritual. This inspiring arrangement represents Apollo and Oriana chorus’s desire to Sing on! Fight on! and Shine on! across USC’s campus and the world at large.
GABRIEL FAURÉ
*Maria, Mater Gratiae, Op. 42, No. 2*

Maria, mater gratiae
Dulcis parens clementiae
Tu nos ab hoste protege,
Et mortis hora,
Suscie Jesu Jesu tibi sit gloria
Qui natus es de Virgine
Cum patre et almo Spiritu
in sempiternam saecula
Amen.

SALAMONE ROSSI
*Scherzan Intorno i Pargoletti Amori*

Loving children are dancing around you,
My shining star,
Because you are the most beautiful of all.

They hold a contest to see
Who can make a thin weave out of violets and roses
For you, who is the most beautiful of all.

The heavens gave you so much beauty
Because you are so fair and graceful,
Especially to the one who loves you more than

Any other beautiful woman.
Ah, cruel one! Ah, beautiful one!
I wander to and fro, rejected by you,
Who is heartless and yet so beautiful.

– Unknown

JULIAN GOMEZ GIRALDO
*Maquerule*

Maquerule was a baker fellow from Andagoya,
they called him “good old Maquerule,”
going broke selling on credit.
Knead the bread, Maquerule, work it out,
Work the bread with your hands, sweat it out.
Pim, pam, pum, Maquerule,
Pim, pam, pum, sweat it out.
Maquerule isn’t here, Maquerule is in Condoto,
When he comes back,
he’ll find his wife’s gone off with another.
Maquerule kneads the bread, but now he sells cash only.
Maquerule doesn’t want to sell his bread on credit.
TAKEHIKO TADA
Yoru Furu Yuki

Snow is falling onto the patterned umbrella
Incessantly falling through light violet air
Look up at the sky through the lace of pine needles
Snow incessantly falling on the spiked fence-posts
The drunken man waking with faltering footsteps
Snow incessantly falling in the pale moonlight
Feathery curtain beating time like castanets
Snow incessantly falling in the distant heart
Indifferent to him in his imaginations
As you who watch him, snow incessantly falling
Snow is falling at water’s edge in dead of night
Incessantly falling onto the umbrella
Falling on the surface, on shadows reflected
Incessantly falling through light violet air
The drunken man waking with faltering footsteps
Snow incessantly falling with his feeble tears
His voice full of sorrow disturbs the gloomy night
Snow incessantly falling on the passers-by
Indifferent to him in his imaginations
Incessantly falling into his depression
Snow is falling onto the patterned umbrella
Incessantly falling through light violet air

— David H. Connell

HEINRICH SCHÜTZ
O Quam Tu Pulchra

Oh, how beautiful you are, my love, my dove,
My beautiful one, my perfect one.
Your eyes are the eyes of doves.
Your hair is like a flock of goats.
Your teeth are like a flock of ewes.
Your lips are like a scarlet ribbon.
Your neck is like the tower of David.
Your breasts are like two fawns.
Oh, how beautiful you are.

GEORGE FRIDERIC HANDEL
Ombra Mai Fu

Never was a shade
of any plant
dearer and more lovely
or more sweet.
ORIANA WOMEN’S CHOIR

SOPRANO
Colette Adatto, Junior, Theatrical Design, Highland Park, IL
Katie Amrine, Senior, Architecture, Parker, CO
Amanda Anderson, Sophomore, Vocal Arts, Fountain Valley, CA
Michelle East, Senior, Architecture, Gig Harbor, WA
Maria Ines Echeverria, Freshman, Vocal Arts, Ventura, CA
Claire Ficca, Sophomore, Occupational Therapy, Renton, WA
Sarah Fuhrmeister, USC Staff, Communications, Los Angeles, CA
Anika Gutierrez, Sophomore, Music Industry, Alhambra, CA
Cindy Ho, Junior, Sociology, El Monte, CA
Fan Huang, 1st Year Masters, Chemical Engineering, Guiyang Guizhou, CHINA
Yu-Hsuan (Katie) Hung, Sophomore, Business Administration, Taichung City, TAIWAN
Cassandra Kessler, Sophomore, Narrative Studies and Vocal Performance, New York City, NY
Anne Ranzani, Freshman, Bassoon Performance, Temecula, CA
Clair Ryu, Senior, Architecture, Danville, CA
Alanna Samarin, Freshman, Vocal Arts, Murrieta, CA
Hope Thompson, Junior, Choral Music, Lakewood, CA
Zexi Wang, 1st Year Masters, Public Health, Xinjiang, CHINA
Caleigh Wells, Sophomore, Broadcast Journalism and Musical Theatre, Newport Beach, CA
Jennica Wragg, Senior, Critical Studies & Communication, Vancouver, CANADA
Zikun Yang, Freshman, Undecided, Taiyuan, Shanxi, CHINA

