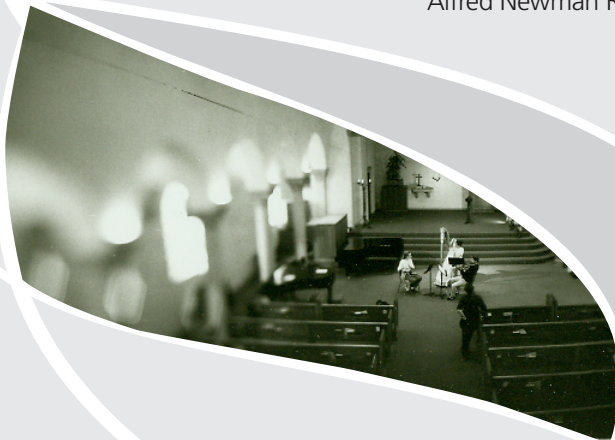


USC | THORNTON
SCHOOL OF MUSIC

USC Thornton Concert Choir & Chamber Singers

Friday, October 22, 2010, 8:00 p.m.
University of Southern California
Alfred Newman Recital Hall



Timeless Music

USC Thornton Concert Choir
Cristian Grases, conductor
ChoEun Lee, accompanist

USC Thornton Chamber Singers
Jo-Michael Scheibe, conductor
Guk Hui Han, accompanist

USC
UNIVERSITY
OF SOUTHERN
CALIFORNIA

Introductory Note

The department of choral and sacred music has enjoyed a rich tradition of excellence in choral singing at the USC Thornton School of Music. Extraordinary conductors such as Charles Hirt, James Vail, Rodney Eichenberger, William Dehning, and Paul Salamunovich have led our department with a commitment to quality music-making and top educational opportunities. Choral music at USC Thornton has also been enriched by faculty such as Morten Lauridsen, Nick Strimple, Lynn Bielefeld, David Wilson, Magen Solomon, and Donald Brinegar.

At this evening's concert, we have the pleasure of introducing the newest member of our faculty, Cristian Grases, assistant professor of choral music and conductor of the USC Thornton Concert Choir. An accomplished conductor, composer, and scholar, Dr. Grases specializes in multicultural music and eurythmics and has conducted workshops and performances internationally.

Please join us in congratulating our newest member of the USC Thornton faculty. We look forward to welcoming you to all of our concerts this 2010-11 season.

*Warmest regards,
Jo-Michael Scheibe, DMA
Chair and Professor
Department of Choral & Sacred Music
USC Thornton School of Music*

Program

USC Thornton Concert Choir

Antonio Lotti
(1667-1740)

Missa Brevis

Kyrie
Sanctus
Benedictus
Agnus Dei

György Deák-Bardos
(1905-1991)

Eli! Eli!

Alberto Grau
(b. 1937)

Pater Noster

Johannes Brahms
(1833-1897)

In stiller Nacht

Im Herbst

Seth Houston
(b. 1974)

Snowflakes

Rianna Cohen, flute
Michael Kaufman, cello
Seth Houston, conductor
World Premiere

Carlos Guastavino
(1912-2000)

Quién Fuera Como El Jazmín...

**African-American
Spiritual**
arr. Gene Grier
and Lowell Everson

Wade in the Water

Katherine Goldman
Meriette Saplie
Lauren Scott

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 Chamber Singers

Vytautas Miškinis
(b. 1954)

Lucis Creator Optime
Zanaida Robles, soprano
John Russell, tenor

Thomas Tallis
(1505-1585)

O Nata Lux

William Byrd
(1540-1623)

O Lux Beata Trinitas

Norman Dinerstein
(1937-1982)

When David Heard

Edwin Fissinger
(1920-1990)

Lux Aeterna
Amelia Tobiason, soprano
Nicholas McKaig, baritone

Eric William Barnum
(b. 1979)

The Sounding Sea

Eliza Gilkyson
(b. 1950)
arr. Craig Hella Johnson

Requiem

Traditional Scottish
arr. Jonathan Quick

Loch Lomond
Sam Barbara, tenor
Christopher D. Haygood, conductor

Texts and Translations

Missa Brevis

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra Gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis
peccata mundi:
Miserere nobis.

