USC Thornton Apollo and Oriana Choirs

Friday, October 29, 2010, 8:00 p.m.
University of Southern California
Alfred Newman Recital Hall

USC Thornton Apollo Choir
E. Jason Armstrong*, conductor
Christopher G. Gravis, conductor
Stephanie Ou, accompanist

USC Thornton Oriana Choir
Coreen Duffy*, conductor
Troy Quinn, conductor
Grace Chung, accompanist

*Presented in partial fulfillment of the Doctor of Musical Arts degree in Choral Music
USC Thornton Apollo Choir

Brant Adams (b. 1955)  Exsultate justi in Domino

Johann Sebastian Bach (1685-1750)  Der Herr segne euch, BWV 196

Widmung, Op. 25, no. 1
Die Beiden Grenadiere, Op. 49, no. 1
E. Jason Armstrong, conductor

Pavel Tchesnokov (1877-1944)  Spasěniye sodělal

Aaron Copland (1900-1990)  The Dodger (Campaign Song)
John Harrison, baritone
Christopher G. Gravis, conductor

Ethan Sperry (b. 1971)  Ramkali
Kevin Stachelek, Troy Armstrong, Nate Fulmer, and Christopher G. Gravis
E. Jason Armstrong, conductor

INTERMISSION

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.
USC Thornton Oriana Choir

Songs in Praise of the Virgin Mary


Johannes Brahms (1833-1897) ed. by Jean Lunn

Diós te salve María

A Ave Maria, Op. 12

A Little Spooky Music (for Halloween)

Benjamin Britten (1913-1976)

Vincent Persichetti (1915-1987)

Three Two-Part Songs

The Ride-by-Nights

Hist Whist

Of (Loco-)Motion and Dance

Taiwanese Folksong arr. by Chuan-Sheng Lu (1916-2008)

Quebecua Folksong arr. by Donald Patriquin (b. 1938)

Diu Diu Dang Ah ("The Train") Haley Fletcher, soprano

Six Songs of Early Canada Ah! si mon moine voulait danser! Coreen Duffy, conductor

Songs of Light and Spirit

Imant Raminsh (b. 1943)

Gwyneth Walker (b. 1947)

I Thank You God Troy Quinn, conductor

I. Song of the Stars
II. The Sower
III. The Sun is a Luminous Shield
IV. Daybreak Song

Hannah Goodman, soprano

Bethany Summersgill, flute

Sidney Hopson, glockenspiel
**Exsultate justi in Domino**

Exsultate justi in Domino: rectos decet collaudatio.

Confitemini Domino in cithara, in psalterio decem chorda psallite illi.

Cantate ei canticum novum, bene psallite ei in vociferatione.

-Revelation 33:1-3

-Trans. by Ron Jeffers

**Rejoice in the Lord**

Rejoice in the Lord, O ye just: praise is fitting for the upright.

Give praise to God upon the harp, play upon the ten-stringed psaltery.

Sing to Him a new song, sing skillfully with a strong voice.

-May 33:1-3

-Trans. by Ron Jeffers

**Der Herr segne euch, from BWV 196**

Der Herr segne euch je mehr und mehr; euch und eure Kinder.

-May 115:14

-Trans. by E. Jason Armstrong

**Waldesgespräch, Op. 39, no. 3**

Es ist schon spät, es wird schon kalt, was reit’st du einsam durch den Wald? Der Wald ist lang, du bist allein, du schöne Braut, ich führe dich heim!

Groß ist der Männer Trug und List, vor Schmerz mein Herz gebrochen ist; wohl irrt das Waldhorn her und hin, o flieh’, du weißt nicht, wer ich bin!

So reich geschmückt ist Roß und Weib, so wunderschön der junge Leib; jetzt kenn ich dich, Gott steh’ mir bei. Du bist die Hexe Lorelei!

**Conversation in the Forest**

It is already late, it is already cold; Why ride you alone through the wood? The wood is long, you are alone; You lovely bride, I’ll lead you home.

Great is men’s deception and trickery, From sorrow my heart broken is, Indeed wanders the hunting horn to and fro, Oh, flee! You know not who I am.

So richly adorned is horse and woman, So wonderfully lovely the young body, Now I recognize you—God be with me! You are the witch, Loreleilei!
Du kennst mich wohl, von hohem Stein schaut still mein Schloß tief in den Rhein. Es ist schon spät, es wird schon kalt, kommst nimmermehr aus diesem Wald.

