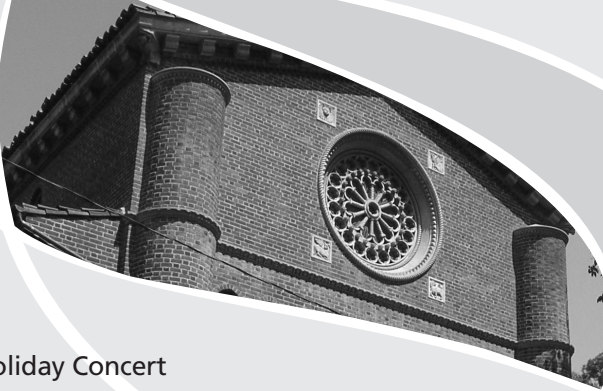


USC | THORNTON
SCHOOL OF MUSIC

USC Thornton University Chorus

Sunday, November 21, 2010, 8:00 p.m.
University of Southern California
United University Church



Holiday Concert

John Russell*, conductor
Chris Bingham, assistant conductor
Neda Kandimirova, assistant conductor and accompanist

USC
UNIVERSITY
OF SOUTHERN
CALIFORNIA

**This concert is given in partial fulfillment of the degree
doctor of musical arts in choral music.*

Program

I.

Johann Sebastian Bach
(1685-1750)

Christmas Oratorio, BWV 248
Break Forth, O Beauteous Heavenly Light

Vaclav Nelhybel
(1919-1996)

Estampie Natalis

Medieval German Carol
arr. Hugo Distler
(1908-1942)

Maria Walks amid the Thorn
Chris Bingham, conductor

II.

John Rutter
(b. 1945)

When Icicles Hang, Blow, Blow Thou Winter Wind

R. R. Terry
(1865-1938)

Myn Lyking

Benjamin Britten
(1913-1976)

A Ceremony of Carols, This Little Babe
Neda Kandimirova, conductor

*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.*

III.

Marc-Antoine Charpentier
(1643-1704)

Messe de minuit pour Noël

Kyrie

Gloria

Credo

Interlude: Laissez paître vos bêtes

Sanctus

Benedictus

Agnus Dei

Katy Partan, soprano

Erin Winchester, soprano

Troy Quinn, tenor

Brandon Brack, tenor

Chris Haygood, bass

John Russell, conductor

Texts and Translations

Break Forth, O Beauteous, Heavenly Light

Break forth, O beauteous, heavenly Light
And usher in the morning;
Ye shepherds, shrink not with affright,
But hear the angels warning.

This Child, now weak in infancy,
Our confidence and joy shall be,
The power of Satan breaking,
Our peace eternal making.

- English text by J. Troutbeck

Estampie Natalis

Puer natus in Bethlehem, alleluia,
Unde gaudet Jerusalem, alleluia.
In cordis júbilo
Christum natum adoremus sum novo
cántico.

Assumpsit carnem Filius, alleluia.
Dei Patris altissimus, alleluia.
In cordis júbilo
Christum natum adoremus sum novo
cántico.

Per Gabrielem nuntium, alleluia.
Virgo concepit Filium, alleluia.
In cordis júbilo
Christum natum adoremus sum novo
cántico.

Hic jacet in praesepio, alleluia.
Qui regnat sine termino, alleluia.
In cordis júbilo
Christum natum adoremus sum novo
cántico.

The boy born in Bethlehem, alleluia,
Rejoice Jerusalem, alleluia.
In joy of heart
Let us adore the newborn Christ with a
new song.

The Son has assumed flesh, alleluia.
The Father most high, alleluia.
In joy of heart
Let us adore the newborn Christ with a
new song.

Per Gabriel's greeting, alleluia.
The virgin conceived a Son, alleluia.
In joy of heart
Let us adore the newborn Christ with a
new song.

He lies in the manger, alleluia.
He who rules without end, alleluia.
In joy of heart
Let us adore the newborn Christ with a
new song.

