

USC | THORNTON  
SCHOOL OF MUSIC

## USC Thornton Concert Choir

Friday, April 1, 2011, 8:00 p.m.  
University of Southern California  
Alfred Newman Recital Hall



### *Sentiments of Life*

Cristian Grases, conductor  
Seth Houston, assistant conductor  
ChoEun Lee, pianist

**USC**  
UNIVERSITY  
OF SOUTHERN  
CALIFORNIA



# Program

**Esteban López Morago**    **De profundis**  
(c. 1575-1630)

**Vic Nees**    **De profundis**  
(b. 1936)

**Rodolfo Halffter**    **Tres Epitafios**  
(1900-1987)  
*Para La Sepultura de Don Quijote*  
*Para La Sepultura de Dulcinea*  
Quinn Middleman, alto  
Yohan Partan, tenor  
*Para La Sepultura de Sancho Panza*

**Johann Sebastian Bach**    **Cantata No. 12, "Weinen, Klagen, Sorgen, Zagen,"**  
(1685-1750)    **BWV 12**  
*Sinfonia*  
*Chorale*  
*Recitative (alto)*  
*Aria (alto)*  
*Aria (bass)*  
*Aria (tenor)*  
*Chorale*  
Eleni Pantages, alto  
John Russell, tenor  
Nicholas Volkert, bass  
Jessica Ryu, violin I  
Jack McFadden Talbot, violin II  
Sixto Franco Chordá, viola  
Yoshi Masuda, cello  
Gabrielle Castriotta, oboe  
TJ Tesh, trumpet  
ChoEun Lee, harpsichord

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

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

## INTERMISSION

**Felix Mendelssohn**  
(1809-1847)

**Andenken, Op. 100, no. 1**  
Seth Houston, conductor

**Johannes Brahms**  
(1833-1897)

**Der Abend, Op. 62, no. 2**

**Claude-Achille Debussy**  
(1862-1917)

**Trois chansons de Charles d'Orléans**

*Dieu! qu'il la fait bon regarder*

*Quant j'ai ouy le tabourin*

Quinn Middleman, contralto

*Yver, vous n'estes qu'un villain*

Alexandra Corley, Ashley Luo, Tara José, Quinn

Middleman, Brian Hayes, Yohan Partan, Philip Cho,  
and Nicholas Volkert, octet

**Morten Lauridsen**  
(b. 1943)

**Sure On This Shining Night**

**David Dickau**  
(b. 1953)

**Stars I Shall Find**

**Alberto Grau**  
(b. 1938)

**Kasar Mie La Gaji**

**Ludwig van Beethoven**  
(1770-1827)  
arr. Mervyn Warren  
& Roger Emerson

**Joyful, Joyful**

Nicole Wakabayashi, alto

Abram St. Amand Poliakoff, tenor

Sam Hirsh, piano

Amber Navran, saxophone

Chris Rolontz, bass

Prof. Aaron Serfaty, drums

# Program Notes

## De profundis

ESTEBAN LÓPEZ MORAGO

Esteban López Morago, also known as Estêvão Lopes Morago (c. 1575-1630), was born in Spain but spent most of his life in Portugal. In 1599, he was appointed *mestre de capela* at Viseu Cathedral, a position he held for most of his career. One of the most important polyphonic composers in Portugal, his publications during his lifetime included *Livro Comum* and *Vespéral*. More recently, many of his works were published in the 1961 collection *Obras de Música Religiosa (Portugaliae Musica*, vol. 4).

The text of *De profundis*, from Psalm 130 (Psalm 129 in the Vulgate Bible), speaks of great despair: "Out of the depths I have cried to thee, O Lord." Morago's setting, as is typical for his music, exploits expressive dissonances—including augmented fourths and augmented seconds—in a polyphonic context. The piece shifts to a more major modality for the second verse of the psalm, "Lord, hear my voice..."

## De profundis

VIC NEES

Belgian composer and choral conductor Vic Nees, son of composer Staf Nees, was born in 1936. Having studied at the Royal Flemish Conservatory in Antwerp and Hochschule für Musik und Theater in Hamburg, Nees conducted the Flemish Radio Choir from 1970 to 1996. Other ensembles under his direction have included the Vokaal Ensemble Philippus de Monte in Mechelen and the Ter Kamerenkoor in Brussels. Of his many choral and vocal works, his *Magnificat* (1981) is best known.