Agnus Dei, qui tollis
peccata mundi:
Miserere nobis.

Agnus Dei, qui tollis
peccata mundi:
Dona nobis pacem.

- Ordinary of the Mass

Eli! Eli!...

Et circa horam nonam
clamavit Jesus voce magna dicens
Eli! Eli! lamma
sabachthani?

- Matthew 27:46

Short Mass

Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy.

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes in the name
of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away
the sins of the world:
Have mercy on us.

Lamb of God, who takest away
the sins of the world:
Have mercy on us.

Lamb of God, who takest away
the sins of the world:
Give us peace.

My God! My God!...

And about the ninth hour
Jesus cried with a loud voice, saying,
My God, my God, why hast thou
forsaken me?

- translation by Ron Jeffers

Pater Noster

Pater noster, qui es in caelis:
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua, sicut
in caelo, et in terra.
Panem nostrum quotidianum
da nobis hodie.
Et dimitte nobis debita nostra,
sicut et nos dimittimus
debitoribus nostris.
Et ne nos inducas in tentationem.
Sed libera nos a malo. Amen.

- based on Matthew 6:9-13
and Luke 11:2-4

Our Father

Our Father, who art in heaven:
hallowed be thy name:
Thy kingdom come.
Thy will be done
on earth as it is in heaven.
Give us this day our
daily bread.
And forgive us our debts,
as we forgive
our debtors.
And lead us not into temptation.
But deliver us from the evil one. Amen.

- translation by Ron Jeffers

In stiller Nacht

In stiller Nacht, zur ersten Wacht,
ein Stimm' beginnt zu klagen,
der nächt'ge Wind hat süß und lind
zu mir den Klang getragen.
Von herben Leid und Traurigkeit
ist mir das Herz zerflossen,
die Blümelein, mit Tränen rein
hab' ich sie all' begossen.

Der schöne Mond will untergahn,
für Leid nicht mehr mag scheinen,
die Sterne lan ihr Glitzen stahn,
mit mir sie wollen weinen.
Kein Vogelsang noch Freudenklang
man höret in den Lüften,
die wilden Tier' trauern auch mit mir
in Steinen und in Klüften.

- text after Friedrich Spee
(1591-1635)

In the quiet Night

In the quiet night, at the first watch,
a voice began to lament;
sweetly and gently, the night wind
carried to me its sound.
And from such bitter sorrow and grief
my heart has melted.
The little flowers - with my pure tears
I have watered them all.

The beautiful moon wishes to set
out of pain, and never shine again;
the stars will let fade their gleam
for they wish to weep with me.
Neither bird-song nor sound of joy
can one hear in the air;
the wild animals grieve with me as well,
upon the rocks and in the ravines.

- translation by Emily Ezust

Im Herbst

Ernst ist der Herbst.
Und wenn die Blätter fallen,
sinkt auch das Herz
zu trübem Weh herab.
Still ist die Flur,
und nach dem Süden wallen
die Sanger, stumm,
wie nach dem Grab.

Bleich ist der Tag,
und blasse Nebel schleiern
die Sonne wie die Herzen, ein.
Fruh kommt die Nacht:
denn alle Krafte feiern,
und tief verschlossen ruht das
Sein.

Sanft wird der Mensch.
Er sieht die Sonne sinken,
er ahnt des Lebens
wie des Jahres Schlu.
Feucht wird das Aug',
doch in der Trane Blinken,
entstromt des Herzens
seligster Ergu.

- Klaus Groth (1819-1899)

In Autumn

Somber is the autumn,
and when the leaves fall,
so does the heart sink
into dreary woe.
Silent is the meadow
and to the south have flown
silently all the songbirds,
as if to the grave.

Pale is the day,
and wan clouds veil
the sun as they veil the heart.
Night comes early:
for all work comes to a halt
and existence itself rests in profound
secrecy.

Man becomes kindly.
He sees the sun sinking,
he realizes that life is
like the end of a year.
His eye grows moist,
yet in the midst of his tears shines
streaming from the heart
a blissful effusion.