In hoc natali gaudio, alleluia.
Benedicamus Domino, alleluia.
Laudetur Sancta Trinitas, alleluia.
Deo dicamus gracias, alleluia!

- *Vaclav Nelhybel*

In joy of this birth, alleluia.
Let us bless the Lord, alleluia.
The the Holy Spirit be praised, alleluia.
Give thanks unto God, alleluia!

- *Ernest L. Hisey*

Maria Walks amid the Thorn

Maria walks amid the thorn,
Kyrie Eleison!
Maria walks amid the thorn,
Which seven years no leaf has borne.
Jesus and Maria!

What beneath her heart doth Mary bear?
Kyrie Eleison!
A little Child doth Mary bear,
Beneath her heart He nestles there.
Jesus and Maria!

And as the two were passing by.
Kyrie Eleison!
Lo, roses on the thorn appear,
Lo, roses on the thorn appear
Jesus and Maria!

- *English text by Henry S. Drinker*

Blow, Blow, Thou Winter Wind

Blow, blow, thou winter wind
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

- *William Shakespeare*

Myn Lyking

I saw a fair mayden sytten and sing.
She lulled a lyttel childe, a sweete Lording.
Lullay myn lyking, my dere sonne, my sweeting.
Lullay my dere herte, myn own dere derling.

That same Lord is he that made alle thing;
Of alle lordis he is Lord, of alle kynges Kyng.
Lullay myn lyking, my dere sonne, my sweeting.
Lullay my dere herte, myn own dere derling.

There was mickle melody at that childe's birth.
All that were in heavn'ly bliss, they made mickle mirth.
Lullay myn lyking, my dere sonne, my sweeting.
Lullay my dere herte, myn own dere derling.

Angels bright sang their song to that child;
Blyssid be thou, and so be she, so meek and so mild.
Lullay myn lyking, my dere sonne, my sweeting.
Lullay my dere herte, myn own dere derling.

- *from the Sloane manuscript*

This Little Babe

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield,
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

- Robert Southwell

Messe de minuit pour Noël Midnight Mass for Christmas

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

Gloria

Gloria in excelsis Deo
Et in terra pax
hominibus bonae voluntatis.

Glory to God in the highest.
And on earth peace
to all those of good will.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise thee. We bless thee.
We worship thee. We glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to thee
according to thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens

Lord God, Heavenly King,
God the Father almighty.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tus solus Dominus.
Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine. Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:
Passus, et sepultus est.

Et resurrexit tertia die,
Secundum Scripturas.
Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.

Thou who takest away the sins of the world,
have mercy on us.
Thou who takest away the sins of the world,
receive our prayer.

Thou who sittest at the right hand of the Father,
have mercy upon us.

For thou alone art Holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

With the Holy Spirit
in the glory of God the Father. Amen.

I believe in one God,
The Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
The only begotten Son of God,
Born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
Of one substance with the Father
By whom all things were made.
Who for us
And for our salvation
Came down from heaven.

And was incarnate by the Holy Spirit
Of the Virgin Mary. And was made man.

Crucified also for us under Pontius Pilate,
He suffered, and was buried.

And on the third day he rose again,
According to the Scriptures.
He ascended into heaven and
He sits at the right hand of the Father.
He shall come again with glory
To judge the living and the dead;
And of his kingdom there will be no end.

Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre, et Filio
Simul adoratur et conglorificatur:
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam
Et apostolicam Ecclesiam.

Confiteor unum baptisma
In remissionem peccatorum.

Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

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.

And I And I believe in the Holy Spirit,
The Lord and Giver of life,
who proceeds from the Father and the Son
Who together with the Father and the Son
Is adored and glorified,
Who spoke to us through the Prophets.

And I believe in one, holy, catholic
And Apostolic Church.

I confess one baptism
For the remission of sins.

I await the resurrection of the dead,
And the life of the world to come. Amen.

Holy, Holy, Holy
Lord God of Hosts

Heaven and earth are full
of thy glory.

Hosanna in the highest.