Nees' setting of *De profundis* is ternary in form. The opening section, which repeats at the end with an extension, is homophonic. It expands from a hushed *pianissimo* in a limited range to a searing climax. The middle section features an anguished fast melody, in canon, with parallel fifths.

## Tres Epitafios

RODOLFO HALFFTER

Spanish and Mexican composer Rodolfo Halffter (1900-1987) was born in Madrid to a musical family. His parents were German and Catalan. An informal student of Manuel de Falla, Halffter was deeply influenced by avant-garde music of the time by figures such as Debussy and Schoenberg. In the 1930s, he was active in a group of composers known as the "Grupo de los Ocho," or the "Group of Madrid." In 1939, at the end of the Spanish Civil War, he emigrated to Mexico and became a citizen there. He taught for three decades at the National Conservatory and contributed to and edited numerous musical journals.

In *Tres Epitafios*, Halffter set the epitaphs of three characters from the 16th- to 17th-century writer Miguel de Cervante's novel *Don Quixote*. Don Quixote, the title figure, is a delusional gentleman who fancies himself to be a knight, tilting at windmills (which he imagines to be giants) in the name of chivalric ideals. Chief among these is his love for his idealized and imaginary beloved, Dulcinea. Quixote is accompanied in his quests by his sidekick, Sancho Panza. Halffter's settings, composed between 1947 and 1953, feature modified strophic forms, mostly homophonic writing, mixed meters, and surprising and beautiful cadences. The second piece in the set has short solos for soprano and tenor.

## Cantata No. 12, "Weinen, Klagen, Sorgen, Zagen," BWV 12 JOHANN SEBASTIAN BACH

Johann Sebastian Bach (1685-1750) composed Cantata No. 12, "Weinen, Klagen, Sorgen, Zagen," in 1714 for Jubilate Sunday, the third Sunday after Easter, which fell that year on April 22. Helmuth Rilling has written that the cantata was probably the second that Bach wrote in fulfillment of his obligation to compose one cantata per month for the Weimar court. Bach revised the work in 1724 and performed it in Leipzig on April 30 of that year. The cantata is most famous for being the source of the Crucifixus in Bach's Mass in B minor, which the USC Thornton Choral Artists performed in November 2009 under the baton of maestro Rilling.

Most of the text is probably by Salomo Franck (c. 1659-1725). The third movement is from Acts 14:22 and the last verse of the closing chorale is by Samuel Rodigast (1649-1708). The cantata opens with an instrumental sinfonia. The second movement depicts Christ's torment on the cross with imitative and unrelentingly chromatic suspensions over a ground bass; this is the movement that Bach reused in his later mass. Here, but not in the mass, it is punctuated by a more uplifting middle section in triple time. The third movement, a dark alto recitative, describes the tribulations that believers must endure before entering God's kingdom. This is followed by an alto aria on the text "Cross and crown are joined together/ struggle and treasure are united." Bach illustrates this conjoining with a lovely alto-oboe duet. In the fifth movement, an uplifting bass aria, Bach paints the text—"I will follow Christ"—with imitation in the violin parts. The sixth movement exhorts believers to remain steadfast in their faith. Bach introduces the trumpet, rather surprisingly, on the melody of "Jesu, meine Freude." A symbol of royalty, in this case Christ and God, the trumpet soars over the tenor's lilting aria. The closing chorale, whose music Bach reused in Cantata No. 100, affirms believers' trust in God, no matter what hardships may befall.

## Andenken, Op. 100, no. 1 FELIX MENDELSSOHN

Felix Mendelssohn (1809-1847) was a leading composer, conductor, and pianist in the early Romantic period. A champion of early music, Mendelssohn was a major force in the rediscovery and revival of Bach's music in 19th-century Germany. In keeping with this interest, Mendelssohn's overall musical sensibility was more conservative than

some of his more progressive contemporaries such as Franz Liszt and Richard Wagner. Mendelssohn was of Jewish descent, although his father converted to Lutheranism and Felix was baptized in the Lutheran church.

