

USC THORNTON CONCERT CHOIR AND CHAMBER SINGERS: BRIGHTER SHORES



CONCERT CHOIR

CRISTIAN GRASES *conductor*

SAMUEL ORAM *accompanist*

CHAMBER SINGERS

SIMON CARRINGTON *guest conductor*

ARAM ARAKELYAN *accompanist*

Wednesday | **MARCH 9, 2016** | 7:30 PM

ALFRED NEWMAN RECITAL HALL

UNIVERSITY OF SOUTHERN CALIFORNIA

PROGRAM

CONCERT CHOIR

TOMÁS LUIS DE VICTORIA
(c. 1548 – 1611)

O vos omnes

JOHANN SEBASTIAN BACH
(1685 – 1750)

Cantata No. 21 “Ich hatte viel
Bekümmernis”

I. Sinfonia

II. Coro

ANTON BRUCKNER
(1824 – 1896)

Ave Maria, WAB 5

Caroline Cox, Lucie Shelley, soloists

FRANZ JOSEPH HAYDN
(1732 – 1809)
REV. BY MICHAEL HAYDN
(1737 – 1806)

Missa Brevis No. 7 in B-flat major “Kleine
Orgelmesse”

II. Gloria

Arielle Murphy, Caroline Hales, Allen Percy
Galeana, Isaac Yamamoto, soloists
(without applause)

FRANZ SCHUBERT
(1797 – 1828)

Mass No. 4 in C major, D. 452

IV. Sanctus

V. Benedictus

Hillary McCullough, soloist
(without applause)

JOHANN MICHAEL HAYDN
(1737 – 1806)

“Alleluia” from *Timete Dominum*

Nathaniel Fryml, assistant conductor

ERIC WHITACRE
(b. 1970)

little man in a hurry

INTERMISSION

CHAMBER SINGERS

THOMAS WEELKES
(1576 – 1623)

Gloria in excelsis Deo

HENRY PURCELL
(1659 – 1695)

O sing unto the Lord

Hope Thompson, Antona Yost, Saunder Choi,
Daniel Kim, Nathaniel Fryml, soloists

C.H.H. PARRY
(1848– 1918)

“There is an old belief”
from *Songs of Farewell*

GILES SWAYNE
(b. 1946)

The Flight of the Swan

Maura Tuffy, Antona Yost, David Rakita,
Daniel Kim, soloists

TRAD. ARR. DARYL RUNSWICK
(b. 1946)

O Waly, Waly

JUDITH BINGHAM
(b. 1952)

Distant Thunder
(without applause)

C.H.H. PARRY
(1848 – 1918)

“My soul, there is a country”
from *Songs of Farewell*

*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.*

PROGRAM NOTES

O vos omnes – Tomás Luis de Victoria (c. 1548 – 1611)

Tomás Luis de Victoria, a Spanish priest, began his formal musical career in Italy. He was an important figure in the Catholic Counter-Reformation and remains one of Spain's most famous 16th-century composers. Victoria composed sacred music exclusively, his style bearing evidence of both Italianate restraint and a Spanish fascination with mysticism. The profound simplicity of texture and religious passion so characteristic of his music can be readily heard in his intricately constructed motet, *O vos omnes*.

The text for this composition comes from the Catholic Holy Week liturgies, specifically the *Tenebrae Responsories* for Holy Saturday, and is a Latin paraphrase of Lamentations 1:12. Victoria wrote two motets for four voices based on this lamentation, the first in 1572 (current scholarship rejecting its former attribution to Cristobal de Morales) and the other in 1585. The motet presented on this program, the earlier of the two, was most likely intended to have been sung on Good Friday. Many composers throughout history have been drawn to the scene memorialized in this text, in which the “weeping prophet” Jeremiah, to whom the book is commonly attributed, cries out for the world to witness Jerusalem's affliction.

Victoria opens his setting with a single voice, followed by another joining at the unison rather than a more typical interval of a perfect 5th, which carries a feeling of pent up anguish finding release only as the remaining voices enter to form a harmonic structure. As was popular in the late 16th century, Victoria alternates between passages of polyphony and more emphatic homophony, though there is often a slight blurring of the two. At another level, internal tension is created as sustained notes vie for control over spurts of more rapid melismas, seeming to reinforce the image of one afflicted, trying to gain the attention and consideration of all those “passing by.” Rather than defaulting to through-composition, Victoria very sensitively closes the motet with an extended return, almost verbatim, to the music initially accompanying the text “if there be any sorrow like unto my sorrow.”

