

UNIVERSITY OF SOUTHERN CALIFORNIA
USC THORNTON ORIANA CHOIR AND APOLLO CHORUS
PRESENT

I can and will

SONGS OF HOPE AND PERSEVERANCE

APRIL 10, 2022 | 7:00 PM
NEWMAN RECITAL HALL

In partial fulfillment for the requirements for the Doctor of Music and Master of Choral Music. Supported in part by a grant from the Noble Foundation and Christine Ofiesh for graduate choral music.

USC Thornton
School of Music

USC THORNTON
choralartists

Program

USC Thornton Apollo Chorus

Nicholas Tham, *lead conductor*

Connor Scott, *associate conductor*

Marcus Desir, *assistant conductor*

Amelia Hammond, *collaborative keyboard artist*

Nick Strimple
(b. 1946)

Praise the Lord

William McKee
(b. 1991)

Hakuna Mungu Kama Wewe

Dwaipayan Chanda, soloist

Austin Kellogg, soloist

Randall Thompson (1899 - 1984)
words by **Robert Frost (1874 - 1963)**

The Pasture from Frostiana

Brant Adams
(b. 1955)

Exsultate Justi in Domino

arr. **Marshall Bartholomew**
(1885-1976)

Little Innocent Lamb

arr. by **Howard Helvey**
(b. 1968)

Steal Away

Moira Smiley
(b. 1976)

Stand in the River

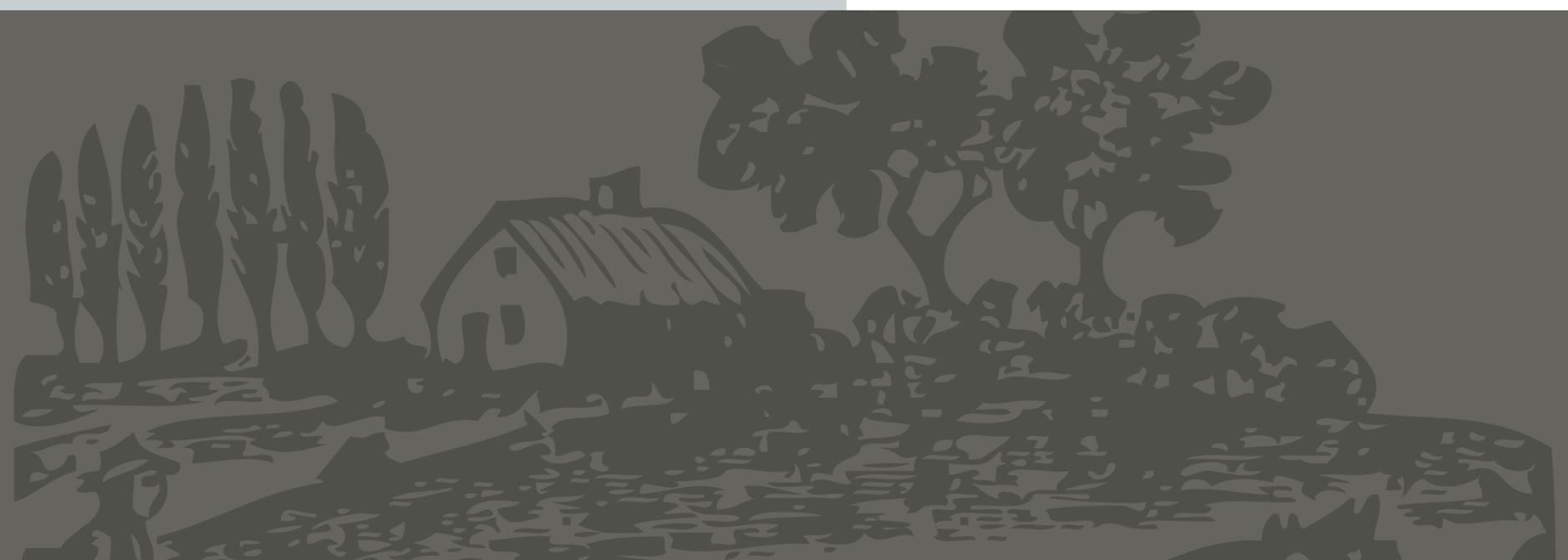
Austin Kellogg, soloist

Samuel Avila, soloist

Jeff Frantom, guitar

Richard Smallwood
(b. 1948)

Total Praise



USC Thornton Oriana Choir

Yu Hang Tan, *lead conductor*

Emily Sung, *associate conductor*

Shijia Ye, *assistant conductor*

Heeseong Lee, *collaborative keyboard artist*

**Giovanni Battista Pergolesi
(1710-1736)**

INTERMISSION

Stabat mater P.77 (1736)

Stabat mater dolorosa

O quam tristis et afflicta

Quis est homo

Yen Lin Chin, *soprano*

Ann Chen, *alto*

Heeseong Lee, *harpsichord*

Ella Kaale, *cello*

**Ho-Wol Moon (1905-1952)
arr. Wallace Hornady (b. 1964)**

Nodle Kangbyon

Heeseong Lee, *alto*

**arr. Emily Sung
(b. 1989)**

Geordie

World Premiere

Jeff Frantom, *guitar*

**Jinguang Li (1909-1993)
arr. Emily Sung (b. 1989)**

Ye Lai Xiang 夜來香

World Premiere

**Jihoon Park
(b. 1973)**

"Gloria" from *Missa Brevis No. 2*
(*Firefly Mass*)

**Kim Baryluk
(b. 1959)**

Warrior

Karina Hui, *soloist*

Abhaya Krishnan-Jha, *soloist*

Johannah Chung, *soloist*

Program Notes

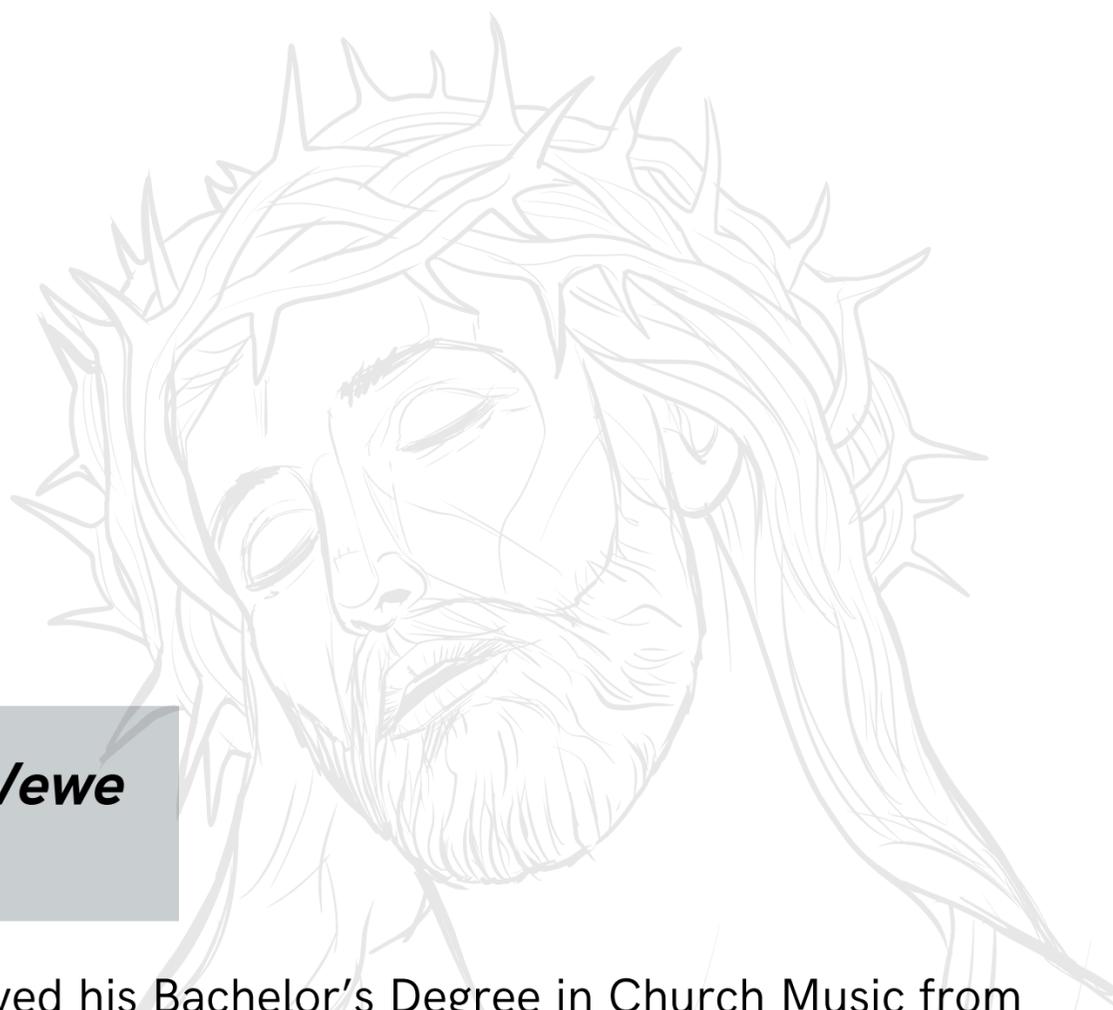
Praise the Lord

Nick Strimple (b. 1946)

Nick Strimple (b. 1946) a faculty member in the Thornton School of Music at the University of Southern California (USC) and Music Director of the Los Angeles Zimriyah Chorale, is a composer, conductor, scholar, and author who has had a long and versatile career. Born in Amarillo, Texas, he was educated at Baylor University (BM in composition) and the University of Southern California. His interests include twentieth century music, Jewish music, the music of Dvořák and other Czech composers, the aesthetics of sacred music, and virtually all aspects of choral music. (From the composer's website: <http://nickstrimple.com>)

Praise the Lord is a sacred choral composition in ABA form, voiced for two-part treble, male or mixed chorus, and piano. The text is from *Psalms 117*, an exultation of praise where the gentiles are invited to join in the praise of God. Beginning in C minor, the mystical setting of the text in the opening and closing sections of the piece is represented by the unsettled constant five note motive in the left-hand piano accompaniment, fast repeated underlying eighth notes in the piano, quick crescendos, and subito piano dynamics in the choral writing. The D minor B section is marked poco meno mosso and changes to legato on the text "for his merciful kindness is great toward us, and the truth of the Lord endureth forever." The piece ends with a picardy third on the last chord in a declaration of praise on the text "praise ye the Lord."