*Andenken* (Remembrance) is the first of four songs for mixed voices published posthumously in 1852 as *Vier Lieder*. Mendelssohn composed *Andenken* on August 8, 1844, while on vacation in Soden. The text, whose author is unknown, describes the beauty of spring, with budding leaves, blooming flowers, singing, and laughter. However, spring no longer blooms for the poet because his beloved is gone. Mendelssohn set the poem in bar form, or AAB, which can be thought of as two verses and a chorus; the verses and chorus end with the same musical material. Interestingly, the musical form does not reflect the form of the poem. Mendelssohn set the first stanza of the poem, which is happy, to exactly the same music as the second stanza, which shifts from happy to sad.

## Der Abend, Op. 62, no. 2

JOHANNES BRAHMS

Among the prodigious output of choral and vocal masterpieces by Johannes Brahms (1833-1897) are his many part songs. Some of these, like *Der Abend*, were composed as vocal quartets, although Brahms was accustomed to such pieces also being performed by larger ensembles. *Der Abend* (Evening) is the second in a collection of *Drei Quartette* (Three Quartets), Op. 62. *An die Heimat*, which the USC Thornton Concert Choir performed last year, is the first song in the cycle. Brahms composed *Der Abend* in 1874 and premiered it, along with *An die Heimat*, in Vienna on February 24, 1875.

The text is by Friedrich Schiller (1759-1805), the great German poet, playwright, and philosopher who, together with Goethe, spearheaded Wiemar classicism. The poem, as is typical of Wiemar classicism, presents human emotions (which were brought to the fore in the *Sturm und Drang* and Romanticism movements) through the framework of classical imagery and form. Such poetry was appealing to Brahms, who himself expressed the heart-rending passions of late romanticism through exquisitely rendered classically (and Renaissance- and Baroque-) inspired forms.

## Trois chansons de Charles d'Orléans

CLAUDE-ACHILLE DEBUSSY

Claude-Achille Debussy (1862-1917) is often called an impressionist composer, although he himself disliked the term. A talented pianist, Debussy studied at the Paris Conservatoire. In 1884, he won the prestigious Prix de Rome and continued his musical studies in Italy. Debussy was deeply influenced by symbolist poetry and was a regular guest at Stéphane Mallarmé's gatherings. His 1894 *Prélude à l'après-midi d'un faune*, based on a poem by Mallarmé, established him as one of the leading modern composers of the era.

In the first decade of the 20th century, French nationalism was a major concern among French intellectuals. Debussy upheld Rameau as an embodiment of French ideals and wrote some pieces in homage to the Baroque master. In *Trois chansons de Charles d'Orléans*, Debussy referred to an older part of the French musical tradition: the Renaissance *chanson*. In composing a *cappella* choral works with motet-style polyphony, word painting, and affective "madrigalisms," Debussy brings to mind French Renaissance masters such as Janequin, but in a distinctly modern idiom.

The poet, Charles d'Orléans (1394-1465) became the Duke of Orléans in 1407. Captured in battle in 1415, he spent 24 years in England as a prisoner of war. While there, he wrote over 500 poems. In "Dieu! qu'il la fait bon regarder," the poet proclaims the awe-inspiring beauty of his beloved. "Quant j'ai ouy le tabourin" describes a traditional May festival. The protagonist, however, no longer carouses and celebrates; he sleeps in instead. The poem reads as a lament—perhaps for lost youth, and perhaps for the imprisoned poet's lost homeland and personal freedom. "Yver, vous n'estes qu'un villain" is a stinging indictment of the cruelty of winter, perhaps as a metaphor for a cruel-hearted woman. Debussy composed the first and third pieces in 1898. He composed the second, revised the third, and published the complete set in 1908.

## Sure On This Shining Night

MORTEN LAURIDSEN

*Sure On This Shining Night*, by USC Thornton alumnus and distinguished professor Morten Lauridsen (born 1943), is one of Lauridsen's most beloved compositions. It is the fifth work in the vocal cycle *Nocturnes*, which Lauridsen composed in 2005 for the American Choral Directors Association Raymond W. Brock commission. The poem, by James Agee (1909-1955), speaks of wonder and wholeness in the midst of loss. The piece opens with a bass sectional solo, unfolds through subtle counterpoint, and grows to soaring assurance with exultant melismas on the word "shining."

The USC Thornton Concert Choir feels an especially close connection to Lauridsen's music because Lauridsen is one of our own. The composer sang in Concert Choir during his student days at USC Thornton. One day, he showed *Psalms 150*, one of his earliest choral pieces, to James Vail, who conducted the ensemble then. Dr. Vail told the young composer that not only would Concert Choir perform the work on tour but that Lauridsen would conduct it!