- translation by Emily Ezust

Snowflakes

Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare
Over the harvest-fields forsaken,
Silent and soft and slow
Descends the snow.

- Henry Wadsworth Longfellow
(1807-1882)

Quién Fuera Como El Jazmín...

Quién fuera como el jazmín cuando
empieza a florecer
echando perfume fino para estar en tu
poder
para estar en tu poder, mi amor, quién
fuera flor

Quién fuera como la rosa en su airosa
gallardía
alzándose colorada con la luz del
nuevo día
para estar en tu poder, mi amor, quién
fuera flor

Quién fuera como el clavel
disciplinado
creciéndose de rubores y de blanco
salpicado
para estar en tu poder, mi amor, quién
fuera flor

- León Benarós

Who Could Be Like the Jasmine...

Who could be like the jasmine when it
starts to bloom
giving fine perfume to be in your
power
to be in your power, my love, who could
be a flower

Who could be like the rose in its graceful
bravery
standing colorful in the
new day's light
to be in your power, my love, who could
be a flower

Who could be like the
disciplined carnation
growing in blushes and sprinkled
in white
to be in your power, my love, who could
be a flower

- translation by Cristian Grases

Wade in the Water

All God's children got to wade in the water.
For God's gonna trouble that water.
So wade in the water.

Wade in the water. Wade in the water, children.
Wade in the water. God's gonna trouble the water.

Come on, you sinners, you better get wet.
God's gonna trouble the water.
Don't risk your soul without backin' your bet.
God's gonna trouble the water.

Wade in the water. Wade in the water, children.
Wade in the water. God's gonna trouble the water.

My Lord, He's callin' us to jump on in.
God's gonna trouble the water.

Wash off your sorrows and scrub off your sin.
God's gonna trouble the water.

Come on, children better get in that water.
God's gonna trouble the water.

Won't you wade in the water, children?
Wade in the water.
God wants his children in the water.

*- traditional,
additional text by Gene Grier*

Lucis Creator Optime

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

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

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

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

Dirigatur Domine oratio mea.
Sicut incensum in conspectu tuo.

- from the Roman Breviary

O Blest Creator of the Light

O Blest Creator of the light,
Who mak'st the day with radiance bright,
and o'er the forming world didst call
the light from chaos first of all.

Whose wisdom joined in meet array
the morn and eve, and named them Day:
night comes with all its darkling fears;
regard Thy people's prayers and tears.

Lest, sunk in sin, and whelmed with strife,
they lose the gift of endless life;
while Thinking but the thoughts of time,
they weave new chains of woe and crime.

O Father, that we ask be done,
through Jesus Christ, Thine only Son;
Who, with the Holy Ghost and Thee,
doth live and reign eternally.
Amen.

Let my prayer, O Lord,
Come like incense before You.

- translation by J. M. Neale

O Nata Lux de Lumine

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens
supplicum
Laudes precees
que sumere.
Qui carne quondam
contegi
Dignatus es pro perditis.
Nos membra confer effici,
Tui beati corporis.

*- appointed for the
Feast Day of the Transfiguration*

O Born Light of Light

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy
and accept
the praises and prayers of
your supplicants.
Thou who once deigned to be clothed
in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

- translation by Ron Jeffers

O Lux Beata Trinitas

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

Te mane laudum carmine,
Te deprecamur vesperi,
Te nostra supplex gloria,
Per cuncta laudet saecula.

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

- from the Liturgia Horarum

O Trinity of Blessed Light

O Trinity of blessed light,
and princely unity,
the fiery sun already sets,
shed thy light within our hearts.

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

Glory be to God the Father,
to his only Son,
with the Holy Spirit,
now and forever. Amen.

- translation by David Fraser

- II Samuel 18:33

Lux Aeterna

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

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

- taken from the Requiem Mass

Light Eternal

May light eternal shine upon them, O Lord:
In the company of thy saints forever and ever;
for thou art merciful.

Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.