Hakuna Mungu Kama Wewe

William McKee (b.1991)

William McKee (b. 1991) received his Bachelor's Degree in Church Music from Baylor University in 2013. Having started his music career in the instrumental world playing trumpet, Baylor afforded him the opportunity to explore the choral world. During his college years, William performed in the Golden Wave Band, the Symphonic Band, the Concert Jazz Ensemble, the Men's Choir and the A Cappella Choir. He also took many worship leadership opportunities, including leading worship for Reformed University Fellowship, and planning and leading worship during the Center for Christian Music Studies Board Meeting. Currently, William lives in Houston with his wife, Caroline and two sons, Sebastian and Wesley. He serves as the Assistant Director of Children's Ministry at Christ the King Presbyterian Church. (From the website: <https://sbmp.com>)

Hakuna Mungu is an African Gospel song from Kenya, with text taken from *Acts 8; Jeremiah 1-:6; 1 Chronicles 17:20*, declaring that "there is no other like Jesus." The compositions homophonic texture and syncopations are a defining feature of African music. The song is an a cappella five-part rondo in A flat major, with the second and third verse sung by two soloists supported by hums in the chorus providing a change in texture within the strophic verses. The song's major tonality, high paced energy, and ornamentations including accents and glides evoke a sense of joy.

The Pasture from Frostiana

Randall Thompson (1899 - 1984)

words by Robert Frost (1874 -1963)

Randall Thompson, (1899 - 1984), was a composer of great popularity in the United States, notable for his choral music. Thompson studied at Harvard University and later with the composer Ernest Bloch (1880 - 1959). He taught at a number of universities and colleges and was director of the Curtis Institute of Music, Philadelphia from 1939 to 1941, before joining the faculties at Princeton University and, later, Harvard University. Thompson was bestowed the title of emeritus professor of Harvard University after 1965. Thompson's style is conservative and Neoclassical, combining traditional forms with 20th-century styles. *The pasture from Frostiana* is one such example. (From website: <https://www.britannica.com/biography/Randall-Thompson>)

The poem, *The Pasture*, written by Robert Frost (1874 -1963) speaks of the simple joys and contentment of a farmer doing his chores and an invitation to join him in his work. Thompson's score in F major, set Frost's text in rondo form for three-part chorus and piano accompaniment. The lilting complex meter of the solo piano refrains evoke nature and the simple life of the farmer. The refrains are juxtaposed with the chorus singing in duple meter. The homophonic verses have long lyrical lines that encourage gentle singing.

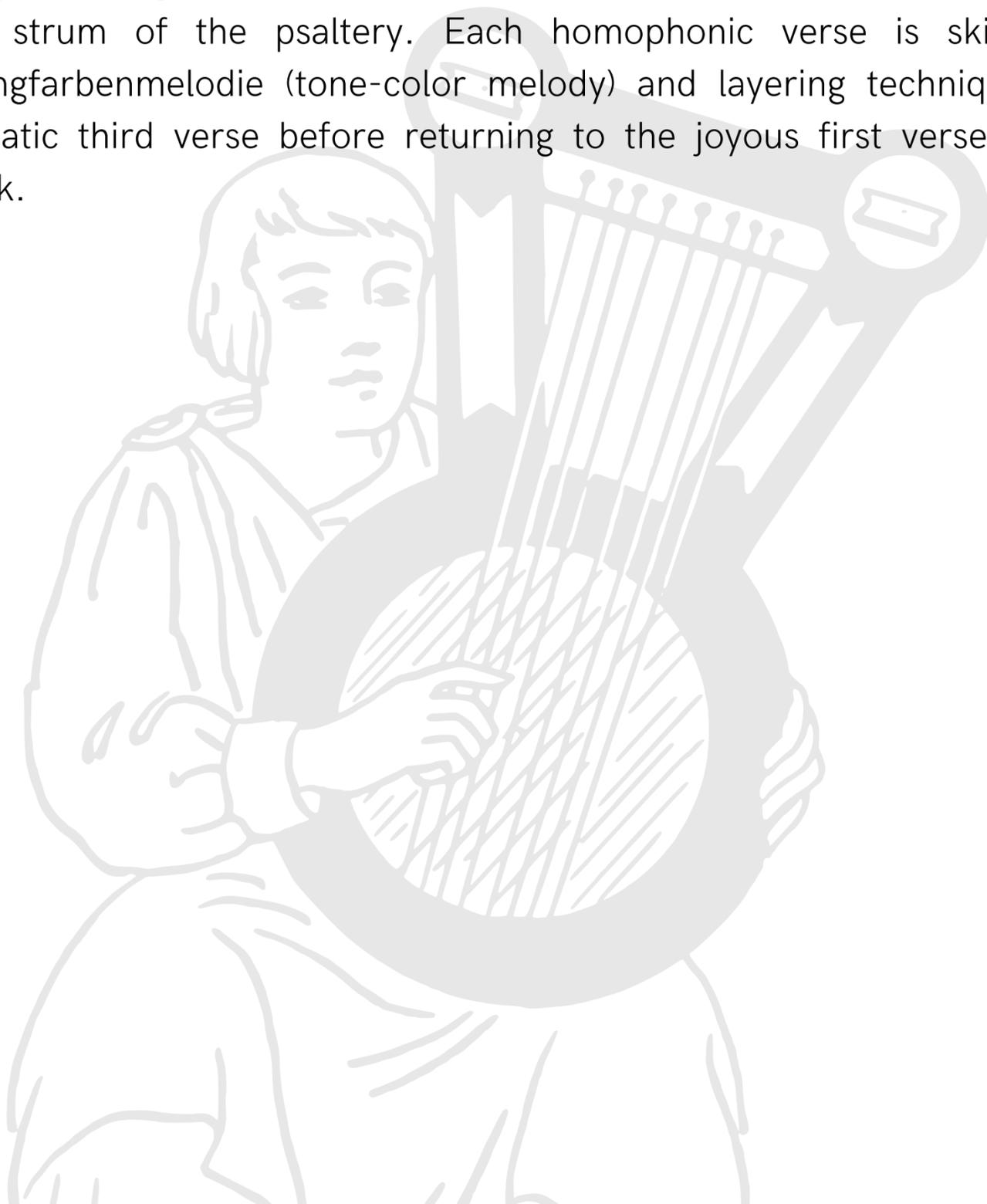


Exsultate Justi in Domino

Brant Adams (b. 1955)

Originally from Gallipolis, Ohio, Brant Adams (b. 1955) holds a bachelor of music degree in piano performance from Capital University (Columbus, Ohio), a master of music degree in music theory from the University of Cincinnati College-Conservatory of Music, and a Ph.D. in theory from the University of Texas at Austin, where he studied composition with Donald Grantham. He has taught at Mercer University in Macon, Georgia, and since 1987 has taught at Oklahoma State University where he currently serves as professor and coordinator of the theory/composition area and academic advisor. Dr. Adams continues to work in the recording and publishing industry as a producer, arranger, and orchestrator, and conductor, primarily in the area of sacred music. (From the website: <https://sbmp.com>)

With text taken from Psalm 32:1-3, *Exsultate Justi in Domino* describes voices, together with harp, psaltery, and ten-stringed instrument praising the Lord. The instruments are represented in the piano reduction that juxtaposes and invigorates legato lines of praise by the choir with harp like arpeggios imitating the strum of the psaltery. Each homophonic verse is skillfully shaped. Klangfarbenmelodie (tone-color melody) and layering techniques build to a climatic third verse before returning to the joyous first verse that ends the work.





Little Innocent Lamb

**African American Spiritual
arr. Marshall Bartholomew (b. 1955)**

Marshall Bartholomew (1885–1976) was the director of the Yale Glee Club from 1921–1953. Bartholomew energized an entire generation at Yale, including Cole Porter (1891–1964), mobilizing nearly 500 auditions a year for the 66-voice choir. Bartholomew taught at the Haverford School while completing postgraduate work at the University of Pennsylvania, then studied composition and conducting in Berlin, where he became acquainted with the students' singing societies. During World War I, he became director of the music bureau of the National War Work Council. He retired from Yale after a 32-year tenure and was cited by Dr. A. Whitney Griswold, then Yale's president, as having taught "many persons the joy of the most personal of the arts, of the art of song." (Morris Kaplan, *The New York Times*, 1978).

Bartholomew notes in his published arrangement of the African American Spiritual *Little Innocent Lamb*, that he encountered (or collected) the tune in Oak Grove, North Carolina, April 4, 1926. The popularity of the concert spiritual in America was sparked by the Fisk Jubilee Singers of Fisk University. Because of the inhumane living and working conditions of the enslaved, the spiritual genre developed with a focus on devotion and exaltation of God and the promise of heaven. *Little Innocent Lamb*, written with close harmonies in barbershop style, is a bright, quick tune that seems jovial in nature but has a more profound meaning of looking toward an afterlife where the soul can finally rest: 'Cause there ain't no dying over there, in that heavenly land, there'll be joy! Between the choruses, the sections have small solo interjections as if the singers are gossiping about 'the devil' and his temptations.