Since then, Lauridsen has gone on to become one of the great choral composers of all time. His many honors include being recognized as an American Choral Master by the National Endowment for the Humanities in 2006 and receiving the National Medal of Arts in 2007. Recent recordings include all-Lauridsen CDs by Voce and The Singers—Minnesota Choral Artists. Lauridsen's music is published by Peer International.



## Stars I Shall Find

DAVID DICKAU

USC Thornton choral alumnus David Dickau (b. 1953) is professor of choral music at Minnesota State University in Mankato, MN. With over 50 choral works in print, Dickau is a favorite among contemporary choral conductors. *Stars I Shall Find* is a setting of the poem “There Will Be Rest” by Sara Teasdale (1884-1933). Teasdale suffered from depression and died of suicide. The poem speaks to the possibility of finding peace in the midst of sorrow, of making “a world of my devising/ Out of a dream in my lonely mind”—even if that dream is on the other side of death. Dickau’s setting, with its homophonic choral writing, rolling piano accompaniment, warm tonal palette, and majestic climax, elegantly conveys the poem’s sense of hope and poignancy.

## Kasar Mie La Gaji

ALBERTO GRAU

Composer and conductor Alberto Grau (b. 1938) is a leading figure in Venezuelan choral music. In 1967, he founded the Schola Cantorum de Caracas, now Schola Cantorum de Venezuela, whose international honors include winning the Guido d’Arezzo Prize in polyphonic singing in 1974. Together with his wife, María Guinand, Grau has developed choral organizations that have fostered a thriving choral movement in Venezuela, ranging from children’s choirs and amateur choirs in the workplace to professional choirs. Grau’s book *Choral Conducting: the Forging of the Conductor* was published in 2010.

The text of *Kasar Mie La Gaji* is a Swahili phrase that means “the earth is tired.” In it, Grau employs a wide range of musical and timbral effects, including layered *ostinati*, rhythmic mixed meter riffs, spoken words, speech effects, and Eurhythmics. It all comes together in a richly textured musical odyssey—a Venezuelan take on an East African perspective on the planet.

## Joyful, Joyful

LUDWIG VAN BEETHOVEN

ARR. MERVYN WARREN AND ROGER EMERSON

*Joyful, Joyful*, a gospel rewrite of the “Ode to Joy” theme from Beethoven’s Symphony No. 9, is from the final scene of the 1993 comedy *Sister Act 2: Back in the Habit*, starring Whoopi Goldberg. Concert Choir’s performance features tenor and alto soloists. Saxophone, bass, and drums join the piano for an exuberant gospel sound.

# Texts and Translations

## De profundis

De profundis clamavi:  
Domine: exaudi orationem meam.

*- adapted from Psalm 130/129*

Out of the depths I have cried:  
Lord, hear my prayer.

*- Seth Houston*

## Tres Epitafios

### I. Para La Sepultura de Don Quijote

Yace aquí el Hidalgo fuerte  
que a tanto extremo llegó  
de valiente, que se advierte  
que la muerte no triunfó  
de su vida con su muerte.

Tuvo a todo el mundo en poco;  
fue el espantajo y el coco  
del mundo, en tal coyuntura,  
que acreditó su ventura  
morir cuerdo y vivir loco.

### II. Para La Sepulture de Dulcinea

Reposa aquí Dulcinea;  
y, aunque de carnes rolliza,  
la volvió en polvo y ceniza la  
muerte espantable y fea.

Fue de castiza ralea,  
y tuvo asomos de dama;  
del gran Quijote fue llama,  
y fue gloria de su aldea.

### III. Para La Sepulture de Sancho Panza

Sancho Panza es aqueste, en cuerpo chico,  
pero grande en valor, ¡milagro extraño!  
Escudero el más simple y sin engaño  
que tuvo el mundo, os juro y certifico.

De ser conde, no estuvo en  
un tantico,  
si no se conjuraran en su daño  
insolencias y agravios del tacaño  
siglo, que aun no perdonan a un borrico.

## Three Epitaphs

### 1. For the Tomb of Don Quixote

Here he lies, the Hidalgo,  
both strong and valiant,  
to such extremes was his bravery carried,  
be it noted, that no victory was Death's  
over his life when he lay dying.

He was scornful of most people;  
but in the world round about  
he struck terror. Thus the mission of his life  
was fulfilled and accomplished:  
in wisdom die, and in madness live.