ALTO
Rebecca Abma, Junior, Russian, San Bernardino, CA
Cynthia Blondeel-Timmerman, Junior, Public Relations, Palmdale, CA
Isabella Custino, Freshman, Choral Music, Hillsborough, CA
Kristen East, Junior, History, Gig Harbor, WA
Arianna McMechan, Sophomore, Psychology, Dubai, UAE
Sara Pelster, Freshman, Business Administration, Lakewood, WA
Carly Sabicer, Freshman, Music Industry, Avalon, CA
Sabrina Sonner, Freshman, Theatre, Palo Alto, CA
Keira Stearns, PhD, Political science, Denver, CO
Kathy Tu, Sophomore, Business, Temple City, CA
Sarah Twilley, Senior, Choral Music, Lakewood, CA
Mahima Verma, Sophomore, History, Print and Digital Journalism, Irvine, CA
Clare Wallmark, Sophomore, Undecided, Pasadena, CA
Meiling (Amy) Wang, 1st Year Masters, Economics, Shanghai, CHINA
Xian (Lilian) Zhang, 1st Year Masters, Industrial and System Engineering, Chongqing, CHINA
Hao Zheng, Senior, Biology, Nanjing, CHINA
Yishan (Susan) Zheng, Sophomore, Business Administration, Shenzhen, CHINA
APOLLO MEN’S CHORUS

TENOR
Henry Cui, Graduate, Electrical Engineering, Haerbin, Heilongjiang, CHINA
Pan Dai, Graduate, Computer Science, Nanjing, Jiangsu, CHINA
Adan Fernandez, 1st Year DMA, Sacred Music, Covina, CA
Curtis Green, Freshman, Music Composition, New York, NY
Kevin Jin, Sophomore, Political Science/Business Administration, Yorba Linda, CA
Vasilije Katanic, Freshman, Composition, San Marcos, CA
Seungjae Kwon, Senior, Human Biology, Seoul, SOUTH KOREA
Zhiqin Liao, 1st year Masters, Computer Science, Jiujiang, Jiangxi, CHINA
Benjamin Noble, Sophomore, Theatre, Lake Bluff, IL
Jayson Sia, 1st Year PhD, Electrical Engineering, Manila, PHILIPPINES
Yidu Sun, Sophomore, Psychology and Economics, Toronto, ON, CANADA
Johannes Töger, Postdoctoral, Electrical Engineering, Ängelholm, Skåne, SWEDEN
Chunhao Wang, Graduate, Computer Science, Harbin, Heilongjiang, CHINA
Kang Xie, 1st year Master, Computer Science, Hohhot, Inner Mongolia, CHINA
Chuanxi Zhang, 1st year Master, Computer Science, Lanzhou, Gansu, CHINA

BASS
Saro Babikian, Sophomore, Classical Guitar Performance, Glendale, CA
Grant Barker, Freshman, Mathematics, Portland, OR
Anthony Casadonte, Junior, Gender Studies, Attleboro, MA
Ben Connor, Freshman, Business Administration, HONG KONG
Darren Draper, Senior, Civil Engineering/Clarinet Performance, Manhattan Beach, CA
Samir Ghosh, Sophomore, Cognitive Science and Computational Linguistics, Palo Alto, CA
Aditya Dutta Gupta, Sophomore, Biomedical Engineering, Tracy, CA
Timothy Hwang, Sophomore, Computer Science, Kijabe, KENYA
Byunghyun Kim, Senior, Math and Economics, Daegu, SOUTH KOREA
Hao Lu, Graduate, Materials Engineering, TianChang, AnHui, CHINA
Stephan Pellissier, Sophomore, Physical Sciences, San Jose, CA
Benjamin Shapero, Sophomore, Saxophone Performance/Biological Science, Encinitas, CA
David Steinhardt, Freshman Classical Guitar Performance, Rochester NY
Ivan Tsang, Sophomore, Interactive Game Design, HONG KONG
Griffin Williams, Freshman, History and Political Science, Dolores, CO
IRENE APANOVITCH

Irene Apanovitch recently moved to Los Angeles from Edmonton, Alberta (Canada) to pursue a Doctor of Musical Arts degree in Choral Music at University of Southern California’s Thornton School of Music. Initially trained as a pianist, Irene holds a Bachelor of Music Education degree from the University of Toronto and a Master of Music in Choral Conducting from the University of Alberta. Her master’s thesis, “The Passion in Latin America: Examination of three choral movements from Golijov’s La Pasión según San Marcos) received a national award for Outstanding Thesis/Dissertation from Choral Canada. In 2014, Irene was selected as the Apprentice Conductor of the National Youth Choir of Canada. Mentored by Dr. Hilary Apfelstadt, Irene toured Canadian Maritime provinces and conducted performances in New Brunswick, Nova Scotia and Prince Edward Island. She has conducted choirs of all levels and ages, including a recent post as Interim Professor of Music at King’s University in Edmonton, Alberta.