- Josef von Eichendorff (1788-1857)

You know me well - from the lofty rock, looks quietly my castle far down to the Rhine. It is already late, it is already cold, Come (you) never again out of this wood.

- trans. by Dietrich Fischer-Dieskau

**Widmung, Op. 25, no. 1**


Du bist die Ruh‘, du bist der Frieden, Du bist vom Himmel mir beschieden. Daß du mich liebst, macht mich mir wert, Dein Blick hat mich vor mir verklärt, Du hebst mich liebend über mich, Mein guter Geist, mein beßres Ich!

- Friedrich Rückert (1788-1866)

You my soul, you my heart, You my bliss, O you my pain, You my world in which I live; My heaven you, into which I float, O you my grave, into which I forever my grief consigned.

- trans. by Dietrich Fischer-Dieskau

**Die Beiden Grenadiere, Op. 49, no. 1**

Nach Frankreich zogen zwei Grenadier’, die waren in Rußland gefangen. Und als sie kamen in’s deutsche Quartier, sie ließen die Köpfe hangen.

Da hörten sie beide die traurige Mähr’: Daß Frankreich verloren gegangen, besiegt und geschlagen das tapfere Heer, und der Kaiser, der Kaiser gefangen.

Da weinten zusammen die Grenadier’ wohl ob der kläglichen Kunde. Der eine sprach: “Wie weh’ wird mir, wie brennt meine alte Wunde!”

Der andre sprach: “Das Lied ist aus, auch ich möchte mit dir sterben, doch hab’ ich Weib und Kind zu Haus, die ohne mich verderben.”

- trans. by Dietrich Fischer-Dieskau

**The Two Grenadiers**

To France were returning two grenadiers Who had been in Russia in prison. And when to the German lodging they came, They sadly bowed their heads.

There they were told the sorrowful tale: That France had been lost and defeated, Conquered and beaten the valiant army, And the Emperor, the Emperor captured.

Then wept the grenadiers together over the mournful tidings. One said: “How my heart aches, how my old wound is burning!”

The other said: “The song is o’er, I too would fain die with you, But I have a wife and child at home, Who without me will perish.”
“Was schert mich Weib, was schert mich Kind; Ich trage weit besser Verlangen; Laß sie betteln geh’n, wenn sie hungrig sind— mein Kaiser, mein Kaiser gefangen! Gewähr’ mir, Bruder, eine Bitt’; Wenn ich jetzt sterben werde, so nimm meine Leiche nach Frankreich mit, begräb’ mich in Frankreichs Erde.

Das Ehrenkreuz am roten Band sollst du auf’s Herz mir legen; die Flinte gib mir in die Hand, und gürt’ mir um den Degen.

So will ich liegen und horchen still, wie eine Schildwach’, im Grabe, bis einst ich höre Kanonengebrüll und wieherndes Rosse Getrabe.

Dann reitet mein Kaiser wohl über mein Grab, viel Schwerter klirren und blitzen; dann steig’ ich gewaffnet hervor aus dem Grab, den Kaiser, den Kaiser zu schützen!

- Heinrich Heine (1797-1856)

“What care I for wife, what care I for child, I have a far better desire; Let them go begging if hungry they are, My Emperor, my Emperor captured!

Grant me, brother, but one request: If I should now die, Take my body along to France, Entomb me in France’s soil.

The medal on the red ribbon You shall lay upon my heart; Give me the musket in my hands, And buckle on my sabre.

Thus I will lie and listen still, Like a sentinel in the grave, Till some day I shall hear the cannon’s roar And the trotting of neighing steeds,

It is then that my Emperor will ride over my grave, Many swords will be clanking and sparkling, Then I shall rise, fully armed, out of my grave, My Emperor, my Emperor defending!”

- trans. by Dietrich Fischer-Dieskau

Spaséňiye sodélal

Spaséňiye, sodélal yesi posredé ziemlí, Bózhe. Allilúiya.

- from Psalm 74

Salvation is created

Salvation is created in the midst of the earth, O God. Alleluia.

- trans. by Musica Rusica

The Dodger (Campaign Song)

Yes, the candidate’s a dodger, yes a well-known dodger
Yes, the candidate’s a dodger, yes and I’m a dodger too.

He’ll meet you and treat you and ask you for your vote, But look out, boys, he’s a dodgin’ for a note. Yes, we’re all dodgin’ out away through the world. Yes, the preacher he’s a dodger, yes a well-known dodger Yes, the preacher he’s a dodger, yes and I’m a dodger too.

- trans. by Musica Rusica
He’ll preach you a gospel and tell you of your crimes,
But look out, boys, he’s a dodgin’ for your dimes.
Yes, we’re all dodgin’ out away through the world.