Steal Away

Traditional Spiritual

arr. by Howard Helvey (b. 1968)

Howard Helvey (b. 1968) resides in Cincinnati, Ohio, where he is active as a composer, arranger, and pianist, and serves as organist and choirmaster of historic Calvary Episcopal Church. He is also co-founder (2013) and conductor of the Cincinnati Fusion Ensemble, a professional chamber choir. Additionally, in 2016 he became Editor of the historic music publishing imprint, H.W. Gray. Nationally and internationally Helvey is in frequent demand as a composer, conductor, and speaker. Known particularly for his choral music, Helvey maintains an extremely active writing schedule, and his hundreds of compositions and arrangements are published extensively. (From the composer's website: howardhelvey.com.)

Steal Away, a beautifully haunting melody from the African American song tradition has a double meaning: to 'steal away' is literal in the sense of escaping slavery and metaphorical in trying to flee one's mortal life for eternal rest. *Steal Away*, like many songs of this genre, used hidden codes to assist slaves in their escape from bondage via the Underground Railroad. (New Jersey Historical Commission, New Jersey's Underground Railroad Heritage) The text "I ain't got long to stay here," is the promise of heaven, a reminder that one's soul will have rest when present life is too difficult to bear. Helvey's setting of this spiritual that includes a rolling piano accompaniment is both powerful and intentionally calm. The unaccompanied, opening four-part texture returns at the end of the piece, again hinting at the promise to come. This powerful tune is set within this evocative arrangement that couples mournful, quiet singing with hopeful exclamations.



Stand in that River

Moira Smiley (b. 1976)

Singer-songwriter, composer, and arranger, Moira Smiley, has etched out a special brand of choral music for herself over the last 15 years. Her choral adaptation of the American Folk Singing style coupled with texts that challenge audiences are sung by choirs around the world. Smiley is known worldwide for choral arrangements of *Bring Me Little Water* and *Silvy* as well as her original compositions, *Stand in That River* and *How Can I Cry*. She is in demand as a commissioned composer, writing multi-movement works like *Time In Our Voices* and *In The Desert With You* for the Los Angeles Master Chorale, *Vonnegut Requiem: Light Perpetual for Voces Novae*, *Loud My Soul* for Ad Astra Festival and *Headwaters* for The Myrna Loy Theater. The European premiere of *Time In Our Voices* was performed by the voices and mobile phones of Ars Nova Copenhagen under the direction of Paul Hillier. (From the composer's website: moirasmiley.com)

Smiley calls *Stand in that River* (2003) an "American folk-hymn style à la The Carter Family," and intentionally omits any dynamic markings in the score leaving the interpretation up to the conductor and choir. The parallel triadic harmonies are a hallmark example of this vocal style, which is also very similar to the 3-voice technique used in gospel music. Oftentimes, the tunes of the Appalachian Mountain folk music idiom are paired with sacred text. In *Stand in that River*, Smiley's own secular text speaks to the beauty of togetherness and cohesion with the 'river' as the figure that cleanses, and casts away worries and troubles. The 'river' stands for community, family and, for our joint humanity, where we as diverse individuals can come together with love, compassion, unity, and peace.



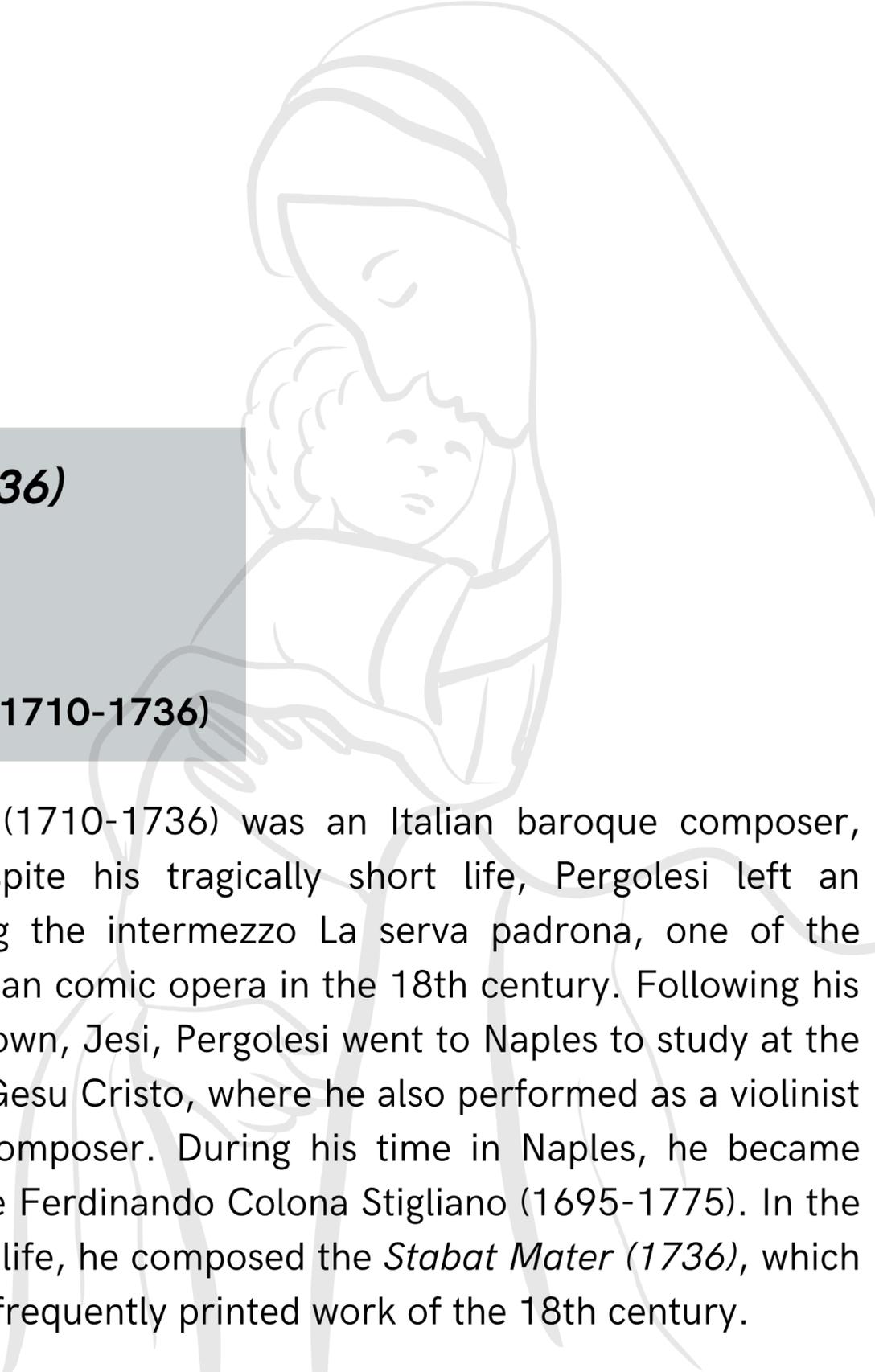


Total Praise

Richard Smallwood (b. 1948)

Richard Smallwood (b. 1948) was born in Atlanta, Georgia and has been an inspirational pianist, singer, songwriter, and producer in the gospel music business since the 1970s. After graduating from Howard University with degrees in vocal performance and piano, Smallwood taught music at the University of Maryland. He formed the Richard Smallwood Singers, releasing an eponymous debut album in 1982 that spent 87 weeks on Billboard's gospel chart. The group enjoyed success into the early 1990s, releasing a bevy of hit records before Smallwood went on to release albums with his choir, Vision. Smallwood's songs have been recorded by the likes of Whitney Houston, Destiny's Child, Gerald Lavert, and Aretha Franklin. Smallwood's ambitious two-disc *Anthology Live* was released in 2015. ([https://www.allmusic.com, 2/21/22](https://www.allmusic.com/2/21/22))

Total Praise originated as a gospel choral composition and now appears in many Protestant and Catholic African American hymnals. The text is based on Psalm 121, in which David praises God as his helper. In *Total Praise: The Autobiography*, Smallwood notes that this song was born out of the anguish of caring for his ailing mother, a terminally ill godbrother, and the emotional issues of his foster brother. He writes, "I felt helpless as I watched my loved one's suffering. I wanted to write a pity party song... I wanted to develop it musically into a song that asked for God's help. However, the more I worked on it, the more it kept going in the direction of a praise song." The homophonic ascension of the melodic and harmonic lines in the repeated stanzas are a form of word painting on the words "lift mine eyes" and "hills". The ending polyphonic "amens" melodically invert as the song ends with a declaration of praise.



Stabat mater P.77 (1736)

Stabat mater dolorosa

O quam tristis et afflicta

Quis est homo

Giovanni Battista Pergolesi (1710-1736)

Giovanni Battista Pergolesi (1710-1736) was an Italian baroque composer, violinist, and organist. Despite his tragically short life, Pergolesi left an impressive oeuvre, including the intermezzo *La serva padrona*, one of the greatest examples of the Italian comic opera in the 18th century. Following his musical studies in his hometown, Jesi, Pergolesi went to Naples to study at the Conservatorio dei Poveri di Gesu Cristo, where he also performed as a violinist and made his debut as a composer. During his time in Naples, he became maestro di cappella to Prince Ferdinando Colona Stigliano (1695-1775). In the last few weeks of Pergolesi's life, he composed the *Stabat Mater (1736)*, which eventually became the most frequently printed work of the 18th century.

Stabat mater consists of twelve movements that alternate between soprano and alto soloists and the choir. Using a wide variety of musical textures and contrasting tempo, the work is one of the most famous compositions reflecting on Mary's suffering at the foot of the cross during the crucifixion of Jesus. Working in a newer Neapolitan and operatic style rather than the longstanding Roman choral tradition, Pergolesi wrote *Stabat mater* for two soloists (soprano and alto), strings, and basso continuo. In the opening movement, "*Stabat mater dolorosa*" ("At the cross her station keeping"), the chain of suspensions that lie on top of the moving bass that are first introduced in the ritornello and return when the soprano and alto enters, paints the picture of Mary's aching sadness at the foot of the cross. In the primarily homophonic third movement, "*O quam tristis et afflicta*" ("Oh, how sad and sore distressed"), Pergolesi employed a wide variety of dissonant harmonies to provide different perspectives to Mary's suffering at the repetition of words such as "tristis" ("sad") and "afflicta" ("distressed"). In the fifth movement, "*Quis est homo*" ("Can the human heart refrain?"), the mention of the sins of mankind, "pro peccatis suæ gentis" ("For the sins of his people"), brings a change in mood with a sudden allegro.