- translation by Ron Jeffers

The Sounding Sea

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

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

- George William Curtis

Requiem

mother mary, full of grace, awaken
all our homes are gone, our loved ones taken
taken by the sea
mother mary, calm our fears, have mercy
drowning in a sea of tears, have mercy
hear our mournful plea
our world has been shaken, we wander
our homelands forsaken
in the dark night of the soul
bring some comfort to us all,
o mother mary come and carry us in your embrace
that our sorrows may be faced
mary, fill the glass to overflowing
illuminate the path where we are going
have mercy on us all
in fun'ral fires burning
each flame to your myst'ry returning
in the dark night of the soul your shattered dreamers,
make them whole,
o mother mary find us where we've fallen out of grace,
lead us to a higher place
in the dark night of the soul our broken hearts you can make whole,
o mother mary come and carry us in your embrace,
let us see your gentle face, mary.

- Eliza Gilkyson

Loch Lomond

By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me and me true love were ever wont to gae,
On the bonnie, bonnie banks o' Loch Lomond.

Oh ye'll take the high road an' I'll take the low road
An' I'll be in Scotland afore ye,
But me and me true love will never meet again,
on the bonnie, bonnie banks o' Loch Lomond.

'Twas there that we parted in yon shady glen,
On the steep, steep sides of Ben Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloamin.'

The wee birdies sing and the wild flowers spring,
And in sunshine the waters lie sleeping,
But the broken heart will ken nae second spring again,
And the world knows not how we are grieving.

- traditional Scottish

Program Notes

Missa Brevis

ANTONIO LOTTI

Antonio Lotti (1667-1740), a contemporary of Vivaldi and a fellow Venetian, was immersed in the stage life. He married a soprano and composed 24 operas, several of which Handel copied out for his own study.

Lotti was also a church musician, holding the coveted position of *maestro di cappella* at San Marco basilica. While San Marco had a rich history of musical innovation, as evidenced by Giovanni Gabrieli's pioneering work in *cori spezzati*, in which multiple choirs combined with vocal soloists and instrumental ensembles to tremendous effect, it also had a rich history of innovation combined with looking back on and reinterpreting tradition. Monteverdi's 1610 *Vespro della Beata Vergine*, for example, combined "old-fashioned" Renaissance-style polyphony (*style antico*) with early Baroque innovation in solo vocal and instrumental writing (*style moderno*). Lotti is best known today for his eight-voice "Crucifixus," from his Credo in F (composed in Dresden), which combines Palestrina-like treatment of dissonance with polychoral forces and forward-looking harmonic sensibilities.

Missa Brevis was composed by 1736. In contrast to Bach, whose references to the *style antico* are set in a distinctively late-Baroque instrumental and harmonic framework, Lotti's mass almost sounds like it could have been written in the Renaissance.

Eli! Eli!

GYÖRGY DEÁK-BARDOS

György Deák-Bardos (1905-1991) was a Hungarian composer and conductor who composed 10 masses, over 70 cantatas, and numerous choral cycles and motets. "Eli! Eli!", his most famous work, is from his *Parasceve Suite*, which he composed in 1928 for the 1900th anniversary of Christ's death. The piece builds from gentle unison to searing cries of agony that express Christ's suffering on the cross. Given the turmoil of recent events, which included invasion, communist revolution and counter-revolution, and radical ruptures to Hungary's borders, it is easy to imagine that the words "Father! Father! Why have you forsaken me?" would have seemed especially urgent.

Pater Noster

ALBERTO GRAU

The importance of composer and conductor Alberto Grau (b. 1937) in the development of choral music in Venezuela cannot be overstated. 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. More recently, the ensemble premiered *Oceana*, by Osvaldo Golijov, at the Oregon Bach Festival and made the premiere recording of Golijov's *La pasión según San Marcos*. Together with his wife, Maria Guinand, Grau has developed choral organizations such as the Fundación Schola Cantorum de Caracas and the Movimiento Coral Cantemos. These organizations 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.

Pater Noster, a setting of the catholic "Our Father" text in Latin, illustrates Grau's emotional depth and timbral imagination. Starting with unison plainchant, the piece spins out layers of increasing complexity and anguish, sometimes interwoven with spoken words. *Pater Noster* was composed in 2003 for the Orfeón Universitario Simón Bolívar.