Yes, the lover he’s a dodger, yes a well-known dodger
Yes, the lover he’s a dodger, yes and I’m a dodger too.

He’ll hug you and kiss you and call you his bride,
But look out, girls, he’s a tellin’ you a lie.
Yes, we’re all dodgin’ out away through the world.

- traditional

Ramkali
Hoon tho vari vari jawoon thumuhre gusaiyan
Huhmuhri bath kachu maanpyare
Thumuhre milanuh ki ahsuh piya re
Chayan na parat mare pyare.

- trad. Indian prose

Diós te salve María
Diós te salve María, llena eres de gracia,
El Señor es contigo,
Y bendita tu eres entre todas las mujeres,
Y bendito es el fruto de tu vientre Jesús.
Santa María, Madre de Dios,
Ruega por nosotros pecadores
Ahora y en la hora de nuestra muerte.
Amen.

- anonymous adaptation of the Roman Catholic Ave Maria

Ramkali
I am entirely devoted to you,
my Lord.
At least heed my plea, my love.
I hope to be united with you, my love.
Peace of mind is not mine, my love.

- trans. by Ethan Sperry

Hail Mary, full of grace
Hail Mary, full of grace,
The Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God
pray for us sinners,
now and in the hour of our death.
Amen.

- trans. by Ron Jeffers
Ave Maria

Ave Maria, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Iesus.  
Sancta Maria,  
ora pro nobis.

- from the Roman Catholic Liturgy

Hail Mary

Hail Mary, full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, pray for us.

- trans. by Ron Jeffers

The Ride-by-Nights

Up on their brooms the Witches stream,  
Crooked and black in the crescent’s gleam;  
One foot high, and one foot low,  
Bearded, cloaked, and cowled, they go,  
‘Neath Charlie’s Wain they twitter and tweet,  
And away they swarm ‘neath the Dragon’s feet,  
With a whoop and a flutter they swing and sway,  
And surge pell-mell down the Milky Way.  
Betwixt the legs of the glittering Chair  
They hover and squeak in the empty air.  
Then round they swoop past the glimmering Lion  
To where Sirius barks behind huge Orion;  
Up, then, and over to wheel amain,  
Under the silver, and home again.

- Walter de la Mare (1873-1956)

Hist Whist

hist  whist  
little ghostthings  
tip-toe  
twinkle-toe  

little twitchy  
witches and tingling  
goblins  
hob-a-nob  hob-a-nob
Diu Diu Dang Ah

Hue chia kia kao yi do
Ah moe yi da diu ah pong khang lai,
Pong khang e zui do diu diu dang
Ah yi do ah moe yi da diu ah
Yi do di lo lai.

Piong chit
Siu po po po
Si su si su
Tu

- Taiwanese folk song

The Train

(The song of young girls working in the rice fields.)

(The sound of the bamboo drum played by beggars)

(The rhythm of the accelerating train)

(The sound of the locomotive's steam engine)

(The train's horn)

- trans. by Ling-Erh Lee

- E.E. Cummings (1894-1962)

little hoppy happy
toad in tweeds
tweeds
little itchy mousies
with scuttling
eyes rustle and run and
hide hide hide
whisk

whisk look out for the old woman
with the wart on her nose
what she’ll do to yer
nobody knows

for she knows the devil ooch
the devil ouch
the devil
ach the great

green
dancing
devil

devil

devil
devil
wheeEEE
Ah! si mon moine voulait danser!

O danse, mon moin’, danse!
Tu n’entends pas la danse!,
Ah! si mon moine voulait danser!
Un capuchon je lui donnerais.
Un ceinturon je lui donnerais.
Un chapelet je lui donnerais.
Un froc de bur’ je lui donnerais
S’il n’avait fait voeu de pauvreté
Bien d’autres choses je lui donnerais.

- French Canadian folk song

Ah! If my monk would like to dance!

Oh, dance, my monk, dance!
You don’t understand the dance!
Ah! if my monk would like to dance:
I would give him a cap,
I would give him a sash,
I would give him a rosary,
I would give him a homespun coat.
If he had not taken a vow of poverty,
I would give him other things as well.

- trans. by Coreen Duffy

Songs of the Lights

I. Song of the Stars

We are the stars which sing,
We sing with our light.
We are the birds of fire.
We fly o’er the sky.

Our light is a voice.
We make a road for the spirits to pass over.

We are the stars which sing.
We sing with our light.
We look down on the mountains.
This is the song of stars.