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

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

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

Program Notes

Break Forth, O Beauteous Heavenly Light, *from Christmas Oratorio, BWV 248* (1734)

JOHANN SEBASTIAN BACH

Bach completed the *Christmas Oratorio*, BWV 248 during the Christmas season of 1734. At the time of its completion, Bach was making his regular Sunday transition between his position as cantor at St. Thomas and St. Nicholas churches. His dual positions provided the opportunity to divide the initial performances between the two churches. The *Christmas Oratorio* exists within the canon of Bach's Passions and is one of three extant oratorios (the other two are for Easter and Ascension). All three oratorios rely heavily on material previously composed for cantatas. The *Christmas Oratorio* is, in fact, a collection of six cantatas based on six biblical stories, intended for the six church services that take place between Christmas and Epiphany.

Although the majority of the arias and choruses for the *Christmas Oratorio* were borrowed material, the chorales were all newly composed. Bach used this new chorale material to create fresh connections between movements that had been previously used in a different context. "Break Forth, O Beauteous Heavenly Light" is the first chorale from Part II of the oratorio. It is preceded and followed by recitatives, first for the tenor alone, then for tenor and soprano. The English text sung here reflects the joy and wonder at the birth of Jesus Christ.

Estampie Natalis (1976)

VACLAV NELHYBEL

Vaclav Nelhybel was born in Polanka, Czechoslovakia. He was a student of composition and conducting at the Conservatory of Music in Prague from 1938-42 and studied musicology at Prague University and at the University of Fribourg, Switzerland. He immigrated to the United States in 1957 and became an American citizen in 1962. At the time of his death, in 1996, he was composer-in-residence at the University of Scranton, Pennsylvania. His compositions include works for symphony orchestra, symphonic band, chorus, and smaller ensembles. He also composed concertos, operas, and chamber music.

Estampie Natalis was written for eight-part chorus of mixed voices, soprano, alto, and tenor soloists, piccolo, violin, viola, cello, and percussion. The work is saturated with modal melodic material, syncopated and asymmetrical rhythms, and driving articulations. The primary melodic motives are of a modal nature. However, the diatonic cadential treatments give a consistent tonal center to the work, creating a balanced mixture of modal and tonal elements. An urgent rhythmic drive pervades the piece, highlighting a continual sense of rhythmic interplay and forward motion. The text, like Bach's, celebrates the birth of Jesus Christ.

Maria Walks amid the Thorn (1933)

HUGO DISTLER

Trained at the Leipzig Conservatory, Hugo Distler was one of Germany's most important choral composers during the first half of the 20th century. He is noted for the revival of old forms and genres and a reverence of earlier composers, particularly J.S. Bach and Heinrich Schütz. Outside of the university setting, Distler's employers were mainly churches and so the vast majority of his output is for organ and/or vocal/choral.

This setting uses a combination of Renaissance and modern techniques to provide a mood of spiritual solemnity. Distler freely changes the meter to better suit the text and also uses a varied texture throughout the settings of each verse.

Blow, Blow Thou Winter Wind, *from When Icicles Hang* (1975)

JOHN RUTTER

John Rutter was born in London in 1945 and received his initial music training as a boy chorister at the Highgate School. He went on to become one of the most prominent composers of choral music in the modern era. His name is synonymous with English church music and his work as editor of the immensely popular Carols for Choirs series with Sir David Wilcocks ensured his legacy as recognizable name early in his career. His compositional output includes large and small-scale works for chorus as well as works for orchestra, two children's operas, music for television, and the Kings Singers.

"Blow, Blow Thou Winter Wind" is the fourth movement from the larger work, *When Icicles Hang*. In total, the cantata includes six different settings of secular texts by English Renaissance writers, including William Shakespeare and Thomas Campion. "Blow, Blow Thou Winter Wind" is centered on a haunting, melancholy melody first introduced by the soprano section of the choir. The countermelody is an *ostinato* pattern of eighth notes played in alternation by the harpsichord, harp, and flute. The consistent eighth pattern of this *ostinato* provides a refreshing balance to the fluid melodic material and helps to provide a sense of calming forward momentum.