Nodle Kangbyon (1933)

Ho-Wol Moon (~1905-1952)

arr. Wallace Hornady (b. 1964)

Ho-Wol Moon (~1905-1952) is a South Korean composer, violinist, and singer best known for his works during the Japanese colonial period in South Korea. A self-taught musician, Moon did not officially begin his musical career until his twenties. In general, his compositions fall between pop, new-era folk music, and trot, a genre of Korean popular music known for its use of repetitive rhythm and vocal inflections. Known as the “Emperor of the new folk style,” Moon earned enduring fame for his new-era folk songs—short compositions dating from the Japanese occupation (1910-1945) based on traditional Korean scales and rhythms. In 1982, a town called Moonhowol Songbi was even named after him to commemorate his contributions to South Korean music.

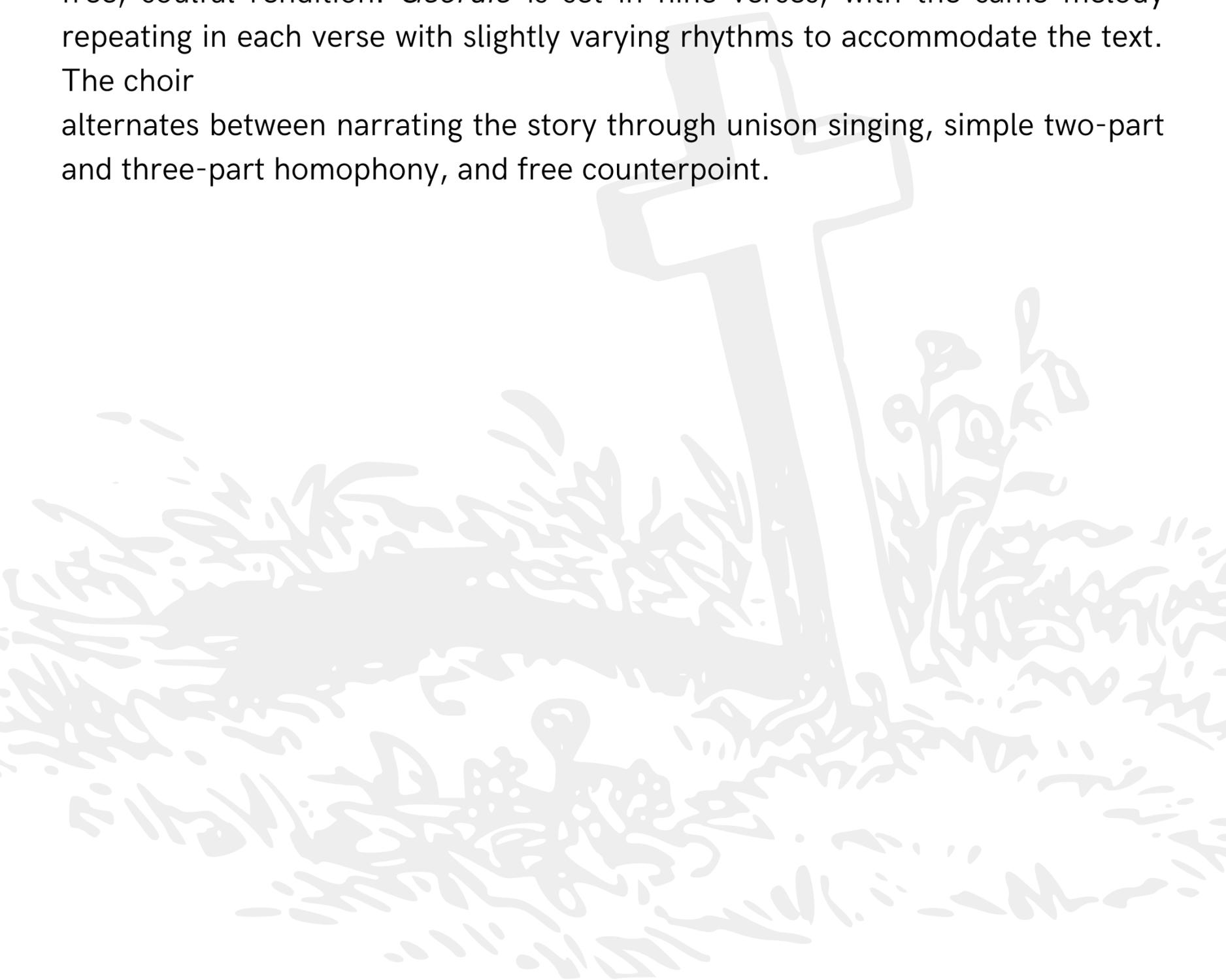
Nodle Kangbyon (“Beside the Nodle River”) is a new-era folk song expressing the desire of the South Korean people to find solace instead of resisting oppression during the Japanese occupation. This deep sense of grief, anger, and resentment is called **한** han, and is a common theme in Korean new-era folk songs. In Wallace Hornady’s (b. 1964) arrangement, the feeling of suppressed anger is amplified by the piano accompaniment. Throughout the work, the seemingly optimistic melody, based on the Kyonggi-Do scale (sol-la-do-re-mi), is accompanied only by chords built from clusters of notes from the Kyonggi-Do scale, creating a shimmering timbre that is unresolved and suppressed. Although *Nodle Kangbyon* sits on the “I Can’t and Won’t” end of the spectrum in tonight’s program, the work illustrates the power of hope, perseverance, and optimism amidst darkness.

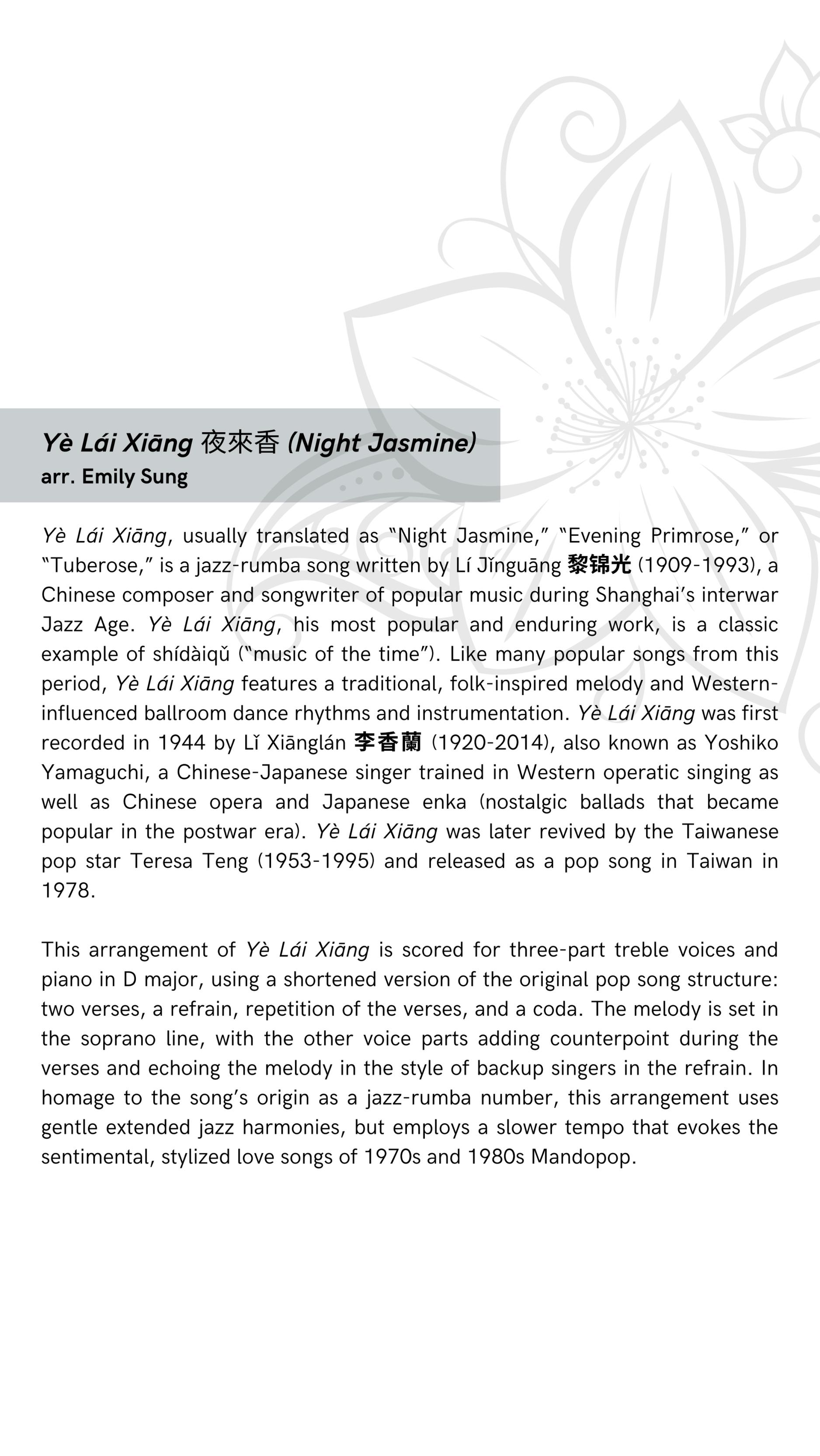
Geordie

**Traditional English
arr. Emily Sung**

Geordie is an English folk song with possible origins as a seventeenth- or eighteenth-century English broadside or Scottish ballad. The song has many variants, all of which narrate the plight of a man named Geordie (or in some cases, Georgie) who is condemned to death for stealing, shooting, or selling a royal deer or horse, or for killing a nobleman in battle. In some versions, Geordie's lover or wife successfully barter for his life with her own gold or wins his freedom by earning the king's pity; in other versions, he is tragically executed despite her pleas. The song was collected in Francis James Child's (1825-1896) late nineteenth century anthology of traditional English and Scottish ballads, known colloquially as the Child Ballads. *Geordie* first achieved modern popularity with Joan Baez's (b.1941) recording with acoustic guitar in 1962.