*O vos omnes qui transitis per viam, attendite et videte
si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum,
si est dolor similis sicut dolor meus.*

O all you who walk by on the road, pay attention and see
if there be any sorrow like my sorrow.
Pay attention, all people, and look at my sorrow,
if there be any sorrow like my sorrow.

Cantata No. 21 “Ich hatte viel Bekümmernis” – Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach was the most esteemed member of a musical dynasty that lasted for nearly two hundred years, from the 16th through the 18th centuries. Though not especially innovative as a composer (as one might consider Monteverdi or Beethoven), J.S. Bach was a musical genius in every sense of the word, perhaps the greatest to have emerged from the Western music tradition. His undying influence on generations of composers up through

the present time stems, at least in part, from his unparalleled mastery of contrapuntal improvisation and composition; his meticulous craftsmanship intertwined with fervent religious conviction; his inspired harmonic sense; and the unique role his music played as the “culmination” of over a century of Baroque sensibility and style. Bach’s breath-taking ability to create music of such great beauty and complexity, just as the Age of Enlightenment was steering Europe towards human-centricity and simplicity of expression, has led scholars to use his death date (1750) to mark the end of the Baroque Period in European music.

The Lutheran “cantata” of the 18th century consisted of cohesive church service music specifically written to illuminate weekly Scripture readings or to celebrate a particular event. By the end of his career, Bach was reported to have written five cycles of sacred cantatas – well over three hundred – though only three complete cycles survive today. Bach most likely composed his cantata “Ich hatte viel Bekümmernis” in Weimar in 1713, shortly before being appointed *Konzertmeister* of the ducal court, and it therefore dates from a period of his career largely associated with secular, instrumental works. However, Bach held this cantata in particularly high regard and subsequently presented revised versions of it in Weimar, Köthen, and Leipzig. While it may originally have been conceived as a funeral cantata, or at least as a farewell, Bach indicated in 1714 that it could be used for any time in the church year, as the text deals with a very broad theme: moving from darkness to light. The work is large with eleven movements, four of which are choruses, and is split into two parts. The first half deals primarily with feelings of alienation and remains closely tied to the dark key of C-minor, while the second half has a redemptive quality, beginning in E-flat major and closing in C major.

Though listed as anonymous, the text was almost certainly written by Salomon Franck, the court poet in Weimar. Woven into the libretto are quotations from Scripture, including several verses from the book of Psalms. Bach uses these quotations as the basis for the choral movements, the first of which is movement 2, “Ich hatte viel Bekümmernis” (Ps. 94:19).

Bach opens the cantata with a free-standing *sinfonia* movement characterized by its impassioned duet between oboe and high strings. The somber key, restless oboe line, suspensions of the inner string parts, and the unexpected fully-diminished 7th chords under fermata near the end of the movement all serve to depict a troubled soul. The halting, almost stammering start of the choral movement that follows reinforces the image, and Bach employs an incessant point of imitation with an ever-ascending composite line, perhaps to drive home the picture of a soul crying out for relief. In a dramatic twist, however, Bach brings the music to nearly a complete stop on the word “aber” (but) before launching into an energetic closing section with spinning vocal runs and hints of major tonality, indicating vividly that reassurance and revival of the heart are indeed possible and foreshadowing the redemption to come later in the cantata.

*Ich hatte viel Bekümmernis in meinem Herzen,
aber deine Tröstungen erquickten meine Seele.*

I had much trouble in my heart,
but your consolations revive my soul.

Ave Maria, WAB 5 – Anton Bruckner (1824 – 1896)

Organist and composer Anton Bruckner is rightly admired for his large masterworks, the nine symphonies and eight masses in particular. However, it is in his smaller compositions that Bruckner's lifelong devotion to the Catholic Church and appreciation for Renaissance styles and forms are most clearly heard. The majority of his thirty-two choral motets are sacred and bear the unmistakable imprint of the "Palestrina style" so fervently upheld by the *Cäcilienverein* (Society of St. Cecelia), of which Bruckner was not a member but by which he was nonetheless influenced. Bruckner in fact studied counterpoint in great depth, and this along with his love of 19th-century harmonies and extensive experience as an organ improviser would form the unique sound we associate with his sacred choral music.

Bruckner composed three settings of the traditional Catholic prayer Ave Maria, the earliest dating from 1856 when the composer was thirty-two years of age, just before he enrolled at the Vienna Conservatory to acquire academic credential. His two later settings date from 1861 (for seven voices, upon his graduation from the Conservatory) and 1882 (for solo voice and keyboard accompaniment). The version presented on this program is the earliest of the three, set for four voices with organ and cello accompaniment.