This Little Babe, *from A Ceremony of Carols* (1942)

BENJAMIN BRITTEN

Edward Benjamin Britten was an English composer, conductor, and pianist. In 1939 he fled Europe due to the start of World War II and moved to the United States. He decided to return to England in 1942 and took a long sea voyage. During that time he composed *A Ceremony of Carols*, inspired by a collection of medieval and 16th-century poems. He took this unusual moment in history and in his personal life to write a piece that is a celebration of life. It was originally conceived for treble voices and harp. Later, Britten gave his permission for a mixed choir performance, but he did not write an SATB version; the one performed here is by Julius Harrison. Britten's decision to use harp might have been due to his writing a harp concerto at the time of

his trip and exploring the instrument's technique, hence the use of piano oftentimes instead of harp. The ceremony opens and ends with plainsong style Procession and Recession. "This Little Babe" falls in the middle and is a tone illustration of the battle between Christ and Satan. The power of Baby Jesus against Evil is shown through this very intense movement that withholds energy until the final outburst of victory that comes after imitative sections, lower range singing, and irregularity of rhythm. It all falls into place then and one may find the symbol of the Holy Trinity in the use of triple meter, enhanced into note values which are twice as long in the end.

Myn Lyking (1912)

SIR RICHARD RUNCIMAN TERRY

From the Collegium score for *Myn Lyking*, edited by John Rutter:

Sir Richard Runciman Terry is remembered mainly as a pioneer in reviving Renaissance choral music, both as editor of numerous publications including the monumental *Tudor Church Music* and as a conductor. From 1901-24 he was director of music at the newly-built Roman Catholic cathedral at Westminster, the choir of which was noted for its excellence and the adventurousness of its repertoire. It was possibly his interest in early English musical manuscripts which led him in 1912 to compose this lovely setting of *Myn lyking*. The text comes from the Sloane manuscript, a 15th-century collection of English carol texts, written out without their music. There is nothing antique, however, about Terry's simple, tuneful setting; its refrain charmingly recalls the Scottish folk-song *Loch Lomond*.

Messe de minuit Pour Noël (1690)

MARC-ANTOINE CHARPENTIER

Music in 17th-century France was heavily influenced by the members of the royal court. French monarchs Henri IV (1589-1610) and Louis XIII (1610-1643) lay the groundwork for government influence over all art in France. The most prominent and pervasive influence came from Louis XIV (1661-1751). His influence touched on everything from the types of masses composed during this period to the strictly regulated system of music publication and performance.

Louis XIV preferred a Low Mass spoken by the celebrant, not a High Mass sung by a choir. For this reason, many of the masses composed during his reign did not include settings of the Ordinary of the Mass: Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei. Prominent court composers, such as Jean-Baptiste Lully, were encouraged to write motets that were interpolated with the spoken mass. This led to the significant development of the great Versailles motet that included a highly concerted style and reflected the current trends in French music of the time.

Marc-Antoine Charpentier received very little recognition as a composer and performer, both during his life and after his death. Like many composers of his time who were not officially associated with the court of King Louis XIV, he operated in the large shadow of the superintendent of music for the king, Jean-Baptiste Lully. However, even though he operated in relative obscurity, Charpentier was no less of a musical

talent as a performer or a composer. Composing mostly for the church, Charpentier produced more than 500 works, including motets, oratorios, sacred cantatas, hymns, anthems, and mass settings.

The 11 masses composed by Charpentier stand in stark relief to the practice at Versailles. The *Messe de minuit pour Noël* (Midnight Mass) is a charming example of blending the new concerted style that other French composers were using only for motets and the earlier practice of parody. A parody mass incorporates a reworking of preexisting music into a new composition. For the Midnight Mass, Charpentier uses 10 French Noël's (Christmas carols) as the foundation for various sections of the work. Although the parody mass was a type of composition that was quite old-fashioned by the 17th century, in Charpentier's hands the parody treatment becomes a charming and refreshing interpretation of the high mass in France. Catherine Cessac says the following of the Midnight Mass in her monograph *Marc-Antoine Charpentier*:

In this mass, Charpentier achieved a perfect synthesis between the secular and the liturgical, between popular art and learned writing. From beginning to end, his mass consistently maintains a spirit of freshness and joy. One can easily imagine the enchantment felt by listeners of the day when first hearing this work, so full of charming simplicity, cast in the joyful spirit of Advent, in which everyone could recognize familiar melodies.