- traditional Algonquin

II. The Sower

I hold pollen of dawn in my hand
I hold pollen of dawn in my hand
With it I sow the night...
Over the mountain
Over the mountain spring the first pale blades of the day...
I hold pollen of dawn

- traditional Navajo
III. The Sun Is A Luminous Shield

The sun is a luminous shield.
Borne up the blue path by a God.
The moon is the torch of an old man
who stumbles over stars.

- traditional Navajo

IV. Daybreak Song

All night the gods were with us,
Now the night is gone.

Silence the rattle,
Sing the daybreak song.

For in the dawn Bluebird calls with voice melodious.
And out from his blankets of tumbled grey
The sun comes combing his hair for the day.

We are the stars which sing,
We sing with our light.
We are the birds of fire.
We fly o’er the sky.

- traditional Navajo

I Thank You God

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun’s birthday; this is the birth
day of life and love and wings; and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any--lifted from the no
of all nothing--human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

- E.E. Cummings
The USC Thornton Apollo Choir opens their program with *Exultate justi in Domino*, by American composer Brant Adams (b. 1955). Dr. Adams serves as chair of the school of music at Oklahoma State University in Stillwater, Oklahoma. He is also on staff as music associate at First Baptist Church, Stillwater.

“*Der Herr segne euch*” is the third movement duet from Cantata BWV 196 (*Der Herr denket an uns*) by Johann Sebastian Bach (1685-1750). The origins of this cantata, composed in 1708, still remain in doubt. The work is believed to be an early one, owing its formal similarities to other cantatas Bach composed in the first decade of the 18th century. The occasion for which it was written is not known for certain, but may have been the wedding of Johann Lorenz Stauber and Regina Wedemann, the aunt of Bach’s wife Maria Barbara. Stauber also happened to be the Lutheran clergyman who married Bach and Maria Barbara the previous year. The psalm text of “*Der Herr segne euch*” serves as a simple blessing bestowed upon the married couple and their future family.

Remaining in Germany, but moving forward to music of the 19th century, we celebrate the bicentennial celebration of the birth of one of the most influential composers of German lieder, Robert Schumann (1810-1856). The three selections on this evening’s program are representative of this composer’s so-called “*Liederjahr*” (year of song) of 1840. In the year of his marriage to Clara Wieck, Schumann composed over 138 songs, more than half his complete output of songs. He was a skilled miniaturist, and songs proved to be a perfect medium for his talents. He understood poetry intuitively and produced songs in which the style was conditioned by poetic content.

“*Waldesgespräch*” is one of two sinister forest scenes found in the cycle *Liederkreis*, Op. 39. This animated work is based on the Lorelei legend as explored in the poetry of Josef von Eichendorff (1788-1857). Lorelei was a witch figure who sang siren songs from the cliffs above the sea, luring sailors and ships to their destruction on the rocks. In this song an unsuspecting hunter finds her in the forest. He offers to accompany her back to her home, but after some dialogue, realizes who she is. She then makes the terrifying pronouncement—almost like a witch’s incantation—that he will never leave the forest.

“*Widmung*” is the first song from the cycle *Myrthen*, Op. 25. Written to be presented to Clara as a wedding gift, the 26 songs of *Myrthen* explore the theme of past joys and sorrows. “*Widmung*” is a setting of text of German poet Friedrich Rückert (1788-1866). It is an enthusiastic avowal of love and one of Schumann’s most popular songs.

“*Die beiden Grenadiere*” is the opening song from *Romanzen und Balladen II*, Op. 49. Its text is derived from Heinrich Heine’s (1797-1856) *Die Grenadiere*, which details the French prisoners of war from Russia. Its form is through-composed and its patterns are lyrically developed, strophic, and march like. Schumann was fond of the
“Marseillaise,” the French national anthem, and included it near the end of the song to invoke a sense of victory. However, after a recollection of the grenadier’s promise to offer defense beyond the grave, the piano postlude somberly closes the work.

*Spasëñiyë sodélal* is a liturgical work by Russian composer Pavel Tchesnokov (1877-1944). Written in 1912, it contains several hallmarks of orthodox choral style prior to the Bolshevik revolution: rich contrary motion in the voice leading and male singers at the extremes of their range. Although Tchesnokov never had the opportunity to hear the work performed in his lifetime, it has since become one of his most widely recognized pieces.