Bruckner cultivates lines of considerable beauty and length, offered first as points of imitation supporting the opening exclamation "Hail Mary" as it is extended over eight measures. He then shifts to solo alto and soprano lines with instrumental accompaniment as the focus shifts to her blessed state. A reverent *adagio* interrupts the flow of the motet as the choir states three times, with increasing intensity, the name of "Jesus." A return to the opening tempo is accompanied by new music as the choir makes its plea for the Virgin's remembrance in prayer. The harmonic language becomes much more chromatic throughout this section as sin and death are considered. But the music slows to a brief pause before Bruckner repeats the text of petition with brighter tones that hint at the opening melodies.

*Ave Maria, gratia plena,
Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace,
The Lord is with you;
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and in the hour of our death. Amen.

**Missa Brevis No. 7 in B-flat major “Kleine Orgelmesse” – Joseph Haydn (1732 – 1809),
rev. by Michael Haydn**
Mass No. 4 in C major, D. 452 – Franz Schubert (1797 – 1828)
Alleluia from *Timete Dominum* – Michael Haydn (1737 – 1806)

Though born over a generation apart, the Haydn brothers and Franz Schubert shared an Austrian heritage and each contributed a prodigious amount of choral, orchestral, and chamber music to the canon. Joseph Haydn’s life and career essentially encompassed the Classical period, and though the greater part of his career was spent serving the Esterházy family, his music was so influential that he is credited as both the “Father of the Symphony” and the “Father of the String Quartet.” Michael Haydn was five years Joseph’s junior, and while he was considered a brighter and more talented student than his older brother, he owed a good deal of his rapid success to Joseph’s “paving the way.” Michael centered his activities in Salzburg and composed over 40 masses, which tend to be more intimate than the 14 symphonic masses of Joseph, who regarded Michael’s sacred music as superior to his own. Franz Schubert was weaned on the music of the Haydn brothers, and his specialization in art song in no way precluded him from composing large masterworks, of which his symphonies and masses are beloved examples.

Joseph Haydn wrote his *Missa brevis Sancti Joannis de Deo*, his last missa brevis of four, around 1775 and set it in the joyful key of B-flat. Known as the “Kleine Orgelmesse” because of an extended organ solo in the Benedictus movement (a common practice at the time), it is distinguished from the earlier and larger “Grosse Orgelsolomesse.” In order to compress the service, Joseph used a (then) common technique of text overlap in the Gloria movement, with all voices singing different excerpts of the text simultaneously. However, this practice was not allowed in all cities. In order for the mass to be usable in Salzburg, brother Michael Haydn expanded the Gloria movement from 31 measures to 118, basing his expansion on the original musical material. Though Michael’s version is less often performed today, when excerpted it makes a far bolder musical and liturgical statement than Joseph’s original and thus is the version presented here. The Gloria opens with an incipit drawn from the Gregorian Chant tradition and energetically proclaims the majesty of *Domine Deus*, the Lord God.

Schubert’s Mass in C falls into the category of a “missa solemnis,” or a full scale mass which treats the text extensively, even to the point of creating multiple movements within text sections, as with the Sanctus and Benedictus presented here. Dating from 1816, the Mass in C was first presented in Salzburg and features soprano solos that were written with Therese Grob (Schubert’s first love) in mind. The general lightness of touch exhibited in the mass reflects Schubert’s interest in the music of Mozart and Michael Haydn, noted in his diary entries from that time. The Mass in C underwent several subsequent revisions up until Schubert’s death in 1828, and it was his only mass published during his lifetime. The two movements presented on this program strike a tasteful balance between reverence and exuberance. The Sanctus opens with worshipful iterations of “Holy, holy, holy!” and moves relatively quickly into a rousing “Hosanna!” introduced by soprano solo and taken over energetically by the choir. The Benedictus, on the other hand, begins in somewhat somber and reflective A minor, moving through the relative major key of C and an unstable development section into captivating A major, after which a final jubilant return of the C major “Hosanna” is heard.

A companion piece to *Missa Sancti Hieronymi*, Michael Haydn's motet *Timete Dominum* ("O fear the Lord") is by far his most famous today. The high regard in which it was also held during the composer's lifetime is evidenced by Leopold Mozart's remarks in a letter to Wolfgang: "The fugues...are worked out in an orderly fashion, the themes being most natural and without any exaggerated modulations or too sudden transitions." The closing Alleluia is indeed an impressive display of fugal technique, replete with a four bar subject in whole notes, a lively countersubject, stretto entrances, a traditional dominant pedal, a coda section rounding off the motet as a whole, several final authentic cadential reinforcements, and dramatic augmentation of the fugue subject over a plagal cadence in the final bars.