### II. For the Tomb of Dulcinea

Here rests Dulcinea;  
Although she was both plump and stocky,  
She was turned to dust and ashes  
By death most ugly and hateful.

She was born of wealthy people,  
Inclined to be quite a lady;  
She was Don Quixote's passion,  
And the glory of her village!

### III. For the Tomb of Sancho Panza

This is Sancho Panza, so small of body,  
but of great courage; Strange miracle!  
Simple squire, the most simple and most innocent  
That has ever been known, in the wide world.

To be honored and knighted was nearly  
granted him.  
If all the tricks and wiles were not against him,  
Insolence and slanders of an age that's cunning,  
One could forgive this in a donkey.

Sobre él anduvo (con perdón se miente)  
este manso escudero, tras el manso  
caballo Rocinante y tras  
su dueño.

¡Oh vanas esperanzas de la gente!  
¡Cómo pasáis con prometer descanso  
y al fin paráis en sombra, en humo,  
en sueño!

- *Miguel de Cervantes (1547-1616)*

But he rode upon it (With your pardon, I lie!)  
Gentle squire and so kindly,  
Followed after the gentle Rocinante,  
after his master.

How vainly do you hope, you foolish people!  
For all your promises of peace and quiet,  
Your end shall be in shadows, in vapors,  
in sleep, in dreams!

- *Thomas W. van Ess,  
adapted by Cristian Grases*

## Cantata No. 12

### II. Chorale

Weinen, Klagen,  
Sorgen, Zagen,  
Angst und Not  
Sind der Christen Tränenbrot,  
Die das Zeichen Jesu tragen.

Weeping, lamentation,  
worry, apprehension,  
anxiety and distress  
are the bread of tears of Christians  
who bear the mark of Jesus.

### III. Recitative (alto)

Wir müssen durch viel Trübsal in das  
Reich Gottes eingehen.

We must enter through much tribulation  
into God's kingdom.

### IV. Aria (alto)

Kreuz und Krone sind verbunden,  
Kampf und Kleinod sind vereint.  
Christen haben alle Stunden  
Ihre Qual und ihren Feind,  
Doch ihr Trost sind Christi Wunden.

Cross and crown are joined together,  
struggle and treasure are united.  
Christians have at all hours  
their anguish and their enemy,  
but Christ's wounds are their consolation.

### V. Aria (bass)

Ich folge Christo nach,  
Von ihm will ich nicht lassen  
Im Wohl und Ungemach,  
Im Leben und Erblassen.  
Ich küsse Christi Schmach,  
Ich will sein Kreuz umfassen.  
Ich folge Christo nach,  
Von ihm will ich nicht lassen.

I follow after Christ,  
I do not want to leave him  
in prosperity and adversity,  
in living and dying.  
I kiss Christ's shame,  
I want to embrace his cross.  
I follow after Christ,  
I do not want to leave him.

### VI. Aria (tenor)

Sei getreu, alle Pein  
Wird doch nur ein Kleines sein.  
Nach dem Regen  
Blüht der Segen,  
Alles Wetter geht vorbei.  
Sei getreu, sei getreu!

Be faithful, all pain  
will then be only a little thing.  
After the rain  
blessing blossoms,  
all bad weather passes by.  
Be faithful, be faithful!

## VII. Chorale

Was Gott tut, das ist wohlgetan.  
Dabei will ich verbleiben,  
Es mag mich auf die rauhe Bahn  
Not, Tod und Elend treiben,  
So wird Gott mich  
Ganz väterlich  
In seinen Armen halten:  
Drum laß ich ihn nur walten.

*- Solomo Franck (1659-1725),  
from Acts 14: 23,  
and Samuel Rodigast (1649-1708)*

What God does that is done well.  
I shall stay with this.  
It may be that on the rough road  
I shall be driven by distress, death and misery,  
yet God will  
just like a father  
hold me in his arms:  
therefore I let only him rule over me.

*- Francis Browne,  
used by permission*

## Andenken

Die Bäume grünen überall,  
die Blumen blühen wieder,  
und wieder singt die Nachtigall  
nun ihre alten Lieder.  
O glücklich, wer noch singt und lacht,  
dass auch der Frühling sein gedacht.