An avid arts administrator, Irene holds the position of Chair of Choral Canada’s Student Chapter – a non-profit organization dedicated to providing professional development opportunities to students involved in choral music across Canada. Currently, Irene is assisting as Project Manager with an upcoming volume of Teaching Music Through Performance in Choir, to be released by GIA Publications.

At the USC Thornton School of Music, Irene holds a teaching assistantship as Lead Conductor of Oriana Women’s Choir. Irene’s passion for choral music was fostered by many outstanding teachers, including Debra Cairns, Leonard Ratzlaff, Maria Guinand, Simon Carrington, and Doreen Rao. She is currently studying with Dr. Jo-Michael Scheibe, Dr. Cristian Grases, Dr. Tram Sparks and Dr. Nick Strimple.

AMBER KIM

Amber Kim is originally from Seoul, South Korea where she received a Bachelor of Music in Vocal Performance at Chung-Ang University and appeared as Mimi in the opera La Boheme. She later earned a Master of Music in Vocal Performance and a Certificate in Piano Pedagogy from Indiana State University, and Master of Music from the University of South Florida where she studied both Choral and Instrumental Conducting.

She was soprano soloist for the Classical Music Festival, based in Eisenstadt, Austria, in several performances of the Beethoven Mass in C in 2004. She was also a soloist for the Indiana State University’s “A Day at the Opera” and the ISU Masterworks Chorale’s performance of Handel’s Messiah. In 2004, Ms. Kim performed a solo recital at the Shenyang Conservatory of Music in Shenyang, China and served as a member of the Indianapolis Opera Chorus.
As a conductor, Ms. Kim was Music Director for the ISU Theatre production of the musical *Wake the Dead* in 2004. She served as Choir Director at Lincoln Trail College in Robinson, Illinois, conducting Handel’s *Messiah* and the Schubert *Mass in G*, both with chamber orchestra. Ms. Kim also conducted Rutter’s *Mass of the Children*, served as Choir Director and accompanist for St. Mark’s United Church of Christ in Terre Haute, Choir Director at Rockville Presbyterian Church in Rockville and Music Director at Manhattan Avenue United Methodist Church in Tampa, Florida. She served as chorus master in the UCLA opera production of Poulenc’s “Dialogues of the Carmelites.”

Since coming to Los Angeles Ms. Kim studied conducting with Dr. Donald Neuen at UCLA. While studying with Professor Neuen at UCLA, she was the assistant conductor of UCLA Chorale, co-conductor of Chamber Singers and UCLA Symphony. She has been Assistant Conductor of the Angeles Chorale for the past three years. Amber Kim is currently enrolled in the DMA program in Sacred Music and Choral Conducting at USC. She also directs the choirs at Los Feliz United Methodist Church.

**LINDSAY ALDANA**

Ms. Aldana has participated in a number of musical theater productions. First as a keyboardist she performed under director David Aks at Cal State Northridge with musicals ranging from *Avenue Q* to *Sweeney Todd*. After graduating she continued as a musical director for the B Productions and would go on to tour in Orange County and San Diego. She also accompanies the choir at La Crescenta Presbyterian Church and has for the past 5 years. She has recently taken up organ, and has become the LCPC organist for the past two years. Graduated with her Bachelor of Music in Piano Pedagogy from Cal State Northridge in 2013, she enjoys teaching piano in her spare time. She is currently attending USC Thornton School of Music for a Graduate Certificate in Keyboard Collaborative Arts.

**KAREN MISKELL**

Karen Miskell is a third year DMA student in choral music at the University of Southern California and serves as the lead conductor of Apollo Men’s Chorus. Karen received a MM in choral conducting from Northern Arizona University in 2013; while there, she directed the University Singers and was the accompanist for the Shrine of the Ages Choir. Karen was also a member of the Sedona Academy of Chamber Singers for three seasons, serving as the assistant conductor in her final season (2013). She received her Bachelor of Music Education from the University of Miami in 2005. In between her BM and MM degrees, Karen taught secondary choral music in the public schools of Las Vegas, Nevada. While in Las Vegas, Karen served as the Clark County High School Honor Choir Chairperson and as a member of the Nevada Music
Educators Association All State High School Choir Committee. Outside of her studies at USC, Karen is currently teaching voice at Irvine Valley college for a sabbatical position during the spring semester, and has taught vocal music through the community engagement program at the Colburn School. She is also the soprano section leader and praise band pianist at the First Presbyterian Church of San Pedro. She continues to be an active accompanist, soprano soloist, and choral clinician/adjudicator throughout the western region.