In stiller Nacht (WoO 34, no. 8)

JOHANNES BRAHMS

Johannes Brahms was a great lover and collector of German folksongs. He owned many published collections and kept a notebook of favorite folk melodies. Brahms made arrangements of at least 108 folk songs, of which over half were for chorus. Most of them were written for specific choirs, which he directed. Brahms created an earlier arrangement of "In stiller Nacht" for women's voices, titled "Totdenklage" (WoO 36, no. 1), for the Hamburg Frauenchor, which he conducted from 1859 to 1862. He rearranged the song for mixed voices for the Wiener Singakademie, which he conducted for the 1863-64 season. Brahms published the 14 arrangements he made for the Singakademie as *Deutsches Volkslieder für vierstimmigen Chor* in 1864. "In stiller Nacht" is the first song of the second volume and the most popular.

Brahms scholars long believed that Brahms composed the melody himself. However, recent research has revealed that he learned the melody in the late 1850s from Friedrich Wilhelm Arnold, an editor of medieval and Renaissance music, collector and arranger of folk songs, and publisher of recent music by Robert Schumann and others. Although the text of "In stiller Nacht" appears to be secular, it is actually based on "Trauer-Gesang von der Noth Christi am Oelberg in dem Garten" ("Song of Mourning over the Distress of Christ in the Garden on the Mount of Olives") by the Jesuit poet Friedrich Spee (1591-1635). The poem was first published in 1635 and included in Spee's posthumous *Trutznachtigall* in 1649, which was reprinted in 1841 and several times again through the rest of the 19th century. The words of Brahms's song, in Spee's poem, are spoken by Christ himself.

"In stiller Nacht" was one of Brahms's most popular early works. Richard Heuberger reported that when he first met Brahms in 1867 in Vienna he was known almost exclusively for that setting. Interestingly, Brahms reset the melody in 1894 for solo soprano with piano accompaniment (WoO 33, no. 42). Apparently inspired by Arnold's arrangements of German folk songs for solo voice with piano, Brahms published *49 Deutsche Volkslieder* (WoO 33) in 1894. Arnold had sent Brahms his own arrangements for comments; Brahms "corrected" Arnold's arrangement of "In

stiller Nacht" to such an extent that Arnold did not publish it. Brahms's setting features a fascinating piano part with rhythmically displaced triplet figures. In this form, too, "In stiller Nacht" remains one of his most popular folk song arrangements.

Im Herbst (Op. 104, no. 5)

JOHANNES BRAHMS

"If our master is inspired by thoughts of transience and eternity as they verge upon him, so too these thoughts seem to intensify his strengths to an unusual degree." So the young Heinrich Schenker opened his 1892 review of "Im Herbst," the last song of Johannes Brahms's (1833-1897) *Fünf Gesänge*, Op. 104 (composed 1886, published 1888). Indeed, the song has much in common with another work by Brahms of exceptional greatness, *Ein Deutsche Requiem* (Op. 45). Both works, in their meditations on mortality, outline a trajectory from sorrow to comfort and even exultation. Whereas *Ein Deutsche Requiem* reflects upon the deaths of Robert Schumann and Brahms's mother, "Im Herbst," written later in the composer's life, is a contemplation of his own.

The song sets a poem by Brahms's longtime friend, the poet Klaus Groth (1819-1899). Groth's 1852 collection *Quickborn* established him as the leading poet of his day in Plattdeutsche (Low German), but his poetry in High German was unexceptional. Brahms seems to have been attracted to Groth because of their common North German heritage (Brahms's and Groth's families both hailed from the same small town in Dithmarschen, Holstein), their love of Plattdeutsche, which they understood as a foundation for German cultural identity and Heimat, and their abiding interest in German folk poetry.

"Ernst ist der Herbst" uses autumn as a metaphor for death. Brahms set the poem in bar form, or AAB. The piece progresses from C minor to C major. Both sections, however, begin with A-flat chords. This suggests a typical Brahmsian tonal palette of mediant and parallel key relations and foreshadows the German sixth chords to come. The B part sets Groth's hopeful third stanza, in which man experiences in his welling tears "blissful effusion," with a breathlessly ascending sequence of German sixths that propels the sopranos into a soaring line that is one of the most glorious moments in choral literature.