Charpentier incorporates 10 French Noël's, or French Christmas carols, in the *Messe de minuit pour Noël*. Below are the titles of the carols, listed with the movement in which they appear. Perhaps the more notable characteristics of this mass are the moments where Charpentier composes new material. These moments tend to balance the joyous, folklike character of the Noël tunes with a sense of serious, calm and reflective expression. This is particularly evident in the Credo setting of "Et incarnatus est," a text of particular importance during the Christmas season.

Kyrie I: "Joseph est bien marié" / "Joseph is well married"

Christe: "Or nous dites, Marie" / "Now tell us, Mary"

Kyrie II: "Une jeune pucelle" / "A young maiden"

Laudamus te (Gloria): "Les bourgeois de Châtre" / "The people of Châtre"

Quoniam tu solus sanctus (Gloria): "Ou s'en vont ces gais bergers" /

"Where are the happy Shepherds going"

Deum de Deo (Credo): "Vous qui désirez sans fin" / "You whose desire knows no end"

Crucifixus (Credo): "Voici le jour solennel del Noël" / "Here is the day of Christmas"

Et in spiritum sanctum (Credo): "A la venue de Noël" / "With the coming of Christmas"

Sanctus: "O Dieu, que n'étois-je en vie" / "God, why did I not live?"

Agnus Dei: "A minuit fut fait un réveil" / "At midnight there will be an awakening"

- Chris Bingham, Neda Kandimirova, and John Russell

About the Artists

John Russell

CONDUCTOR

John Russell, a third year DMA student in choral music at the USC Thornton School of Music, is also the director of choirs at Los Angeles City College and a faculty member at the San Diego Children's Choir, where he conducts the high school and alumni divisions. He also serves on the summer faculty of Westminster Choir College as a conducting fellow for the Westminster Chamber Choir.

Prior to arriving in Los Angeles, Russell was the principal choral conductor at LaGuardia School of Music & Art and Performing Arts in New York City. At LaGuardia he was the assistant chairperson of the music department, conductor of the symphonic chorus, and voice instructor for the school's advanced vocalists. While in New York he conducted in over 20 performances with New York's renowned Orchestra of St. Luke's, served as a clinician for the New York Philharmonic's education department, and was a guest conductor with New York City National Chorale.

Chris Bingham

ASSISTANT CONDUCTOR

Chris Bingham is a student in the USC Thornton master of music in choral music program. He holds a BA in music instruction from Southern Oregon University. At SOU Bingham studied voice with USC Thornton alumna Dr. Paul French and piano from internationally acclaimed artist Dr. Alexander Tutunov. Bingham was the music director of the Rogue Valley Gay Men's Chorus from 2008-10 and led them in the production of numerous concerts and events. He was also music director of First Presbyterian Church of Phoenix, Oregon. Bingham now works as a vocalist at First Congregational Church of Los Angeles and as a choir accompanist in the USC Thornton Outreach program.

Neda Kandimirova

ASSISTANT CONDUCTOR AND ACCOMPANIST

Neda Kandimirova is a second year DMA student in choral music at the USC Thornton school of music, where she studies conducting with Dr. Jo-Michael Scheibe, Donald Brinegar, and Larry Livingston and vocal arts with Brent McMunn. She holds an MM degree and MA degree in conducting and musicology from the National Academy of Music in Sofia, Bulgaria. An experienced pianist, she is also the accompanist for the University Chorus. She is currently the choir director at First Lutheran Church of Venice, assistant conductor with Hotchkiss Summer Portals, a summer program for young musicians at the East Coast, and an accompanist for the Orange County Choral Society.