**ALEXANDER LLOYD BLAKE**

Conductor and choral arranger Alexander Lloyd Blake is a second-year DMA Choral Music student and serves as an associate conductor of the USC Apollo Men’s Chorus and instructor of Choral Conducting I. As a 2014 MM Choral Conducting student at the University of California, Los Angeles, Blake served as a Teaching Assistant with the UCLA Chorale and the UCLA Symphony. Blake earned his Bachelor of Arts, cum laude, in Vocal Performance at Wake Forest University where he served as President of both the Concert Choir and co-founded the Wake Forest Chamber Choir. Blake currently serves on the Choral Music Faculty of the North Carolina Governor’s School Choir, where he also guest conducts for the NC Governor’s School Orchestra. He has also co-founded a new choral ensemble called Rivals in Harmony, consisting of vocalists from both UCLA and USC. His latest arrangement of *Wade in the Water* was a featured arrangement at the North Carolina Music Educators Association convention in 2013 and is published with Santa Barbara Music Publishing. Aside from his private conducting studies at USC with Dr. Jo-Michael Scheibe and Dr. Nick Strimple, he has previously studied with Donald Neuen, Dr. Brian Gorelick, Dr. David Hagy, and Dr. David Connell. He has studied composition with Dr. Dan Locklair.

**LUIS REYES**

A native of Asunción, Paraguay, Luis Reyes has performed extensively both as a violist and pianist throughout South America and the U.S. As a violist, he has played and toured with numerous ensembles, including the Camerata Miranda, *Orquesta de la Universidad del Norte*, the Arkansas Philharmonic Orchestra, the Symphony of Northwest Arkansas and the Ohio Light Opera. As a keyboard player, he has collaborated with the USC Symphony, Young Musicians Foundation’s Debut Orchestra, Kaleidoscope Ensemble, National Orchestral Institute, Maryland Sinfonietta, University of Maryland Symphony Orchestra, University of Maryland Wind Orchestra, and The Aspen Festival and Philharmonic Orchestras. Luis spent three summers at the Aspen Music Festival and School as a full scholarship student in the collaborative piano program. He has been a two year-winner of a fellowship for graduate studies awarded by the National Fund of the Arts and Culture of Paraguay. Luis is currently pursuing a Doctoral degree in Keyboard Collaborative Arts at the USC Thornton School of Music under the guidance of Dr. Alan Smith.
We are grateful to the following individuals who have made contributions to the USC Thornton Department of Choral and Sacred Music since July 1, 2012.

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Virginia & David W. Yoder
Betty Young
Dr. Bart Ziegler

Please contact the USC Thornton Office of Advancement at (213) 740-6474 if you would like more information on how to contribute to the USC Thornton Department of Choral and Sacred Music.
UPCOMING EVENTS

PERCUSSION ENSEMBLE
MONDAY, APRIL 25, 7:30 P.M.
Alfred Newman Recital Hall
Joseph Pereira, Thornton faculty and the principal timpanist of the Los Angeles Philharmonic, leads the Percussion Ensemble in a wide-ranging program.

MUSIC@RUSHHOUR: APOLLO MEN’S CHORUS
WEDNESDAY, APRIL 27, 5 P.M.
Simon Ramo Recital Hall
The Apollo Men’s Chorus makes their triumphant return to Music@RushHour, ending the concert season with a flourish with their distinctive take on choral music from classical to contemporary. Don’t miss this exciting finale!

USC THORNTON CONCERT CHOIR: LUX MUSICA
THURSDAY, APRIL 28, 2016 – 7:30 P.M.
Alfred Newman Recital Hall
The USC Thornton Concert Choir will give musical form to light in all of its spectral glory, performing works by Mozart, Barber and Paulus, among others
FREE, Reservations required, email uschoral@usc.edu

PIATIGORSKY INTERNATIONAL CELLO FESTIVAL
THURSDAY, MAY 19, 2016 – 8:00 P.M.
Bovard Auditorium
The USC Thornton Chamber Singers will join featured artists at the Piatigorsky International Cello Festival for an evening recital, performing Sofia Gubaidulina’s Canticle of the Sun for cello, chamber choir, and percussion.
Tickets: https://piatigorskyfestival.usc.edu/tickets/

CHORAL AND SACRED MUSIC STUDENT RECITALS

L ORRY BLACK, DMA RECITAL
WEDNESDAY, MAY 4, 2016 – 7:30 P.M.
Temple Etz Chaim
1080 E. Janss Rd.
Thousand Oaks, CA 91360

AMBER KIM, DMA RECITAL
SATURDAY, MAY 7, 2016 – 4:00 P.M.
Newman Recital Hall, USC