*Gloria in excelsis Deo
et in terra pax hominibus bonæ voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu: in gloria Dei Patris. Amen.*

Glory to God in the highest,
and on earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world, have mercy on us;
You take away the sins of the world, receive our prayer.
You are seated at the right hand of the Father, have mercy on us.
For you alone are the Holy One, you alone are the Lord, you alone are the Most High,
Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Osanna in excelsis.*

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory:
Hosanna, in the highest.
Blessed is he that comes in the name of the Lord.
Hosanna, in the highest.

Alleluia.

Praise the Lord!

***little man in a hurry* – Eric Whitacre (b. 1970)**

Eric Whitacre enjoys an extremely active career as a composer, conductor, and arts advocate. One of the most popular musicians alive today, he was educated at the University of Nevada and the Juilliard School of Music and has since made an indelible mark on the American choral music scene. Though often associated with sustained tone clusters and lyric melodies, Whitacre demonstrates a mischievously rhythmic side to his writing in “little man in a hurry.” The fifth in a collection of five settings of poems by E.E. Cummings entitled *The City and the Sea*, “little man in a hurry” was commissioned to support Chorus America and was completed in 2010. The entire collection is written in a pan-diatonic style (all notes of the diatonic scale treated with equal importance), and it exhibits hallmarks of Whitacre’s style such as bold keyboard writing, frequent independent use of men’s and women’s voices in the choir, and employment of cumulative or deconstructive effects to delineate musical form.

Whitacre restricts the pitch content of *The City and the Sea* to the white notes of the piano but is able nonetheless to extract a broad array of tonal colors from the chorus and keyboard. In certain of the pieces, he employs what he delightfully refers to as “oven mitt technique,” in which the pianist clusters the four fingers together while the thumb plays at the interval of a third away from the index finger. In other instances, he creates lyrical lines in the piano part by oscillating between pitches, creating compound melodic gestures against material sung by the choir. The choir is used as a melodic, harmonic, and percussive instrument throughout the collection, though clear statement of text is always maintained. Nowhere is this better demonstrated than in “little man in a hurry.”

In this final composition of the set, Whitacre brings together elements of the preceding movements to depict the interplay between a restless individual and a voice of wisdom and comfort encouraging him to slow down and “relax.” The message of the (relatively short) poem is reinforced by Whitacre’s methods of extension, such as repetition and interjection of various key words like “hurry” and “worry” and the creation of nonsense syllables out of words like “man” and “sleep.” After each main statement of text, complicated rhythmic counterpoint is created amongst voice parts and keyboard, perhaps the most distinctive, memorable, and challenging aspect of this piece.

*little man
(in a hurry
full of an
important worry)
halt stop forget relax*

wait

*(little child
who have tried
who have failed
who have cried)
lie bravely down*

sleep

*big rain
big snow
big sun
big moon
(enter*

us)

– Notes by Nathaniel Fryml

Gloria in excelsis Deo – Thomas Weelkes (1576 – 1623)

Thomas Weelkes was one of the more colourful characters active in English cathedral music at the turn of the 16th century. A maverick in many ways, his music veers from the banal to the brilliant, as did his behaviour. One of his exasperated employers, the Dean of Chichester Cathedral, grumbled that he came “eyther from the Taverne or the Ale house into the quire as is muche to be lamented, for in these humoures he will both curse and swear most dreadfully and so profane the service of God!” When he was on form however he could write some of the most glorious anthems and madrigals to have come down to us from that turbulent period following the Reformation. Here he writes in both Latin and English with a wonderful intensity and energy, using some of the chromatic expressionism of the Italians, which perhaps matched his own emotional needs and trials. The unusually dramatic harmonic shift on the word “tune” offers a fine example of his control of chromaticism, whereas the Amen is one of the finest expanded polyphonic outbursts in the entire canon.

Gloria in excelsis Deo. Amen.

Glory to God in the highest. Amen.

O sing unto the Lord – Henry Purcell (1659 – 1695)

Purcell's "Symphony anthems" are less well known in the USA than his festive odes, his theatre pieces and his opera, *Dido and Aeneas*, but they contain some of his most striking and expressive music, albeit on a smaller scale. *O sing unto the Lord* is a relatively late work from around 1688 and shows Purcell at his most Italianate, with vigorous antiphony between voices and instruments, and between a prominent solo bass and the chorus. Many of Purcell's great bass solos were composed for the legendary John Gosling who was imported into Purcell's choir at the Chapel Royal from Canterbury Cathedral and whose comfortable vocal range must have been enormous. Fortunately, the solo range in this particular anthem is relatively contained! Although the writing is overtly celebratory, there are also deliciously wistful passages, lilting alleluias, some splendid string ritornelli and one of Purcell's astonishingly inventive ground bass movements.