Wohl alles, was im Schlummer lag,  
erwacht zu neuem Leben,  
und jede Blüt' an jedem Hag  
darf sich zur Sonne heben.  
Was soll mir Blüt und Vogelschall,  
du fehlst mir, fehlst mir überall.

O liebes Herz, und soll ich dich  
nun niemals wieder sehen?  
So muss der Frühling auch für mich  
ohn' Blüt' und Sang vergehen.  
Was soll der Frühling doch für mich,  
was ist ein Frühling ohne dich?

*- anonymous*

## Remembrance

The trees are greening in the vale,  
The flowers bloom again,  
And now once more the nightingale  
Will sing his old refrain.  
Oh, who yet sings and laughs is blest;  
His heart by spring is still caressed.

All nature that in slumber lay  
Again to life will waken,  
And in the grove will blossoms gay  
In sun's embrace be taken.  
No birds, no blooms for me are fair,  
I miss you, miss you everywhere.

Oh, dearest heart, in your embrace  
Shall I no more find pleasure?  
Now spring for me has lost its grace;  
No blooms nor songs I treasure.  
Without you springtime cannot be!  
Pray, what can springtime be for me?

*- Clifford G. Richter and Kurt Stone*

## Der Abend

Senke, strahlender Gott, die Fluren dürsten  
Nach erquickendem Tau,  
der Mensch verschmachtet,  
Matter ziehen die Rosse,  
Senke den Wagen hinab!

## Evening

Sink, beaming God; the meadows thirst  
for refreshing dew,  
Man is listless,  
the horses are pulling more slowly:  
the chariot descends. Beaming God, descend!

Siehe, wer aus des Meeres krystallner Woge  
Lieblich lächelnd dir winkt!

Erkennt dein Herz sie?  
Rascher fliegen die Rosse.  
Thetys, die göttliche, winkt.

Schnell vom Wagen herab in ihre Arme  
Springt der Führer,  
den Zaum ergreift Cupido,  
Stille halten die Rosse,  
Trinken die kühlende Flut.

Auf dem Himmel herauf mit leisen Schritten  
Kommt die duftende Nacht;  
ihr folgt die süße  
Liebe. Ruhet und liebet!  
Phöbus, der Liebende, ruht.

- Friedrich von Schiller (1759-1805)

Look who beckons from the sea's crystal waves,  
smiling warmly!

Does your heart know her?  
The horses fly more quickly.  
Thetis, the divine, is beckoning.

Quickly from the chariot and into her arms  
springs the driver.  
Cupid grasps the reins.  
The horses come silently to a halt  
and drink from the cool waters.

From the sky above, with a soft step,  
comes the fragrant night;  
she is followed by sweet  
Love. Rest and love!  
Phoebus, the amorous, rests.

- Emily Ezust,  
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## Trois chansons de Charles d'Orléans

### 1. Dieu! qu'il la fait bon regarder

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle;

Pour les grans biens que sont en elle  
Chascun est prest de la louer.  
Qui se pourroit d'elle lasser?  
Tousjours sa beauté renouvelle.

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle!

Par de ça ne de là, la mer  
Ne scay dame ne damoiselle  
Qui soit en tous bien parfaits telle.  
C'est ung songe que d'i penser:  
Dieu! qu'il la fait bon regarder!

### 2. Quant j'ai ouy la tabourin

Quant j'ai ouy la tabourin  
Sonner, pour s'en aller au may,  
En mon lit n'en ay fait affray  
Ne levé mon chief du coissin;  
En disant: il est trop matin  
Ung peu je me rendormiray:

### 1. God! but she is fair

God! but she is fair,  
graceful, good and beautiful.

All are ready to praise  
her excellent qualities.  
Who could tire of her?  
Her beauty is ever new.

God! but she is fair,  
graceful, good and beautiful!

Nowhere does the sea look on  
so fair and perfect  
a lady or maiden.  
Thinking on her is but a dream.  
God! but she is fair!

### 2. When I heard the tambourine

When I heard the tambourine  
call us to go a-Maying,  
I did not let it frighten me in my bed  
or lift my head from my pillow,  
saying, "It is too early,  
I will go back to sleep."

Quant j'ay ouy le tabourin  
Sonner pour s'en aller au may,  
Jeunes gens partent leur butin;  
De nonchaloir m'accointeray  
A lui je m'abutineray  
Trouvé l'ay plus prouchain voisin;

Quant j'ay ouy le tabourin  
Sonner pour s'en aller au may  
En mon lit n'en ay fait affray  
Ne levé mon chief du coissin.