Snowflakes

SETH HOUSTON

Henry Wadsworth Longfellow (1807-1882), like his German contemporaries, often used images of nature as metaphors for the human condition. In "Snow-Flakes," from his 1858 collection *Birds of Passage*, snow serves as a metaphor for loss and bereavement. Snow was an apt metaphor for Longfellow, who spent his career in Maine and Massachusetts and experienced many long winters. Seth Houston (b. 1974), in setting the first stanza of Longfellow's poem, similarly drew on memories of snow from his childhood in Vermont. Houston's *Snowflakes* evokes various aspects of the experience of snow—mysterious, majestic, serene, thrilling, and desolate—together with their associated emotional landscapes. The piece grows from an

austere, crystalline opening to cascading counterpoint, interspersed with lyrical cello contemplations. Houston, a DMA candidate in choral music at the USC Thornton School, is a student of Morten Lauridsen and assistant conductor of the USC Thornton Concert Choir. *Snowflakes* is forthcoming with Santa Barbara Music Publishing.

Quién Fuera Como El Jazmín...

CARLOS GUASTAVINO

Carlos Guastavino (1912-2000) was born in Santa Fe, Argentina. His musical education started in Argentina, but he had the opportunity to work in England, China, and Russia. His style differed greatly from his contemporaries because he focused on a romantic language that could be easily understood by the audience of his time. He wrote orchestral music, chamber music, and music for voice and piano where he introduced elements of his Argentinean musical background into settings of lyrics from Latin American poets such as León Benarós, Jorge Luis Borges, Atahualpa Yupanqui, Gabriela Mistral, Pablo Neruda, and Rafael Alberti.

The *Indianas* suite, six songs for mixed choir and piano, was composed in 1969 as a tribute to the renowned Argentinian conductor and composer Antonio Russo. In these songs there is a profound fusion of the folkloric and academic styles, creating an organic work with contrasting sections. As in all of Guastavino's output, the role of the piano is fundamental. It ceases to be a simple accompaniment and offers the appropriate ambiance with complex and sometimes virtuosic writing. The six songs—"Gala del día," "Quién fuera como el jazmín...," "Chañarcito, chañarcito," "Viento norte," "Al tribunal de tu pecho," and "Una de dos de las seis obras"—set texts by León Benarós, Isaac Aisenberg, Juan Ferreira, and Arturo Vázquez. Guastavino chose the *vidala*, a type of folkloric song where there is a juxtaposition of 6/8 and 3/4. The left hand in the piano functions like the Andean *caja* and performs in a way that evokes the typical *vidala* rhythm.

Wade in the Water

AFRICAN-AMERICAN SPIRITUAL

"Wade in the Water" is one of the most popular spirituals in the African-American tradition. Like many spirituals, its words carry a double meaning. While speaking on the surface about the ancient Israelites in Egypt, it also speaks to the suffering of African-Americans under slavery and the possibility of freedom. In the decades leading up to the Civil War, "Wade in the Water" and other spirituals also served as coded language that enabled Underground Railroad operatives to communicate about safe paths of travel.

"Wade in the Water" was first published in 1901 by John Wesley Work and Fredericka Work in their collection *New Jubilee Songs as Sung by the Fisk Jubilee Singers*. Ramsey Lewis' recording of the song was a hit in 1966. The USC Thornton Concert Choir will perform an arrangement by the prolific composer, arranger, and publishing executive Gene Grier.

Lucis Creator Optime

VYTAUTAS MIŠKINIS

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

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

O Nata Lux de Lumine

THOMAS TALLIS

Thomas Tallis (1505-1585) served the English court as Gentleman of the Chapel Royal of Henry VIII, Edward VI, Mary Tudor, and Elizabeth I. Along with William Byrd, Tallis found himself in a country filled with religious turmoil and persecution. Though the country eventually maintained the Church of England as a protestant church, neither Tallis nor Byrd ever relinquished their Roman Catholic faith.