*The Dodger*, by Aaron Copland (1900-1990), is an American folk song that originated with Western farmers during a period of agrarian protest following the Civil War. It is linked specifically to the presidential election of 1884 when the Democratic candidate, Grover Cleveland, was running against Republican James Blaine. Cleveland had won the support of progressives by his fight against the Tammany Hall Society in New York and *The Dodger* was apparently used as a campaign song to belittle Blaine. The version known today is based on a Library of Congress recording by Mrs. Emma Dusenberry of Mena, Arkansas, who learned it in the 1880’s. It was transcribed and first published by Charles Seeger in a little *Resettlement Administration* songbook and eventually arranged by Aaron Copland in his collection of *Old American Songs*.

*Ramkali* is an arrangement of an Indian *raga* by American composer and former conductor of Apollo Men’s Choir Ethan Sperry (b. 1971). The term “*raga*” generally refers to the specific scale upon which a piece of Indian music is based. There are well over 400 *ragas*, which have been defined and named, in the classical Indian tradition. In most cases, a *raga* consists of an improvised introductory section, or *allap*, which is slow and introduces the notes of the scale. This is followed by a faster section, which is also improvised based upon the notes of the *raga*. *Ramkali* is considered one of the most complex *ragas* as it is perfectly symmetrical (unlike either the major or minor scale) and contains many of the notes that are most dissonant against the drone.

The Ave Maria antiphon has captured composers’ imaginations for centuries with its simple praise of the Virgin Mary and intimate petition for her prayer. The USC Thornton Oriana Choir opens its program this evening with two settings of the Ave Maria text, as different from one another as the societies that produced them. The first, *Diós te salve María*, is a “locally grown” hymn from the California Missions, likely composed by one of the Franciscan Mission Fathers at the end of the 18th century. Native American choirs of all male voices sang this homophonic hymn in Spanish. The Spanish missionaries created exceptional music with Native American singers in early California, but at a high cost, as they decimated local culture and music in favor of their own. Tonight, as Oriana transforms *Diós te salve María* from a traditional missionary work for male choristers to a hymn for women’s voices, we honor the beauty of homophony and celebrate the musical cooperation between cultures while acknowledging the Native American culture sacrificed to bring this music into existence.

In Germany, nearly a century after the composition of *Diós te salve María*, Johannes Brahms (1833-1897) struggled to reconcile his creative composer’s spirit—which drew inspiration from the idealized form of a woman—with his actual relationships with
women. Upon the death of his one-time mentor, Robert Schumann, in 1856, Brahms once again confronted his feelings for the late composer’s widow, Clara Schumann, whom he ultimately maintained as a lifelong friend. In Hamburg in 1859 Brahms managed to harness his ambivalence about women into a simultaneously functional and creative enterprise: he founded an amateur women’s chorus. Brahms conducted several collections of his own compositions with this chorus, including *Ave Maria*, Op. 12, which will be performed this evening. The concept of women’s voices singing praise to the most venerated female figure in the New Testament is powerful, indeed. Brahms originally composed *Ave Maria* for four-part women’s chorus and organ, but ultimately orchestrated the accompaniment. Oriana performs the composition with piano, adapting the composer’s vision to the realities of the performing venue. Regardless of the accompanying instrument, however, it is clear that in this work the voices are the focal point: *Ave Maria* is set antiphonally between the soprano and alto sections, perhaps suggesting that praise for the Virgin comes from all women, but at different times and places. The voices implore Mary to pray for us (“ora pro nobis”) homophonically, with declamatic setting of the text. Incidentally, Brahms chose to omit the word “sinners” from the traditional *Ave Maria* antiphon, perhaps reflecting a personal ambivalence about women’s relationship to sin, or perhaps more likely, suggesting a reluctance to soil with “sin” the pristine setting of a text celebrating the purity of Mary.

From the veneration of Mary, Oriana now swirls into a celebration of the wicked—goblins, witches, and “ghost-things,” that is—just in time for Halloween. Benjamin Britten (1913-1976) composed the first of this set, “The Ride-by-Nights,” for children’s voices in the early part of his career. Using text by Walter de la Mare (1873-1956), Britten sets the wildly imaginative depiction of witches’ flight as a fast-paced, two-part canon that swirls around a *marcato* percussive piano *ostinato*. Britten’s canon is through-composed with no repetition (except the immediate echo by the second voice) and happens so quickly that one can hardly believe that the witches “surge pell-mell down the Milky Way” at all: as quickly as they “swarm,” Britten’s witches disappear.