This arrangement of *Geordie* is scored for three-part treble voices and acoustic guitar in F# minor. Most of the text is adopted from Anaïs Mitchell (b.1981) and Jefferson Hamer's (b.) 2013 recording of *Geordie*, while the melody - which uses a slower tempo and irregular meter - pays homage to Joan Baez's free, soulful rendition. *Geordie* is set in nine verses, with the same melody repeating in each verse with slightly varying rhythms to accommodate the text. The choir alternates between narrating the story through unison singing, simple two-part and three-part homophony, and free counterpoint.





Yè Lái Xiāng 夜來香 (*Night Jasmine*)

arr. Emily Sung

Yè Lái Xiāng, usually translated as “Night Jasmine,” “Evening Primrose,” or “Tuberose,” is a jazz-rumba song written by Lí Jǐnguāng 黎锦光 (1909-1993), a Chinese composer and songwriter of popular music during Shanghai’s interwar Jazz Age. *Yè Lái Xiāng*, his most popular and enduring work, is a classic example of shídàiqǔ (“music of the time”). Like many popular songs from this period, *Yè Lái Xiāng* features a traditional, folk-inspired melody and Western-influenced ballroom dance rhythms and instrumentation. *Yè Lái Xiāng* was first recorded in 1944 by Lǐ Xiānglán 李香蘭 (1920-2014), also known as Yoshiko Yamaguchi, a Chinese-Japanese singer trained in Western operatic singing as well as Chinese opera and Japanese enka (nostalgic ballads that became popular in the postwar era). *Yè Lái Xiāng* was later revived by the Taiwanese pop star Teresa Teng (1953-1995) and released as a pop song in Taiwan in 1978.

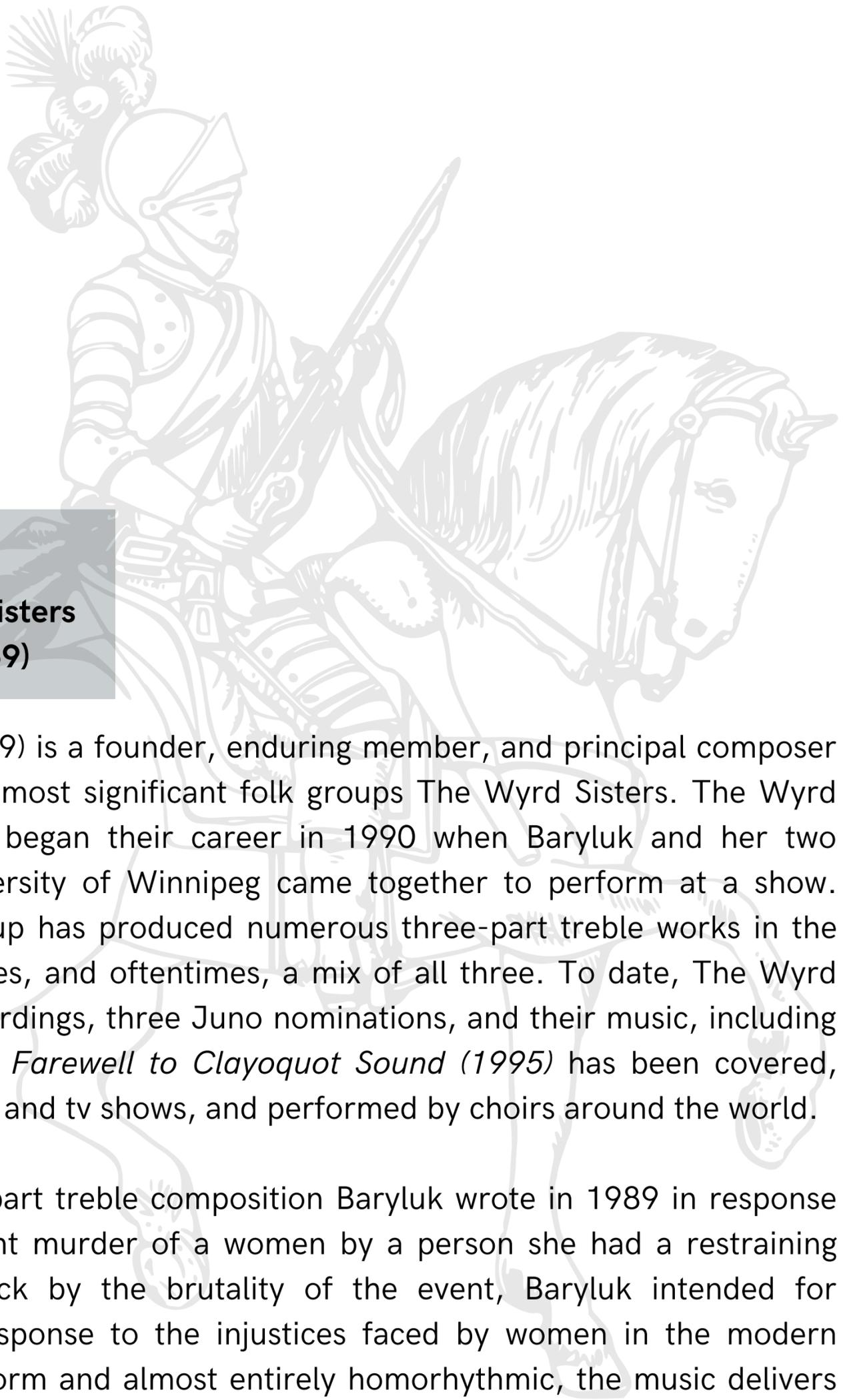
This arrangement of *Yè Lái Xiāng* is scored for three-part treble voices and piano in D major, using a shortened version of the original pop song structure: two verses, a refrain, repetition of the verses, and a coda. The melody is set in the soprano line, with the other voice parts adding counterpoint during the verses and echoing the melody in the style of backup singers in the refrain. In homage to the song’s origin as a jazz-rumba number, this arrangement uses gentle extended jazz harmonies, but employs a slower tempo that evokes the sentimental, stylized love songs of 1970s and 1980s Mandopop.

"Gloria" from Missa Brevis No.2

Ji-Hoon Park (b.1973)

Ji-Hoon Park (b.1973) is a South Korean composer and choral conductor. A graduate of the Yonsei University, Park studied composition under the tutelage of the renowned South Korean composer, Hakwon Yoon (b.1938). Upon graduating from Yonsei University, Park went on to study in the U.S. and is currently a doctoral candidate in Choral Conducting at the University of Arizona. Park has won numerous awards at international choral competitions, including the 2006 World Choir Games and the 2007 Brahms Choir Festival Grand Prix. Two of his art songs, Bohm-nar (Spring) and Do-ra-jee-kot (A Balloon Flower) were included in the music textbook for South Korean public middle schools.

"Gloria" is the second movement of Park's *Missa Brevis No. 2*, more commonly referred to as the *Firefly Mass*. As the title suggests, Park uses the Gloria text from the Roman Mass to depict the graceful movements of fireflies on a warm summer night. In ABA form, "Gloria" opens with a unison, diatonic melody accompanied by the gently flowing piano. An abrupt, brief piano interlude modulates to a minor key, shifting the focus to the syncopated, polyphonic middle section set in 3+3+2 rhythm. As the piano returns to the opening motif, suggesting the reprise of the A section, Park surprises the audience by instructing the performers to turn on and off flashlights while chanting the word "gloria" in different timbres to paint the scene of twinkling fireflies. The fireflies gradually disappear into the night and the piece returns to the unison opening, bringing the movement to a peaceful conclusion.



Warrior (1989)

from The Wyrd Sisters

Kim Baryluk (b. 1959)

Kim Baryluk (b. 1959) is a founder, enduring member, and principal composer of one of Canada's most significant folk groups The Wyrd Sisters. The Wyrd Sisters accidentally began their career in 1990 when Baryluk and her two friends at the University of Winnipeg came together to perform at a show. Since then, the group has produced numerous three-part treble works in the folk, pop, jazz genres, and oftentimes, a mix of all three. To date, The Wyrd Sisters have six recordings, three Juno nominations, and their music, including *Warrior (1989)* and *Farewell to Clayoquot Sound (1995)* has been covered, recorded for movies and tv shows, and performed by choirs around the world.

Warrior is a three-part treble composition Baryluk wrote in 1989 in response to the broad daylight murder of a woman by a person she had a restraining order against. Struck by the brutality of the event, Baryluk intended for *Warrior* to be a response to the injustices faced by women in the modern world. Strophic in form and almost entirely homorhythmic, the music delivers the pent-up emotions in Baryluk's three-verse poem with emphasis and clarity. To further magnify the feeling of suppression--literally and musically, Baryluk set this work in the lower end of the tessitura for treble singers, with the highest note being C5. The three verses narrate the heroine's journey from loss of innocence to helplessness in the face of social injustice, to finally experiencing empowerment. In the last refrain, speaking in the voice of a much older woman, she is finally able to say, "I can and will."

Texts & Translations

Exsultate Justi in Domino

Psalm 32:1-3

Exsultate, justi, in Domino
rectos decet collaudatio.

Rejoice in the Lord, O ye righteous:
for praise is comely for the upright.