The Flight of the Swan – Giles Swayne (b. 1946)

The composer writes that this "is a setting of a Latin poem from the collection originally in the abbey of St. Martial in Limoges, France. The poem, which dates from the 9th or 10th century, was set to plainchant and intended as a Sequence – a free composition interpolated in the Mass between the Gradual and the Gospel. It is an allegorical ballad, written in curious but vivid Latin, which tells of a swan flying across an ocean. Battered by huge waves and beset by hunger and fear, it flies off course and loses its bearings because the stars by which it navigates (an astonishing piece of scientific prescience) are hidden by storm clouds. But the swan struggles bravely on, and eventually dawn breaks, the clouds part, and it regains confidence and soars up into the open sky, its wings beating in steady rhythm. Eventually it lands at its destination, to general rejoicing." *The Flight of the Swan* was included in *A Garland for Linda* – an anthology of choral pieces by nine contemporary composers (including Paul McCartney) which was compiled in 1999 as a tribute to and memorial of Linda McCartney, after her death in April 1998.

Planctus Cygni

*Clangam, filii, ploratione una
alitis cygni,
qui transfretavit aequora.*

*O quam amare lamentabatur
Arida se dereliquisse florigera
et petisse alta maria!*

*"Infelix sum avicula,
heu mihi, quid agam misera?"*

*Undis quatior procellis
hinc inde allidor,
exsulata.*

The Swan's Lament

I shall sing, my children,
the lament of a swan-bird
which crossed the ocean.

O how bitterly it lamented
leaving the flowering dry land
and seeking the open sea.

"I am an unhappy little bird.
Alas, what shall I do, poor me?"

The waves buffet me,
storms dash me to and fro;
I am lost at sea.

*Gemens alatizo
intuens mortifera,
non conscendens supera.*

Groaning I fly on,
gazing at mortal dangers, yet
unable to fly higher.

*Cernens copiosa
piscium legumina,
non queo in denso gurgitum
assumere alimenta.*

Though I see an abundance
of fishy foods,
I cannot, in this foul weather,
get hold of anything to eat.

*Ortus, occasus, plagae poli,
sufflagitate Oriona,
effugitate nubes occiduas.”*

O West, O East, O North,
summon up Orion
and scatter the thick clouds!”

*Dum haec cogitarem tacita,
venit rutila
adminicula aurora.*

While it silently thought this,
up came a rosy,
encouraging dawn.

*Oppitulata afflamine
coepit virium
recuperare fortia.*

Relieved by a gentle breeze,
the swan now began
to regain its strength.

*Ovatizans iam agebatur
inter alta sidera.
Hilarata ac iucundata,
penetrabatur marium flumina.*

Rejoicing, it soared up
amongst the highest stars.
Cheered and rejoicing,
it powered across the waves.

*Dulcimode cantitans
volitavit ad amoena arida.*

Singing sweetfully, it fluttered
down to welcoming dry land.

Regi magno sit gloria.

Glory be to the great king.

O Waly, Waly – Trad. Arr. Daryl Runswick (b. 1946)

This folk song (also known as “The water is wide”) is believed to be of Scottish origin based on lyrics that date in part from the 1600s. This imaginative arrangement was written by a multi-talented British composer, arranger, pianist and double bassist who wrote over 80 arrangements and compositions during my 25 years with The King’s Singers. We recorded this with the distinguished British cellist, the late Christopher van Kampen, for the EMI CD “Watching the white wheat” in 1984. Daryl wrote on the bottom of the piano part: out of 44 bars of cello music only 8½ bars are not by J.S.Bach!

From *Songs of Farewell* – C.H.H. Parry (1848 – 1918)

“There is an old belief”

“My soul, there is a country”

Sir Charles Hubert Hastings Parry (1st Baronet) enjoyed all the benefits of being born into a wealthy family. Educated at Eton College and Oxford University he was destined for a comfortable life as an insurance underwriter in London and a country gentleman. Fortunately

for posterity he resisted this conventional path and determined to pursue music as a career. Best known perhaps for his triumphalist “public” anthems such as *Jerusalem* and *I was glad*, his *6 Songs of Farewell* for unaccompanied choir contain some of his most “private,” heartfelt and moving music. Composed towards the end of his life and in the middle of the Great War, they reach back to the old certainties of the 16th and 17th centuries while striding forward boldly into new territory. “My soul, there is a country” is the first of the set and is written for four parts; “There is an old belief” is the fourth and the choir swells to six voice parts. The last two in the set are for seven and eight voice parts respectively and they all display a mastery of unaccompanied choral writing and expressive word-setting equal to Parry’s illustrious predecessor, Johannes Brahms.