Oriana offers one more chance to conjure the witches’ magic: E.E. Cummings’ (1894-1962) poem, “Hist Whist,” shakes up all things witchy in a verse that is more about images and spooky mouthfuls (“ooch / the devil ooch / the devil / ach the great / green / dancing / devil” and “little twitchy / witches and tingling / goblins”) than a story with an active plot. American composer Vincent Persichetti (1915-1987) capitalizes on Cummings’ modernist compilation of words, sounds, and ideas by composing his setting for two-part women’s voices *a cappella*. In this setting, the poetry stars, sometimes set in a canon between soprano and alto voices, sometimes set in homophony, with wide-ranging dynamics (light and *piano* for “little hoppy / happy toad” and *pesante, fortissimo* for “look out for the old woman / with the wart on her nose / what she’ll do to yer / nobody knows”).

Oriana trades in a broomstick for a steam locomotive in a delightful arrangement by Chuan-Sheng Lu (1916-2008) of a Taiwanese folksong, “Diu Diu Dang Åh” (“The Train”). Born in Taiwan and educated in Taiwan and Japan, Lu began his music career as a pianist, but a hand injury during his youth led him to take up voice and composition. When he returned to Taiwan after completing his studies, Lu saw a need to revitalize interest in Taiwanese folksongs. He composed choral arrangements of countless
folksongs and edited hundreds more into collections for national distribution. Lu also founded and directed children’s choruses, earning him the designation “father of the Taiwanese chorus.” Towards the end of his life, Lu immigrated to Los Angeles, where his children, Ling-Erh Lee and Nobu Lu, reside. Oriana is indebted to Ms. Lee and Mr. Nobu Lu, as well as Ms. Jenny Chiang, artistic director of the Crystal Children’s Choir, for their assistance in providing scores, translations, and transliterations for this evening’s performance. “Diu Diu Dang Ah” is one of the best known of Lu’s folksong settings. The composition paints a picture of a steam engine rolling through a pastoral landscape in early 20th-century Taiwan: young girls work in the rice field, singing a lilting melody; beggars walk by them, playing bamboo drums; and construction workers gamble with coins. Then, the voices evoke a steam train accelerating, its whistle blowing, as it charges through the country scene and then fades away, leaving the landscape as it was before. Lu’s contribution to Taiwanese music, and to the international community’s awareness of Taiwan’s folk tradition, is indisputable. In performing “Diu Diu Dang Ah,” Oriana remembers the work of a composer who transformed the landscape of Taiwanese choral music.

From the propelling motion of a steam locomotive to the whirling power of a young girl dancing, Oriana now moves to early Canada, performing a Quebecua folksong, “Ah! si mon moine voulait danser!,” arranged by Donald Patriquin (b. 1938). Patriquin, a Canadian composer, specializes in folk and world music. In this arrangement, Patriquin brings to life a folksong depicting the youthful attempt of a young girl to induce a monk to dance with her by tempting him with trinkets and imploring him to join her. The conflict between the girl’s desire for a dance and the monk’s commitment to an ascetic life sets up a sexual tension that gains traction throughout Patriquin’s arrangement and climaxes towards the end of the song. The girl, frustrated by her inability to seduce the monk with gifts, blurs out, “If he had not taken a vow of poverty, I would give him other things as well.” Patriquin’s setting beautifully captures the girl’s playful exuberance, her unrequited desire for attention from an unattainable mate, and, most important, the spinning rhythm of the dance. As the four-part women’s voices weave around each other, one can imagine the girl swirling around the hapless monk, offering gifts that he has vowed to refuse.

Born in Latvia but raised and educated in Canada, Imant Raminsh has more than 60 choral compositions to his name. His formal training took place in the halls of the Royal Conservatory in Toronto, the Mozarteum in Salzburg, and at the University of British Columbia. Influenced heavily by poetic text and modal harmony, the Songs of the Lights are a prime example of a “blissful marriage” between the spoken word and the music. Consisting of four short movements, the work calls for treble voices, flute, glockenspiel, and optional strings. Raminsh sets Native American texts, both Algonquin and Navajo, while utilizing chant-like melody and contrapuntal movement throughout the four pieces. The main rhythmic theme first heard in the “Song of the Stars” makes a return in the last movement, “Daybreak Song,” giving the work a rounded structure while exploring several different color, harmonic, and dynamic variations.

Gwyneth Walker was born in New York, New York and holds music composition degrees from Brown University and The Hartt School of Music. She has written over 200 works for chorus, orchestra, band, and chamber ensembles. Commissioned by the American Choral Directors Association in memory of Raymond W. Brock, I Thank You
God was premiered at the ACDA National Convention in Chicago on February 27, 1999. Walker uses the famous E. E. Cummings poem “i thank you God for most this amazing day” as the text to which she sets very accessible music colored with open sonorities, strong rhythmic pulses, and several key changes.