### 3. Yver, vous n'estes qu'un vilain

Yver, vous n'estes qu'un vilain;  
Esté est plaisant et gentil  
En témoing de may et d'avril  
Qui l'accompaignent soir et main.  
Esté revet champs, bois et fleurs  
De sa livrée de verdure  
Et de maintes autres couleurs  
Par l'ordonnance de nature.

Mais vous, Yver, trop estes plein  
De nège, vent, pluye et grézil.  
On vous deust banir en exil.  
Sans point flater je parle plein,  
Yver, vous n'estes qu'un vilain.

- Charles d'Orléans (1394-1465)

When I heard the tambourine  
call us to go a-Maying,  
young folks dividing their spoils,  
I cloaked myself in nonchalance,  
clinging to it  
and finding the nearest neighbour.

When I heard the tambourine  
call us to go a-Maying,  
I did not let it frighten me in my bed  
or lift my head from my pillow.

### 3. Winter, you're naught but a rogue.

Winter, you're naught but a rogue.  
Summer is pleasant and kind,  
as we see from May and April,  
which accompany it evening and morn.  
Summer, by nature's order, clothes  
fields, woods and flowers  
with its livery of green  
and many other hues.

But you, Winter, are too full of snow,  
wind, rain and sleet.  
We must send you into exile.  
I'm no flatterer and I speak my mind.  
Winter, you're naught but a rogue.

- Faith J. Cormier,  
used by permission

## Sure On This Shining Night

Sure on this shining night  
Of star made shadows round,  
Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.  
Sure on this shining night I weep for wonder wand'ring far alone  
Of shadows on the stars.

- James Agee (1909-1955)

# Stars I Shall Find

There will be rest

There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.

I will make this world of my devising  
Out of a dream in my lonely mind.  
I shall find the crystal of peace,—above me  
Stars I shall find.

*- Sara Teasdale (1884-1933)*

# Joyful, Joyful

Joyful, joyful, Lord, we adore Thee,  
God of glory, Lord of love,  
Hearts unfold like flowers before Thee,  
Hail thee as the sun above.

Melt the clouds of sin and sadness,  
Drive the doubt of dark away.  
Giver of immortal gladness,  
Fill us with the light of day.

Come and join the chorus,  
The mighty, mighty chorus,  
Which the morning stars began.  
The Father of love is reigning over us.  
He watches over everything, so we sing!

*- Henry van Dyke (1852-1933),  
adapted by Mervyn Warren and Roger Emerson*

# About the Artists



**Dr. Cristian Grases**  
CONDUCTOR

Dr. Cristian Grases joined the USC Thornton faculty in the Fall 2010 semester as assistant professor of choral music and conductor of the USC Thornton Concert Choir. Born in Venezuela, he earned degrees from the Simón Bolívar University (MM), where his principle teachers were María Guinand and Alberto Grau, and the University of Miami (DMA). He has previously served as interim director of choral activities at Central Washington University and assistant professor in choral music at California State University, Los Angeles.

An award-winning conductor and composer, Grases received the prestigious Award for the Arts in Venezuela, Orden José Felix Ribas for artistic merit, first prize at the Emerging Composer Competition at Yale University for his work *Visiones del Llano—2. Amanecer*, and an invitation from Helmuth Rilling to study at the Sommerakademie in Stuttgart, Germany.

Grases has participated in numerous festivals, workshops, and events as a guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, and Asia. Most recently, he guest conducted in France, Denmark, The Netherlands, Indonesia, China, and Venezuela. This season, he will guest conduct in Belgium, France, Denmark, and will be presenting a session on Venezuelan choral music at the Ninth World Symposium in Argentina.

During his time in Florida, Grases was the founder and artistic director of Amazonia Vocal Ensemble, based in Miami, with a focus on Latin American repertoire. 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 was the conductor of the Young Musicians' Orchestra.

In 2004, Grases was selected by the International Federation for Choral Music to serve on the Songbridge Project, a committee of five renowned choral masters chaired by the project's creator, Erkki Pohjola (Finland). In 2008, he was selected to be part of the Board of Directors of the International Federation for Choral Music. In addition, Grases is currently chair of the Ethnic and Multicultural Repertoire and Standards Committee for the Western Division of the American Choral Directors Association.