***Distant Thunder* – Judith Bingham (b. 1952)**

(A re-working of “My soul, there is a country”)

Judith Bingham sang with the BBC Singers for many years and has composed a wide variety of music for choirs of all shapes and sizes, both accompanied and unaccompanied. *Distant Thunder* is the fourth in a series of re-workings of well-known pieces from the English choral repertoire which she feels each “open a sympathetic window on what was a familiar choral bon bon.” She began with an anthem by Wesley, then one by Tallis, then Stanford’s famous Blue bird, and finally this sensitive melding of a poem by Robert Bridges into which she weaves the Latin text of the *Nunc dimittis*. This forms a gentle link to Parry’s stirring yet yearning treatment of the metaphysical poet Henry Vaughan’s “Peace,” now better known by its first line. Judith Bingham adds that this piece “takes the harmonies of the Parry and reworks them into a new piece. It must segue into the Parry and should never be performed without it.”

*Nunc dimittis servum tuum, Domine,
secundum verbum in pace;*

*Quia viderunt oculi mei salutare tuum,
quod parasti ante faciem omnium populorum:*

*Lumen ad revelationem gentium,
et glorium plebis tuae Israel.*

Now Thou dost dismiss Thy servant, O Lord,
according to Thy word in peace;

Because my eyes have seen Thy salvation,
which Thou hast prepared before the face of all peoples:

A light to the revelation of the Gentiles,
and the glory of Thy people Israel.

– Notes by Simon Carrington

ABOUT THE ARTISTS



SIMON CARRINGTON

CONDUCTOR

Simon Carrington (www.simoncarrington.com) has enjoyed a distinguished career as singer, double bassist and now conductor. From 2003 to 2009 he was professor of choral conducting at Yale and director of the Yale Schola Cantorum, which he brought to international prominence. During his Yale tenure he led the introduction of a new graduate voice degree for singers specializing in oratorio, early music and chamber ensemble, and, with his faculty colleagues, he guided two Yale graduate students to their first prize wins in consecutive conducting competitions at American Choral Directors Association National Conventions. Previous positions include director of choral activities at the New England Conservatory, Boston, and at the University of Kansas. Prior to coming to the US, he was a creative force for twenty-five years with the internationally acclaimed King's Singers, which he co-founded at Cambridge University. He gave 3,000 performances in many of the world's most prestigious concert halls, made more than seventy recordings and appeared on countless television and radio programs. In the early days of the singers he also had a lively career as a freelance bassist, playing in the major symphony and chamber orchestras in London. Now a Yale professor emeritus and based in Europe, he maintains an active schedule as a freelance conductor, leading workshops and master classes round the world. He has taught young conductors at the Royal Academy of Music, London; the Liszt Conservatorium, Budapest, Hungary; the University of the Andes, Bogota, Colombia; the World Symposium in Argentina; and the Schools of Music at Eastman, Indiana, Michigan, Temple and USC among many others in the US. In 2014 he received an honorary doctorate from New England Conservatory.

He divides his time between London and southwest France where he lives with Hilary, his wife of 46 years. Their daughter Rebecca, cellist, singer, impressionist and comedian www.rebeccacarrington.com, lives in Berlin, and their singer-songwriter son James lives in the Hollywood Hills www.jamescarrington.com



DR. JO-MICHAEL SCHEIBE

CONDUCTOR

Jo-Michael Scheibe chairs the Thornton School of Music's department of choral and sacred music at the University of Southern California. No stranger to the American Choral Directors Association (ACDA), Scheibe served as National President (2011-2013), Western Division President (1991-1993), and National Repertoire and Standards Chairperson for Community Colleges (1980-1989). Ensembles under his leadership have sung at seven national ACDA conventions, two national conventions of the Music Educators National Conference, and the National Conference of the National Collegiate Choral Organization. The USC Thornton Chamber

Singers were one of twenty-five choirs selected to perform at the Tenth World Choral Symposium in Seoul, Korea in August 2014. The Chamber Singers were recently featured at the 2015 ACDA National Conference in Salt Lake City and were also awarded the 2015 American Prize in Choral Music. A champion of contemporary music, Scheibe regularly commissions and performs new works of choral literature. Scheibe is in frequent demand nationally and internationally as a clinician, conductor, and adjudicator for choruses at the university, community college, community, and secondary levels. Dr. Scheibe is on Sabbatical for spring and summer terms, 2016.