Personnel

USC Thornton University Chorus

John Russell, conductor

Chris Bingham, assistant conductor

Neda Kandimirova, assistant conductor and accompanist

SOPRANO

Daniela Bernal

Katy Burroughs

Tiffany Chan

Isabel Espinosa de los Reyes Ares

Sari Forshner

Roxie Friberg

Haley Hughes

Jeanne Jo

Jeanney Kang

Kelly Knack

Cindy Organ

Larina Palacpac

Cate Partain

Cindy Taylor Lutz

Erin Winchester

ALTO

Jess Ahearn

Sarah Ames

Minkyung (Jane) Chun

Amy Conway

Rozzi Crane

Laura Davey

Anna Dingwall

Karen Garrett

Thi Thu (Trang) Ho

Alice Hyun

Esther Kang

Tiffany Kao

Pam Ku

Stacy Kwok

Catherine Lee

Meghan Mahowald

Mia Minichiello

Eleni Pantages*

Jessi Quizar

Miwa Sugiyama

Rachel Surden*

Kanit Tachasooksaree

Elizabeth (Biz) Thorsen

Trisha Tucker

Katharine Wells

Vanessa Woghiren

Annie Word

Yi Su

*denotes guest artist

TENOR

Chris Bingham
William Baldocchi
Daniel Caputo
Michael Carrandi
Kenneth Chen
Connor Corcoran
William Geer
Rodger Guerrero
Benjamin Hopkins
Yinan Ke
Eric Radloff
William Sturgeon
Luke Walton
Yujia Zhai

BASS

Ori Amir
David Burris
Barry Harris
Nicholas Johnson
Dan Keller
Kevin Kim
Thomas Kotcheff
Junhak Lee
Tony Likovich
Kevin Liu
Matias Mora
Kyle Shafiee
Christian Stranne
Christopher Vezzuto
Matthew Wihl
Elijah Wolf

ORCHESTRA

Yi-Ting Chen, violin
Sarah Vendsel, violin
Matthew Witmer, viola
Jungin "Sunny" Yang, cello
Laura Chambers, flute/piccolo
Emily Tuan, flute
Jane Grothe, harp
Sidney Hopson, percussion
Andrés Picardo, percussion

Acknowledgements

We are grateful to the following individuals for their contributions to the USC Thornton choral department:

Larry Keith Ball
Michael Edward Connolly
Mari & Edmund D. Edelman Foundation
GE Foundation
L.D. Hancock Foundation
Hancock Land Trust
Stephen Gothold
Billy Haygood
Buddy Oscar James
Lee Robert Kesselman
Lesley Leighton
Donald B. Miller
Shinnshill Park
Anthony H. Pasqua
Eunice E. Rixman
Jo-Michael and Mary Scheibe
Michael Burr Sells
Ethan L. Sperry
Nick and Toni Strimple
Peter Troesch
James Harold Vail
Janice Lynn Wyma
David Winston Yoder

Special thanks to:

Gordon LaCross
Pam Hopson
Jeff de Caen
Duane Davidson and the staff of the UUC
Chris Sampson
Christian Campos
Rodger Guerrero
Karen Garrett
Dr. Scheibe
Dr. Stimple
Dr. Grases
Jefte Huls and the choral department of Santa Monica High School
Skye Angulo and the choral department of Long Beach City College
Donna Icenhower and the San Diego Children's Choir
Concordia Publishing House

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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

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Upcoming Events

Choral Winter Gala!

An evening with the USC Thornton Scholarship Brass Quintet and the USC Thornton Choral Artists.

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

USC Thornton Wind Ensemble and Chamber Singers

Henze's *The Muses of Sicily*

Sunday, February 13, 2011, 3:00 p.m.
Bovard Auditorium
University Park Campus
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USC Thornton Concert Choir Spring Concert

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

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
St. Matthew's Episcopal Church
1031 Bienveneda Avenue
Pacific Palisades, CA 90272-2314
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USC Thornton University Chorus Spring Concert

Friday, April 29, 2011
St. John's Episcopal Cathedral
514 W Adams Blvd
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