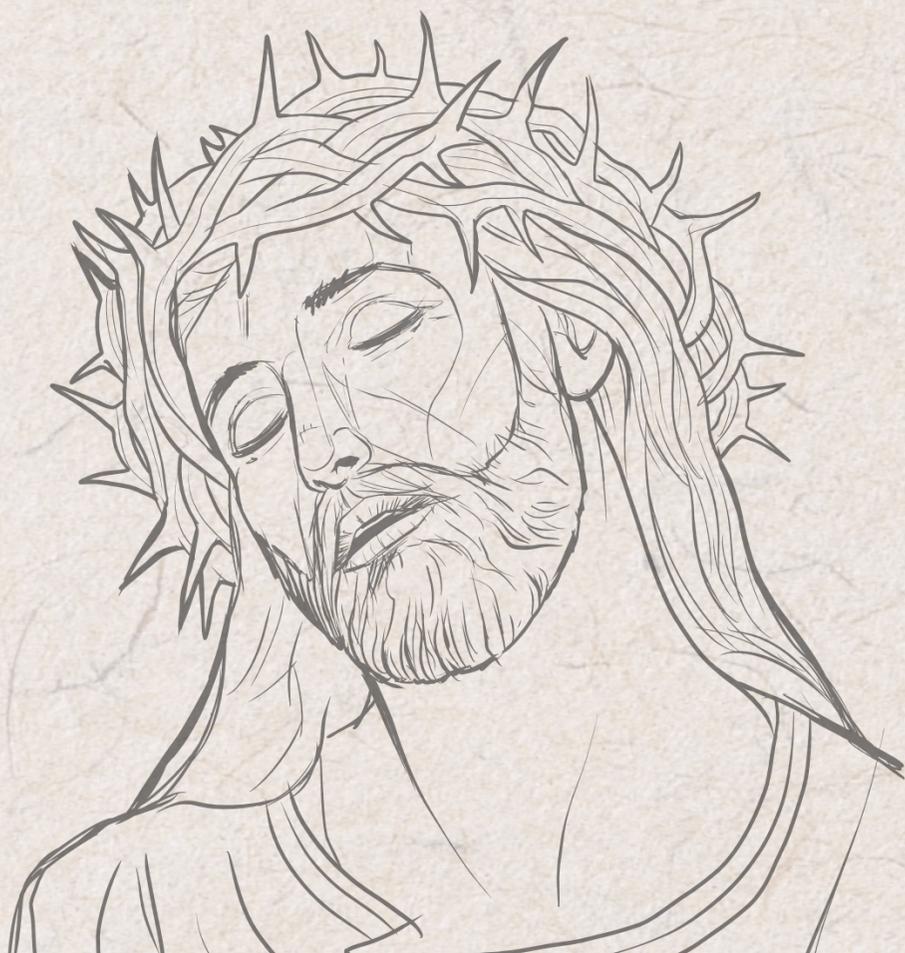
Confitemini Domino in cithara;
in psalterio decem chordarum psallite illi.

Praise the Lord with harp: sing unto him with the
psaltery and an instrument of ten strings.

Cantate ei canticum novum; bene psallite
ei in vociferatione.

Sing unto him a new song; play skillfully with a loud
noise.





Hakuna Mungu Kama Wewe

Acts 8; Jeremiah 10:6; 1 Chronicles 17:20;

Hakuna Mungu kama wewe (x3)
Hakuna na hatakuwepo

There is no one like Jesus (x3)
There is no one like him

Refrain:
Nimetembea kote kote
Nimezunguka kote kote
Nimetafuta kote kote
Hakuna na hatakuwepo

Refrain:
I've walked and walked all over, over
I turned and turned all over, over
I've searched and searched all over, over
There's no one, there's no one like him

Hakuna upendo kama wako (x3)
Hakuna nahaitakuweko

There is no love like Jesus (x3)
There is not, and there will never be

Hakuna nguva kamazako (x3)
Hakuna nahaitakuweko

There is no strength like yours (x3)
There is not, and there will never be

Stabat mater P.77 (1736)



Movement 1 - "Stabat mater dolorosa"

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

Movement 3 - "O quam tristis et afflicta"

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

O how sad and afflicted
was that blessed
Mother of the Only-Begotten!

Movement 5 - "Quis est homo"

Quis est homo qui non fleret
Christi Matrem si videret
In tanto supplicio?

Who is the man that would not weep
if he saw the Mother of Christ
in such torment?

Quis non posset contristari
Piam Matrem contemplari
Dolentem cum Filio?

Who could fail to feel sorrow
to regard the merciful Mother
grieving with her son?

Pro peccatis suæ gentis
Vidit Jesum in tormentis
Et flagellis subditum.

For the sins of His people
she saw Jesus in torment
and submitted to the scourge

Nodle Kangbyon (1933)
Ho-Wol Moon (~1905-1952),
arr. Wallace Hornady (b. 1964)

Nodeul gangbyeon bom beodeul.
Hwihwi neuleojin kajiedaga
Mu jeong sewol han heorireul
Chingching dongyeona meoeona bolgga

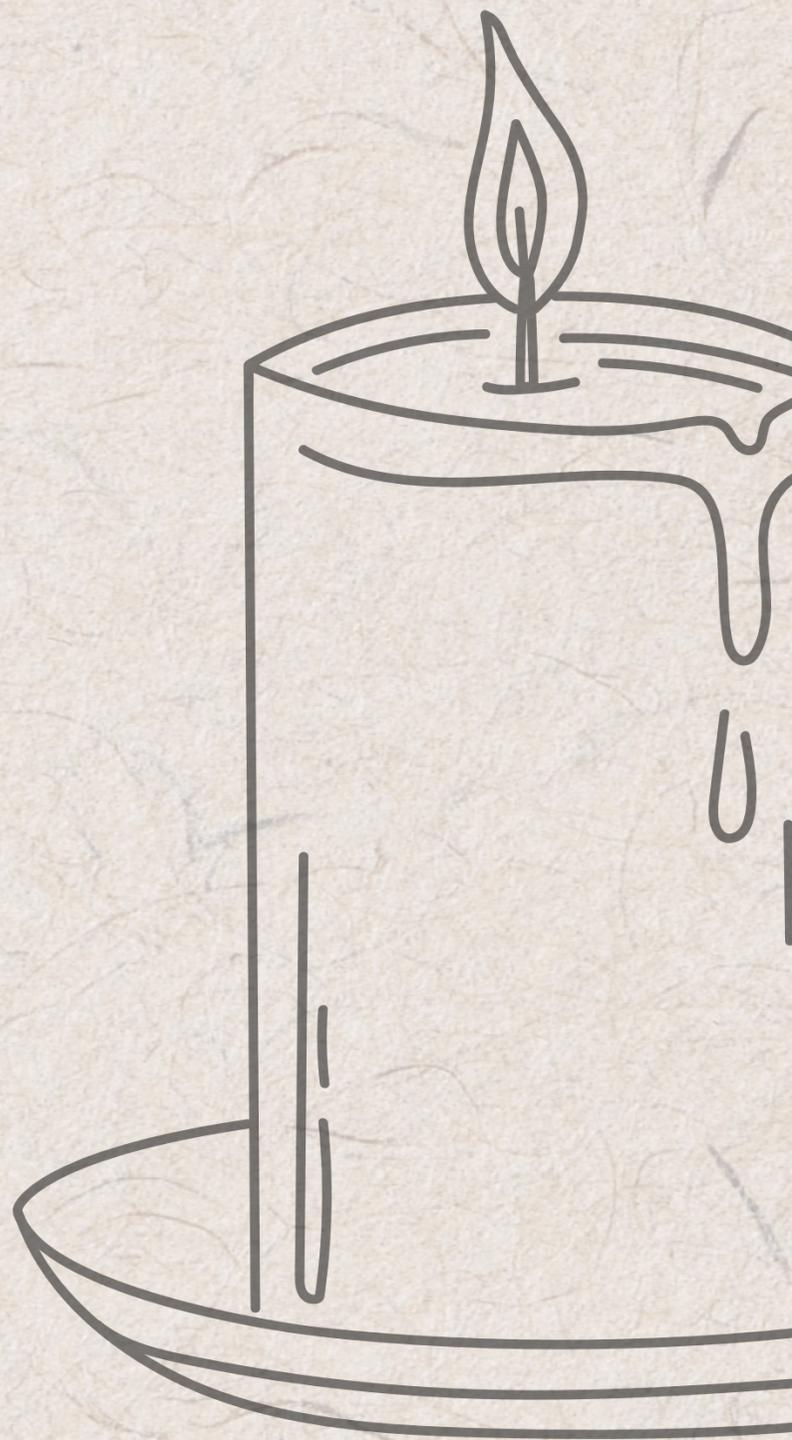
Eheyo!

Bom beodeul do,
Mon mideuriroda.
Pu reureun jeogi jeo mulman,
Heulleo heulleoseo ganora

Beside the Nodle river
A willow tree in springtime.
To the wavering branch
We shall firmly fasten time,
Which passes with indifference and apathy.

Eheyo! (an outcry)

Even the swaying willow tree
We can't rely on.
We can only trust the blue water
That is going along by itself
Self-sufficient, self-reliant.