ARAM ARAKELYAN

ACCOMPANIST

Pianist Aram Arakelyan has performed collaboratively and individually throughout the United States and his native Armenia for nearly two decades. Currently based in the Los Angeles area, Aram is pursuing a Doctoral Degree in Musical Arts at the University of Southern California, where he is a teaching assistant in the Keyboard Collaborative Arts area. While attending school, Aram serves as the pianist for the USC Thornton Chamber Singers, under the direction of

Jo-Michael Scheibe, with whom he performed at the 10th World Symposium on Choral Music in Seoul, Korea. He is also heavily involved in collaborations with fellow students from both instrumental and vocal areas. He is currently a part of the accompanying team at the Colburn School and has appeared in masterclasses with Joseph Silverstein, Lynn Harrell, Masao Kawasaki, Sally Thomas, Brian Zeger, Gordon Back, Jon Nakamatsu and John Novacek. Aram holds degrees from the University of Utah and the University of Texas at Austin. His primary teachers and mentors include Susan Duehlmeier, Anne Epperson, Norman Krieger and Alan Smith.



DR. CRISTIAN GRASES

CONDUCTOR

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). An award-winning conductor and composer, he has been commissioned to write for several prestigious organizations such as the Piedmont Children's Chorus and the Santa Fe Desert Chorale. Numerous ensembles,

including the Los Angeles Master Chorale, have performed his compositions. Dr. Grases is an active guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, and Asia. He has also presented sessions in the World Symposia and ACDA regional and national conventions. He was elected into the Board of Directors of

the International Federation for Choral Music in 2008 and remains active in this position. In addition, Dr. Grases is currently chair of the Ethnic and Multicultural Repertoire and Standards Committee for the Western Division of the ACDA, he is part of the editorial board of IFCM's International Choral Bulletin, and has started a new Choral Series entitled "The Choral Music of Latin America and the Caribbean" published by Gentry as an editorial outlet for new Latin American choral repertoire. Under his direction, the USC Thornton Concert Choir performed an all Latin American program at the Fall 2015 national convention of NCCO.



SAMUEL ORAM

ACCOMPANIST

A native of Boston, pianist Samuel Oram made his solo debut in Harvard University at the age of 13. He began his musical studies at the New England Conservatory Preparatory School and has studied with internationally acclaimed pianists Leon Fleischer, Menachem Pressler, Earl Wild, Ilana Vered, Jeffrey Cohen, Stewart Gordon, and Ursula Oppens. Before moving to California, Oram completed a Professional Studies Certificate program at the Manhattan School of Music. He is currently pursuing his Doctoral studies in Keyboard Collaborative Arts at the University of Southern California in the studio of renowned pianist Alan Smith. Oram has performed extensively throughout the United States and abroad, and has won prestigious awards including the Grand Prize and Solo Performance Prize in the Corpus Christi International Competition, First Prize in the Manhattan School of Music Concerto Competition, First Prize for Solo Piano Recital from the Liao Ning Province Art Festival, Honorable Mention in the Wideman International Piano Competition, and Top Prize in the Concours Musical de France.