Liturgical music in post-Reformation England presented a new challenge for composers. The service was set in the vernacular and followed Archbishop Cranmer's mandate that texts should be set syllabically, one note per syllable. Though *O Nata Lux de Lumine* is in Latin, it still generally follows the syllabic setting. Published in the *Cantiones Sacrae* of 1575, this composition was likely used in Queen Elizabeth's private chapel. As Queen, Elizabeth's personal services tended to be more elaborate than those of the strict Protestant churches. An anonymous hymn from the tenth century, the listener may be struck by Tallis' use of cross-relations, for example C-sharp and C sounding simultaneously in two different voice parts, to emphasize text.

O Lux Beata Trinitas

WILLIAM BYRD

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

An evening hymn attributed to St. Ambrose but likely of a later date, Byrd sets the text for six voices. In symbolic representation of Trinitarian theology, the composition is divided into three distinct sections. Also interesting to note, the second verse divides the voices into pairings of three interrupting the polyphonic texture with a homophonic duet of praise. This texture moves into the third section, the "Gloria Patri," and closes with a return to polyphonic texture mirroring "now and forever, Amen."

Lux Aeterna

EDWIN FISSINGER

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

The Sounding Sea

ERIC WILLIAM BARNUM

A celebrated young American composer, Eric William Barnum (b. 1979) has received several awards for his choral compositions, including the Chanticleer Composer Competition in 2003 and the VocalEssence Essentially Choral Competition in 2006. For this composition, Barnum chose the text of American transcendentalist George William Curtis (1824-1892) who, in addition to his fame as a writer, enjoyed great respect as a lecturer for social reform. In describing his intent for *The Sounding Sea*, Barnum says he sought "to capture a spirit that moves beyond the temporary to express the eternal, a reflection of the transcendence implied by the endless, unchanging nature of the sea." His compositional devices seek to imitate the crashing of waves as they break on the shore as well as the rolling waves at sea through the mediums of pitch, rhythm, and whispered word.

When David Heard

NORMAN DINERSTEIN

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

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

Beginning with news of Absalom's death, the composition moves the listener through scenes of David's grief, climaxing in an eight-part choral texture that turns introspectively to close.

Requiem

ELIZA GILKYSON

Billed as one of the most original and influential folk artists of our time, Eliza Gilkyson (b. 1950) has produced several albums, *Paradise Hotel* (2005) being the most recent. Her lyrics offer political and social commentary that has garnered attention. In 2004, Gilkyson wrote Requiem as a memorial to the victims of the Asian tsunami. In an interview Gilkyson remembers her motivation for composing Requiem:

We were all just glued to the television watching these horrible events unfold. And almost immediately, there was a benefit where a lot of major stars did a fundraiser on television. And I remember I watched and was touched by people stepping forth and asking for help and donations. But at the time, I was really struck with the actual music they were playing. I felt it was so disconnected to the event, and somehow I was inspired to write something that would connect us actually in a more visceral way, to create a vehicle for grieving for the tsunami.

- *All Things Considered*, September 14, 2005

Craig Hella Johnson heard Gilkyson's song and arranged it for mixed chorus. Though simple, it stands as a poignant invocation offering a universal message of comfort.

Loch Lomond

JONATHAN QUICK

A charming Scottish folk-tune, Loch Lomond is a tale of two men fighting for Bonnie Prince Charlie. According to Celtic legend, one soldier is captured and left behind after the failed uprising of 1745, but his spirit will reach Scotland before his comrade's. Tragically he mourns that he will never be united with his true love again. This arrangement by Canadian composer Jonathan Quick opens in a dialogue between men and women. Building to a rhythmically carefree climax of voices in charming collaboration, the composition closes with reiteration of the soldier mourning the impossibility of being reunited with his true love.

- notes by Christopher D. Haygood and Seth Houston

About the Artists



Cristian Grases

CONDUCTOR, USC THORNTON CONCERT CHOIR

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) and the University of Miami (DMA), where his principle teachers were Maria Guinand and Alberto Grau. He has previously served as interim director of choral activities at Central Washington University and assistant professor in choral music at California State University. Dr. Grases currently serves as minister of music at St. James' Episcopal Church in South Pasadena, California.