- E. Jason Armstrong, Christopher G. Gravis, Coreen Duffy, and Troy Quinn
About the Artists

E. Jason Armstrong
CONDUCTOR

Originally from Altus, Oklahoma, E. Jason Armstrong is currently in his third year of doctoral studies in choral conducting at the USC Thornton School of Music. He received a bachelor of music education degree from Southwestern Oklahoma State University and a master of music in choral conducting degree from the Florida State University. His principal conducting teachers include Jo-Michael Scheibe, André Thomas, and Rodney Eichenberger.

Prior to beginning his doctoral studies, Armstrong enjoyed a 15-year teaching career as director of choral activities at Eau Gallie High School in Melbourne, Florida. During this time, he developed and maintained a highly successful and award-winning choral music program. In 2002, his program was recognized as a Music Demonstration School by the Florida State Department of Education.

In addition to serving as a clinician and adjudicator throughout the Southeastern United States, Armstrong has held the offices of district chairman of the Florida Vocal Association, Florida State ACDA treasurer, and Southern Division ACDA high school honor choir coordinator.

Christopher G. Gravis
CONDUCTOR

Christopher G. Gravis is a second-year doctoral student (DMA) in choral music at the USC Thornton School of music, where he serves as co-conductor to the Apollo Men’s Chorus. He is active throughout the region as a professional conductor, most-notably as artistic director of the Orange County Choral Society, a large masterworks chorus. He has prepared choruses for such notable conductors as Keith Lockhart with the Boston Pops Orchestra, John Williams with the Los Angeles Philharmonic, and John Mauceri with the Hollywood Bowl Orchestra. Gravis earned a bachelor of music degree in music studies from the University of Redlands and a master of music degree in choral conducting from Cal State University, Fullerton. Gravis is also the choirmaster at St. Wilfrid of York Episcopal Church in Huntington Beach.
Coreen Duffy
CONDUCTOR

Coreen Duffy, co-conductor of the USC Thornton Oriana Choir, is pursuing the doctor of musical arts degree at the USC Thornton School of Music, where she studies with Jo-Michael Scheibe, Nick Strimple, Sharon Lavery, Larry Livingston, and Morten Lauridsen. She teaches introductory choral conducting at USC Thornton and assists Dr. Scheibe, president-elect of the American Choral Directors Association (ACDA), in planning the 2011 National ACDA Conference in Chicago. In addition to her work and studies at USC, Duffy serves as conductor of the Temple Ramat Zion Choir in Northridge and as assistant conductor of the Los Angeles Zimriyah Chorale. An active composer, Duffy has published choral music with ECS Publishing, and her compositions have been featured as recommended choral literature at various ACDA conventions nationally. She founded two Jewish choirs: the Miami Jewish Chorale in South Florida, and Shir Ba’Ir, a Jewish a cappella ensemble for young professionals in Los Angeles. Duffy earned a master of music degree from the University of Miami’s Frost School of Music, where she co-conducted the Frost Women’s Chorale. She also earned the juris doctor, bachelor of musical arts, and bachelor of arts in English, all from the University of Michigan in Ann Arbor. While at Michigan, Duffy studied piano with Arthur Greene, composition with William Bolcom and Michael Daugherty, and conducting with Jerry Blackstone.

Troy Quinn
CONDUCTOR

Troy Quinn is a first-year doctoral student (DMA) in choral music at the USC Thornton School of Music. A native of Connecticut, Quinn pursued a bachelor of arts degree from Providence College, where he majored in vocal performance and graduated with honors. While at Providence, Quinn studied voice with David Harper and took on a second concentration in conducting as a student of Michele Holt. There, Quinn was the recipient of the Leo S. Cannon Award for superior achievement in the music field. He went on to earn his master’s degree from the Manhattan School of Music in classical voice performance, studying with highly acclaimed Metropolitan Opera singer Mark Oswald.