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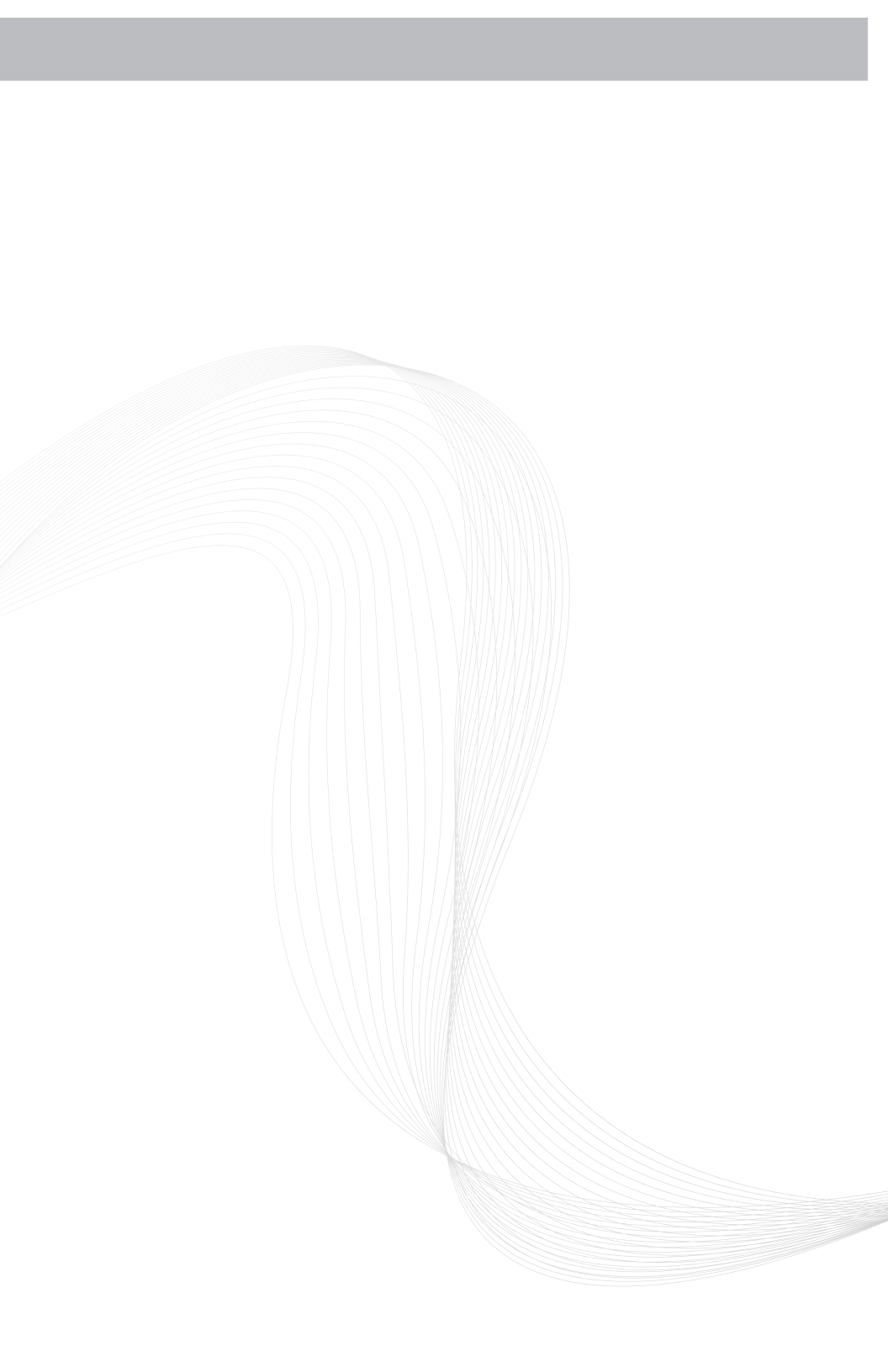
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UNIVERSITY CHORUS: TONIGHT!

SATURDAY, APRIL 23, 2016 – 8:00 P.M.

*St. John's Episcopal Cathedral
514 W. Adams Blvd., Los Angeles*

The University Chorus presents a dazzling evening of songs from opera and musical theater, featuring Bernstein, Gershwin, Soundheim, Verdi and more.

Tickets: \$5 at the door (first come, first served)

APOLLO MEN'S CHORUS & ORIANA WOMEN'S CHOIR: SHINE ON!

SUNDAY, APRIL 24, 2016 – 7:30 P.M.

Alfred Newman Recital Hall

The Oriana Women's Choir & Apollo Men's Chorus offer a concert program featuring works by Bob Chilcott, Aaron Copland, Henry Purcell, and Joseph Martin.

FREE, Reservations required, email uschoral@usc.edu

USC THORNTON CONCERT CHOIR: LUX MUSICA

THURSDAY, APRIL 28, 2016 – 7:30 P.M.

Alfred Newman Recital Hall

The USC Thornton Concert Choir will give musical form to light in all of its spectral glory, performing works by Mozart, Barber and Paulus, among others

FREE, Reservations required, email uschoral@usc.edu

PIATIGORSKY INTERNATIONAL CELLO FESTIVAL

THURSDAY, MAY 19, 2016 – 8:00 P.M.

Bovard Auditorium

The USC Thornton Chamber Singers will join featured artists at the Piatigorsky International Cello Festival for an evening recital, performing Sofia Gubaidulina's Canticle of the Sun for cello, chamber choir, and percussion.

Tickets: <https://piatigorskyfestival.usc.edu/tickets/>

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YEWON LEE AND JACO WONG, MASTERS RECITAL

TUESDAY, APRIL 12, 2016 – 7:30 P.M.

Jeanette MacDonald Recital Hall

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SATURDAY, MAY 7, 2016 – 4:00 P.M.

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WEDNESDAY, MAY 4, 2016 – 7:30 P.M.

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