Grases has won many awards for his conducting and compositions. Among them is 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 the conductor of the Young Musician's Orchestra.

In 2004, Grases was selected by the International Federation for Choral Music as one of a five-member committee for the Songbridge Project, together with renowned choral masters and chaired by the creator of the project, Erkki Pohjola (Finland). He was selected to be part of the Board of Directors of the International Federation for Choral Music in 2008. 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.



Jo-Michael Scheibe

CONDUCTOR, USC THORNTON CHAMBER SINGERS

Jo-Michael Scheibe chairs the USC Thornton School of Music's department of choral and sacred music, where he conducts the USC Thornton Chamber Singers, teaches choral conducting and choral methods, and supervises the graduate and undergraduate choral program. In 2008, he assumed a new post as national president-elect of the American Choral Directors' Association. No stranger to the ACDA, Scheibe previously served as the organization's Western Division president (1991-1993), as well as national repertoire and standards chairperson for community colleges (1980-1989). Ensembles under his leadership have sung at six national ACDA conventions (1985, 1991, 1993, 1997, 2003, 2007), as well as two national conventions of the Music Educators National Conference (1996, 2000), and various regional and state conventions.

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

A champion of contemporary music, Scheibe regularly commissions and performs new works of choral literature. He has helped to launch careers of promising young composers and to promote music by international composers largely unknown in the United States. Music publishers Walton, Colla Voce Music, and Santa Barbara distribute the Jo-Michael Scheibe Choral Series internationally.

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

Scheibe has served as music and artistic director of several community choral organizations, including the Master Chorale of South Florida, the Tampa Bay Master Chorale, and the Long Beach Master Chorale. He has directed music ministries in churches as well, most recently at Coral Gables Congregational Church, where he conducted the Chancel Choir and Vocal Ensemble, which appeared at the 2004 ACDA Southern Division Convention in Nashville. A member of Chorus America, the International Federation of Choral Music, and several other professional and education organizations, Scheibe is in frequent demand internationally as a clinician, conductor, and adjudicator for choruses at the university, community college, community, and secondary levels.

Personnel

USC THORNTON CONCERT CHOIR

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Alexandra Corley
Megan Franklin
Sara Frondoni
Laura Gardiner
Katherine Goldman
Annika Linde
Grace Mackson
Cindy Taylor Lutz
Frances Wang

ALTO

Francesca Corley
Tara José
Emily Loynachan
Quinn Middleman
Carla Miller
Meriette Saglie
Lauren Scott
Anupama Tadanki
Nicole Wakabayashi

TENOR

Ryan Harper
Jodie Landau
Louis LeMesurier
Yohan Partan
Bryan Roach
Benjamin Rudolph
Jason Sabino

BASS

Alex Benestelli
Philip Cho
Coleman Cuomo
Seth Houston
Jonathon Naquin
Eugene Olea
Rei Tangko
Nick Volkert

USC THORNTON CHAMBER SINGERS

SOPRANO

Julia Adolphe
Tammi Alderman
Cara Zydor Fesjian
Kimberly Hessler
Zanaida Robles
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Dale Trumbore
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Heather Hall, production manager

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Cristian Grases, DMA
Donald Brinegar, visiting professor
Morten Lauridsen, DMA, distinguished professor of composition
William Dehning, DMA, professor emeritus
James Vail, DMA, professor emeritus

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Upcoming Events

USC Choral Leadership Workshop – SOLD OUT

Saturday, October 23, 2010
Alfred Newman Recital Hall
University Park Campus
University of Southern California

USC Thornton Apollo and Oriana Choirs

Friday, October 29, 2010, 8:00PM
Alfred Newman Recital Hall
University Park Campus
University of Southern California

Doctoral Recital: Seth Houston

Tuesday, November 16, 2010, 7:30PM
United University Church
University Park Campus
University of Southern California

University Chorus Winter Concert

Sunday, November 21, 2010, 7:30PM
Alfred Newman Recital Hall
University Park Campus
University of Southern California

USC Thornton Choral Winter Gala!

Wednesday, December 1, 2010, 7:30PM
Bovard Auditorium
University Park Campus
University of Southern California

Admission to all events is free.

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