# Personnel

## USC THORNTON CONCERT CHOIR

Cristian Grases, conductor

Seth Houston, assistant conductor

ChoEun Lee, pianist

### SOPRANO

Sarah Chang (freshman, piano performance, Irvine, CA)

Alexandra Corley (freshman, psychology, Oak Park, CA)

Sara Frondoni (sophomore, vocal performance and Italian, Carlsbad, CA)

Laura Gardiner (sophomore, business, Pasadena, CA)

Annika Linde (freshman, choral music, Seattle, WA)

Ashley Luo (freshman, undecided/economics, O'Fallon, MO)

Grace Mackson (freshman, organ performance, Okemos, MI)

Kimi Mok (sophomore, international relations, Pasadena, CA)

Catherine Partain (freshman, international relations, Los Altos, CA)

Cindy Taylor Lutz (PhD, musicology, Stamford, Lincolnshire, England)

Tiffany Wang (freshman, communication, Irvine, CA)

### ALTO

Francesca Corley (freshman, undecided, Oak Park, CA)

Nancy Holland (DMA, choral music, Altadena, CA)

Tara José (junior, vocal performance, Brea, CA)

Emily Loynachan (freshman, gerontology, Silver Lake, CA)

Quinn Middleman (sophomore, vocal performance and oboe, Vancouver, WA)

Carla Miller (sophomore, classics, West Covina, CA)

Tegan Robinett (sophomore, choral music, El Segundo, CA)

Eleni Pantages (senior, choral music and vocal performance, Goleta, CA)

Lauren Scott (freshman, choral music, Las Vegas, NV)

Anupama Tadanki (freshman, international relations, Irvine, CA)

Nicole Wakabayashi (freshman, piano performance, Bellingham, WA)

### TENOR

Michael Carrandi (freshman, piano performance, Altadena, CA)

Ryan Harper (MM, composition, Orinda, CA)

Brian Hays (MM, choral music, Tucson, AZ)

Louis LeMesurier (freshman, biology, Torrance, CA)

Andrew McIntyre (MA, journalism, Montpelier, VT)

Yohan Partan (MM, choral music, Turlock, CA)

Bryan Roach (freshman, choral music, Huntington Beach, CA)

Jason Sabino (sophomore, choral music, Caloocan, Philippines)

Abram St. Amand Poliakoff (sophomore, vocal performance, El Granada, CA)

## BASS

Alex Benestelli (MM, choral music, Pittsburgh, PA)

Philip Cho (freshman, business and vocal performance, Diamond Bar, CA)

Jamie Dick (freshman, business of cinema, La Cañada, CA)

Phillip Hendrickson (PhD, biomedical engineering, South Pasadena, CA)

Seth Houston (DMA, choral music, Boulder, CO)

Curtis Lee (PhD, biomedical engineering, Cottonwood Heights, UT)

Jonathon Naquin (freshman, composition, Llouma, LA)

Nick Volkert (senior, vocal performance, Oakland, CA)

# USC Thornton Faculty

## Department of Choral & Sacred Music Faculty

Jo-Michael Scheibe, DMA, chair

Nick Strimple, DMA

Cristian Grases, DMA

Donald Brinegar, visiting professor of choral music

Morten Lauridsen, DMA, distinguished professor of composition

William Dehning, DMA, professor emeritus

James Vail, DMA, professor emeritus

## Department of Choral & Sacred Music Teaching Assistants

E. Jason Armstrong

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Christopher G. Gravis

Christopher D. Haygood

Seth Houston

John Russell

## Department of Vocal Arts & Opera Faculty

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*Please contact us at [uschoral@usc.edu](mailto:uschoral@usc.edu) or 213.740.7416 if you would like more information on how to contribute to the USC Thornton department of choral and sacred music.*

# Upcoming Events

## USC Thornton Chamber Singers Spring Concert

Friday, April 8, 2011, 8:00 p.m.  
Alfred Newman Recital Hall  
University Park Campus  
University of Southern California

## USC Thornton Apollo Men's Chorus & Oriana Women's Choir

Sunday, April 10, 2011, 3:00 p.m.  
Alfred Newman Recital Hall  
University Park Campus  
University of Southern California

## USC Thornton Chamber Singers Spring Concert

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

## USC Thornton University Chorus Spring Concert

Friday, April 29, 2011, 8:00 p.m.  
United University Church  
University Park Campus  
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