Geordie

Arr. Emily Sung

As I walked out over London Bridge
One misty morning early
I overheard a fair pretty maid
Crying for the life of her Geordie

"Saddle me a milk white steed
Bridle me a pony
And I'll ride down to London town
And I'll beg for the life of my Geordie"

And when she came to the courthouse steps
The poor folks numbered many
A hundred crowns she passed around
Saying, "Pray for the life of my Geordie"

And when she strode through the marble halls
Before the judge and the jury
Down on her bended knee she falls
Crying for the life of her Geordie

"He never stole a mule or a mare
He never murdered any
If he shot one of the king's wild deer
It was only to feed his family"

The judge looked over his left shoulder
And said, "I'm sorry for thee
My pretty fair maid, you've come too late
He's been condemned already"

"But six pretty babes I had by him
The seventh one lies in my body
And I would bear them all over again
If you give me the life of my Geordie"

"Your Geordie will hang from a silver chain
Such as we don't hang many
And he'll be laid in a coffin brave
For your six fine sons to carry"

"I wish I had you in a public square
The whole town gathered around me
With my broad sword and a pistol too
I'll fight you for the life of my Geordie"



Yè Lái Xiāng 夜來香 (Night Jasmine)

Lí Jǐnguāng 黎錦光 (1909-1993)

那南風吹來清涼 Nà nán fēngchuī lái qīngliáng The southern breeze is refreshingly cool
那夜鶯啼聲輕唱 Nà yèyīng tí shēng qīng chàng The nightingale sings softly
月下的花兒都入夢 Yuè xià de huā er dōu rù mèng All the flowers in the moonlight are sleeping

只有那夜來香 Zhǐyǒu nà yèlái xiāng Only the night jasmine
吐露著芬芳 Tǔlùzhe fēnfāng Is releasing beautiful fragrance

我愛這夜色茫茫 Wǒ ài zhè yèsè mángmáng I love this dark and misty night
也愛著夜鶯歌唱 Yě àizhe yèyīng gēchàng And also love the nightingale's singing
更愛那花一般的夢 Gèng ài nà huā yībān de mèng Even more, I love dreams like flowers

擁抱著夜來香 Yǒngbào zhe yèlái xiāng I embrace the night jasmine
吻著夜來香 Wěn zhe yèlái xiāng I smell the night jasmine

夜來香 Yèlái xiāng Night jasmine
我為你歌唱 Wǒ wèi nǐ gēchàng I sing for you
夜來香 Yèlái xiāng Night jasmine
我為你思量 Wǒ wèi nǐ sīliang I think of you
啊... 我為你歌唱 Ah... Wǒ wèi nǐ gēchàng Ah, I sing for you
我為你思量 Wǒ wèi nǐ sīliang I think of you



"Gloria" from Missa Brevis No.2

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi , Propter magnam Gloriam
tuam.

Glory to God in the highest,
and peace on earth to men of good will.
We praise you, we bless you,
We adore you, we glorify you,
We give you thanks, for your great glory,



USC Thornton Apollo Chorus Personnel

Tenor 1

Austin Crawford, Senior, BA Choral Music, Arlington, TX
Amal Jose, 2nd Year, MS Computer Science, Kochi, Kerala, India
Marcus Desir, 2nd Year, MM Choral Music, Highland, NY
Samuel Avila, Junior, BM Choral & Sacred Music, North Hills, CA

Tenor 2

Austin Kellogg, Senior, BS Biomedical Engineering, Shakopee, MN
Caleb Kocsis, Freshman, BFA Acting, Strongsville, OH
Daniel Montes de Oca Tellez, Sophomore, BM Composition, Mexico City, Mexico
Yuhao Zhao, 2nd Year, MS Computer Science, Chengdu, China

Bass 1

Connor Scott, 1st Year, DMA Choral Music, St. Louis, MO
Daniel Kos, Sophomore, International Relations, San Francisco, CA
Jose Tamayo, 1st Year, PhD Pharmacy, Bloomington, CA
Keanu Gonzales, Junior, BA Theatre with an Emphasis in Acting, Walnut Creek, CA
Koji Sakano, Junior, BM Choral Music, Pennington, NJ
Nicholas Tham, 2nd Year, DMA Choral Music, Singapore
William Wilson, 1st Year, JD Law, Los Gatos, CA

Bass 2

Bart Chu, Freshman, BA Comparative Literature, Psychology Minor, Palo Alto, CA
Dwaipayan Chanda, Freshman, BS Physics and Computer Science, Los Angeles, CA
Kevin Arackaparambil, Sophomore, BA Business Administration, Foster City, CA
Matthew Daley, 3rd Year, DMA Organ Studies, Rockville, MD



USC Thornton Oriana Choir Personnel

Soprano 1

Julieanna Gonzalez, Freshman, BS Human Biology, Los Angeles, CA
Kanika Jindal, 2nd Year, MS Computer Science, Delhi, India
Abhaya Krishnan-Jha, Senior, BS Computer Science, Hillsborough, CA
Tzu-Wei Lee, 2nd Year, MA Gerontology, Kaohsiung, Taiwan
Chenxi Li, 1st Year, MS Industrial and System Engineering, Xiamen, Fujian, China
Kyra Stahr, 1st Year, MM Choral Music, Arlington, VA
Rachel Tan, Senior, BA Choral Music, BA Psychology, Arlington, TX
Xinyue Xu, 1st Year, MS Applied Economics and Econometrics, Anhui, China
Yixuan Xu, 2nd Year, MS Electrical Engineering, Shanghai, China
Shujin Zhang, 1st Year, MA Gerontology, Taiyuan, Shanxi, China

Soprano 2

Ajeng Canyarasmi, Alum, MFA Film Production, Bandung, Indonesia
Irene Chen, Junior, BS Arts, Technology, and the Business of Innovation,
Clarksville, MD
ValerieFang, Sophomore, BA Communication, Shanghai, China
Deborah Ho, Senior, BS Computational Linguistics, San Jose, CA
Chenyi Hu, Junior, BS Chemical Engineering, Shanghai, China / Honolulu, Hawaii
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Jasmine Yu, Senior, BA Finance, Hong Kong/China
Stella Zhou, Junior, BS in Health Promotion and Disease Prevention, Beijing, China





Alto 1

Cat Chen, Junior, BA Communication, Tianjin, China

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Santa Clara, CA

Chantal Eyong, 1st Year, PhD Media Arts and Practice, Orange, NJ

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Los Angeles, CA

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Alto 2

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Hohhot, Inner Mongolia, China



Nicholas Tham

USC Thornton Apollo Chorus, Lead Conductor

Nicholas is a second year DMA Choral Music teaching assistant. He is currently the lead conductor of the Apollo Chorus and the head of recruitment for the USC Thornton Choirs. He also sings for the Repertory Singers and Chamber Singers as a bass. Originally from Singapore, Nicholas specialized in working with children with autism, teaching them music in the classroom and directing choirs. In 2017, Nicholas graduated from the Kodály Institute of the Liszt Ferenc Academy of Music with a Masters of Arts in Kodály Music Pedagogy with a specialization in choral conducting. In the following year, he completed a Diploma in Vocal Pedagogy with the Institute. Before he embarked on his studies in Hungary, he had a decade of experience in teaching and conducting school choirs in Singapore at all levels, working with people of different ages, ranging from children to young adults.



Connor Scott

USC Thornton Apollo Chorus, Associate Conductor

Connor Scott is in his first year of the DMA degree in Choral Music at USC Thornton where he is working as a Graduate Teaching Assistant and Associate Conductor of the Apollo Chorus. He is also the new Assistant Conductor for Choral Arts Initiative, a professional choral ensemble based in Los Angeles. He is also the Music Director and Organist at St. John the Divine Episcopal Church in Costa Mesa, CA. Connor was formerly the Choir Director at Parkway South High School in St. Louis, Missouri (2018-2021). In 2021, Connor was given the Jeff Sandquist Presidential Award of Excellence by the Missouri Choral Directors Association and he won 3rd Place in the American Prize for Choral Conducting, High School Division.



Marcus Desir

USC Thornton Apollo Chorus, Assistant Conductor

Marcus Desir is the conductor of the recently established Los Angeles based singing group, De-Nuance. He is currently pursuing a Master of Music degree in choral music at the University of Southern California Thornton School of Music studying with Jo-Michael Scheibe, Cristian Grases, Nick Strimple, and Tram Sparks. He previously earned a Master of Music Performance degree in orchestral conducting from Valdosta State University studying with Howard Hsu, where he served as the assistant conductor of the Valdosta Symphony Orchestra and music director of the Valdosta Symphony Youth Orchestra. He is also an HBCU graduate from Oakwood University, where he sang with the world-renowned Aeolians under the direction of Jason Max Ferdinand.



Amelia Hammond

USC Thornton Apollo Chorus, Collaborative Keyboard Artiste

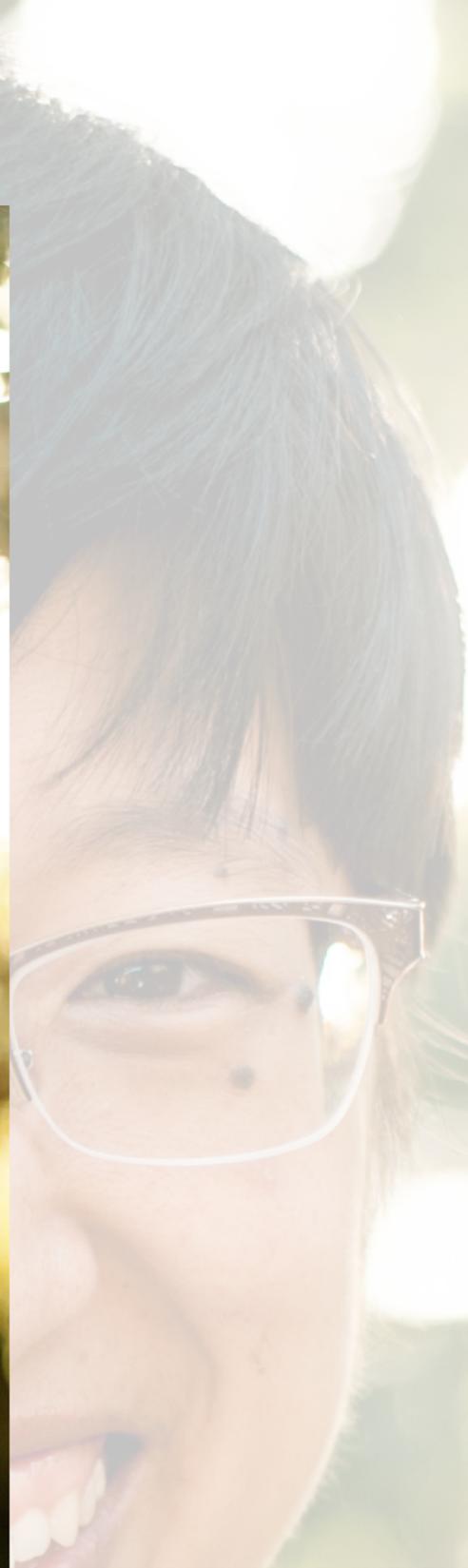
Amelia Hammond is a graduate of Drake University with a Bachelor of Music degree in Piano Performance under the tutelage of Dr. Nicholas Roth. She currently attends University of Southern California pursuing her Masters in Music in Keyboard Collaborative Arts under Dr. Alan Smith. She has music directed for Thornton School of Music Chamber Opera, as well as continues to play for choirs, vocal soloists, and instrumentalists. In addition, she has been a full-time collaborative pianist at Drake, accompanying for multiple vocal studios, masterclasses, and Drake Opera and Musical Theater departments for the productions of PIPPIN and Verdi's Falstaff. Previously, as the accompanist for Johnston High School's award winning varsity show choir, Innovation, and at Waukee High School, she assisted with their four choirs, jazz choirs, and a production of The Hunchback of Notre Dame. Hammond also enjoys teaching piano lessons out of her studio, working as a free-lance accompanist, and playing piano and bass at the Des Moines Playhouse.