As a conductor, Quinn has performed in the U.S. and abroad, working with the London Soloists Chamber Orchestra at the Royal Academy of Music under the guidance of Boston Philharmonic maestro Benjamin Zander and with the Philadelphia Chamber Orchestra under the tutelage of Helmuth Rilling. As the former director of Women’s Chorus at Providence College, Quinn has led the college’s ensembles at such notable venues as the Cathedral of Notre Dame in Paris and Southwark Cathedral in London. He has attended conducting institutes at the University of South Carolina and at Bard Conservatory of Music, where he was coached by conductors Paul Vermel, Donald Portnoy, and Leon Botstein. He is an active member of the American Choral Directors Association and currently serves as co-conductor of the USC Thornton Oriana Choir.
Personnel

USC Thornton Apollo Choir
E. Jason Armstrong, conductor
Christopher G. Gravis, conductor
Stephanie Ou, accompanist

TENOR
E. Jason Armstrong
Samuel Barbara*
Christopher Bingham*
Kenneth Chen
Nate Fulmer
Christopher G. Gravis
Joel Hensel
Aaron Lee
AJ Peacock
Pete Rosales
John Russell*
Kevin Stachelek

BASS
Troy Armstrong
Stephen Black*
Torin Borrowdale
Nick Cox
William Goldman
John Harrison
Jonathan Hopkins
Jack Li
Cooper Ottum
Colin Sullivan
Alex Talishinsky
Hector Velasquez

* denotes guest artist
<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
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<tr>
<td>Nicole Debbini</td>
<td>Sally Cai</td>
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<td>Meagan Dooley</td>
<td>Maggie Chen</td>
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<td>Haley Fletcher</td>
<td>Tichen He</td>
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<td>Malika Franklin</td>
<td>Jane Hwang</td>
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<td>Hannah Goodman</td>
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<td>Soo Kang</td>
<td>Ana Lee</td>
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<td>Erika Levonian</td>
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<tr>
<td>Haley Nelson</td>
<td>Hsiau-Hsuan Lin</td>
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<td>Fletcher Viders</td>
<td>Ashley Luo</td>
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<td>Emily Wang</td>
<td>Lara Nichols</td>
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<td>Erika Price</td>
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<td>Antonia Zaferiou</td>
<td>Sarah Rimkus</td>
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<td>Andrea Zomorodian</td>
<td>Diya Srimvasan</td>
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<td>GinaLisa Tamayo</td>
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<td>Ximena Velazquez-Arenas</td>
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<td>Eleni Pantages</td>
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Acknowledgements

The conductors of the Apollo and Oriana Choirs would like to thank the faculty of the USC Thornton department of choral and sacred music: Jo-Michael Scheibe, Nick Strimple, and Cristian Grases. In addition, we owe thanks to Gordon LaCross and Alex Benestelli for assisting us with administrative matters related to our ensembles. Thanks are also due to the Thornton Music Operations Office for managing Newman Hall for our performance this evening.

Ms. Duffy would like to extend thanks to Ms. Ling-Erh Lee and Mr. Nobu Lu, children of composer Chuan-Sheng Lu, for granting the Oriana Choir permission to perform *Diu Diu Dang Ah* this evening. To Ms. Lee and to Ms. Jenny Chiang, conductor of the Crystal Children’s Choir, thank you for providing us with a score, translation, and transliteration. The Oriana Choir appreciates your generosity and is grateful for the chance to sing this wonderful composition by Chuan-Sheng Lu.

Mr. Quinn would like to extend a generous thank you to the Rhode Island Foundation and Mari’s Foudation for their generosity and support.
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Upcoming Events

Doctoral Recital: Seth Houston
Tuesday, November 16, 2010, 7:30 p.m.
United University Church
University Park Campus
University of Southern California

University Chorus Winter Concert
Sunday, November 21, 2010, 7:30 p.m.
Alfred Newman Recital Hall
University Park Campus
University of Southern California

USC Thornton Choral Winter Gala
Wednesday, December 1, 2010, 7:30 p.m.
Bovard Auditorium
University Park Campus
University of Southern California

USC Thornton Chamber Singers and Thornton Wind Ensemble
Henze’s Muzen Sizilians
Sunday, February 13, 2010, 3:00 p.m.
Bovard Auditorium
University Park Campus
University of Southern California

USC Thornton Concert Choir
Friday, April 1, 2010, 8:00 p.m.
Alfred Newman Recital Hall
University Park Campus
University of Southern California

USC Thornton Chamber Singers
Friday, April 8, 2010, 8:00 p.m.
Alfred Newman Recital Hall
University Park Campus
University of Southern California

Admission to all events is free.
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Nick Strimple, DMA
Cristian Grases, DMA
Donald Brinegar, visiting professor
Morten Lauridsen, DMA, distinguished professor of composition
William Dehning, DMA, professor emeritus
James Vail, DMA, professor emeritus

Department of Choral and Sacred Music Teaching Assistants
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Stephen M. Black
Coreen Duffy
Christopher G. Gravis
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