Yu Hang Tan

USC Thornton Oriana Chorus, Lead Conductor

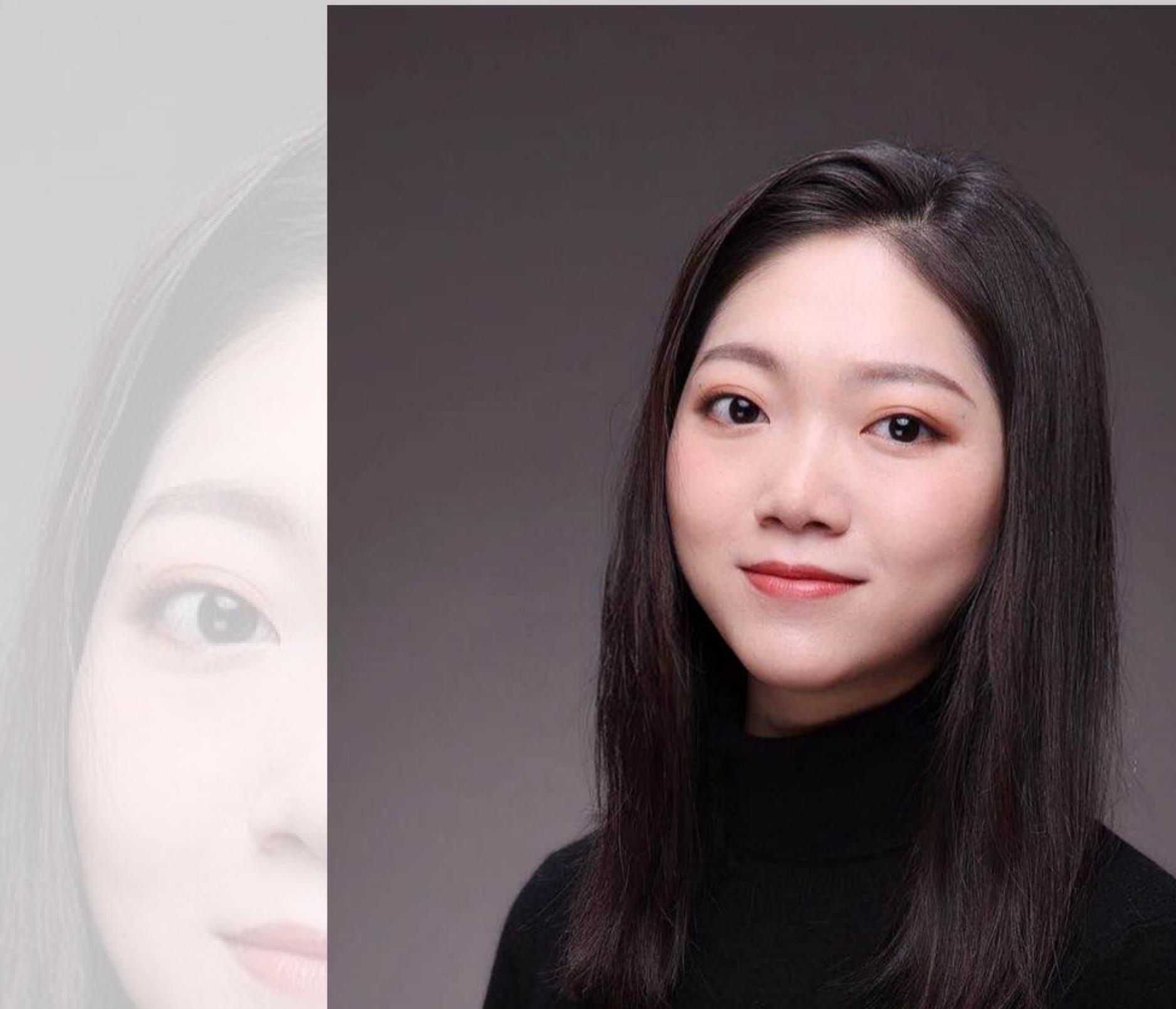
From Malaysia, Yu Hang Tan is a choral conductor and baritone currently pursuing his DMA in Choral Music at the University of Southern California (USC). Before moving to Los Angeles, Yu Hang was an active member of the Atlantic Canada choral scene, where he directed the St. Augustine's Church Choir, Seniors Folk Gospel Choir, and Suara, a semi-professional choir he founded in Fall of 2018; co-directed the Memorial University of Newfoundland Choirs, Atlantic Boy Choir, and Cantus Vocum Chamber Choir. Performing nationally and abroad, Yu Hang is an alumnus of the 2018 and 2020 World Youth Choir, 2014 Ontario Youth Choir, and the all-professional Elora Parish Choir. In addition to his studies, Yu Hang is currently the lead conductor of the USC Thornton Oriana Choir, Senior TA and Festival Coordinator of the USC Choral Department, and project manager of the Shanghai Cooperation Organisation Countries' Youth Choir.



Emily Sung

USC Thornton Oriana Chorus, Associate Conductor

Emily Sung is a doctoral student in choral music at the University of Southern California, where she is the Associate Director of Oriana Choir and the Teaching Assistant for MUSC 210, an undergraduate musicology course on electronic dance music. Emily previously served as the Director of Choirs at the University of Pennsylvania, as well as the Assistant Chorus Master at Opera Philadelphia, where she helped prepare choruses for the company's groundbreaking Festival O and numerous other mainstage productions. Emily also previously served as the Associate Director of Choral Activities at Princeton University, the Assistant to the Music Director of the Pennsylvania Ballet, the director of the Singing City Children's Choir, the music director of Opera Philadelphia's Teen Voices of the City Ensemble (T-VOCE), a singer and co-conductor of the Chestnut Street Singers, and a member of the Temple University conducting faculty. Emily grew up in New Jersey, where she earned her AB in history at Princeton University and her MM in choral conducting at Westminster Choir College.



Shijia Ye

USC Thornton Oriana Chorus, Assistant Conductor

A native of China, Shijia Ye is a second-year MM student in Choral Music at USC and the Associate Conductor of Oriana Choir. Ye was previously an Assistant Conductor of the University Chorus, as well as the soprano section leader in Chamber Singers. Ye received her BM in Choral Conducting at the Shanghai Conservatory of Music in China, where she was the Associate Conductor of the Shanghai Conservatory Choir, Shanghai Baige Chamber Singers, and Shenzhen Lily Choir. In addition, she served as a conductor of Shenzhen Concert Hall Multi-Ethnic Children's Choir after she graduated from the Shanghai Conservatory. Ye was awarded the First Prize of the 2017 National Choral Conducting Competition in China. Ye's conducting teachers include Cao Tongyi, Wang Jin, and Zhang Guoyong. This fall, Ye will begin her DMA in Choral Music studies at USC.



Heeseong Lee

USC Thornton Oriana Chorus, Collaborative Keyboard Artist

Heeseong Lee, a native of South Korea, is a fourth-year DMA student in Choral Music minoring in Instrumental Conducting and Organ. Lee was an instructor of Choral Conducting I and lead Conductor of the USC Thornton University Chorus, and she is currently an alto section leader in the USC Chamber Singers, USC Oriana Choir as a collaborative keyboard artist, an accompanist for Long Beach Youth Choir, and assistant conductor in Korean Community Christian Singers in Los Angeles. Outside of her work at USC, Lee was the Finalist of the 2021 ACDA National Student Conducting Masterclass and was accepted as a Conducting Fellow for the Orchestral Conducting Symposium at the University of Colorado Boulder and International Conducting Workshop and Festival in Houston. This year, she planned to go to the Atlanta National Collegiate Choral Organization Choral Conducting Fellowship Program and Ukraine for Orchestra Conducting Workshop, but it was canceled. Lee received her Bachelor's (2013) and Master's (2016) degree in Choral Conducting at Yonsei University in South Korea. She was awarded the grand prize at both the 4th National Chorus Choral Conductor Competition (2015) and the Jubilate Music Alliance Choral Conductor Competition (2016) in Korea, and especially she was awarded the 2nd prize at World Choral Conducting Competition in Hong Kong held by WYCCAA (2019).

Acknowledgements

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Upcoming Departmental Events

Of Beauty...

Friday, April 15, 2022

7:30 PM

Shatto Chapel, First Congregational Church of Los Angeles
University Chorus

Click link to place a reservation: [Ticket Reservation](#)

Into the Light

Sunday, April 24, 2022

7:30 PM

Saint Paul the Apostle Catholic Community
USC Thornton Chamber Singers

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