

USC THORNTON CONCERT CHOIR

PRESENTS

SING ME

A Storm

FEATURING WORKS BY

Bach, Dobrogosz, Guillaume,
Nobunaga, Pärt, Ruíz, Trumbore

Friday, April 8, 2022 | 8 PM

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USC Thornton Concert Choir

Cristian Grases, conductor
Hyejin Jung, assistant conductor
Alex Belohlavek, Collin Boothby, Yen-Hsiang Nieh,
& Emily Sung, graduate conductors
Matthew Harikian, collaborative pianist
Nate Sloan, narrator

Morten Lauridsen

(USA, b. 1943)

"Lament for Pasiphaë"
from *Mid-Winter Songs*

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(USA, b. 1987)

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El Guayaboso (The Liar)

Yu-Shan Tsai

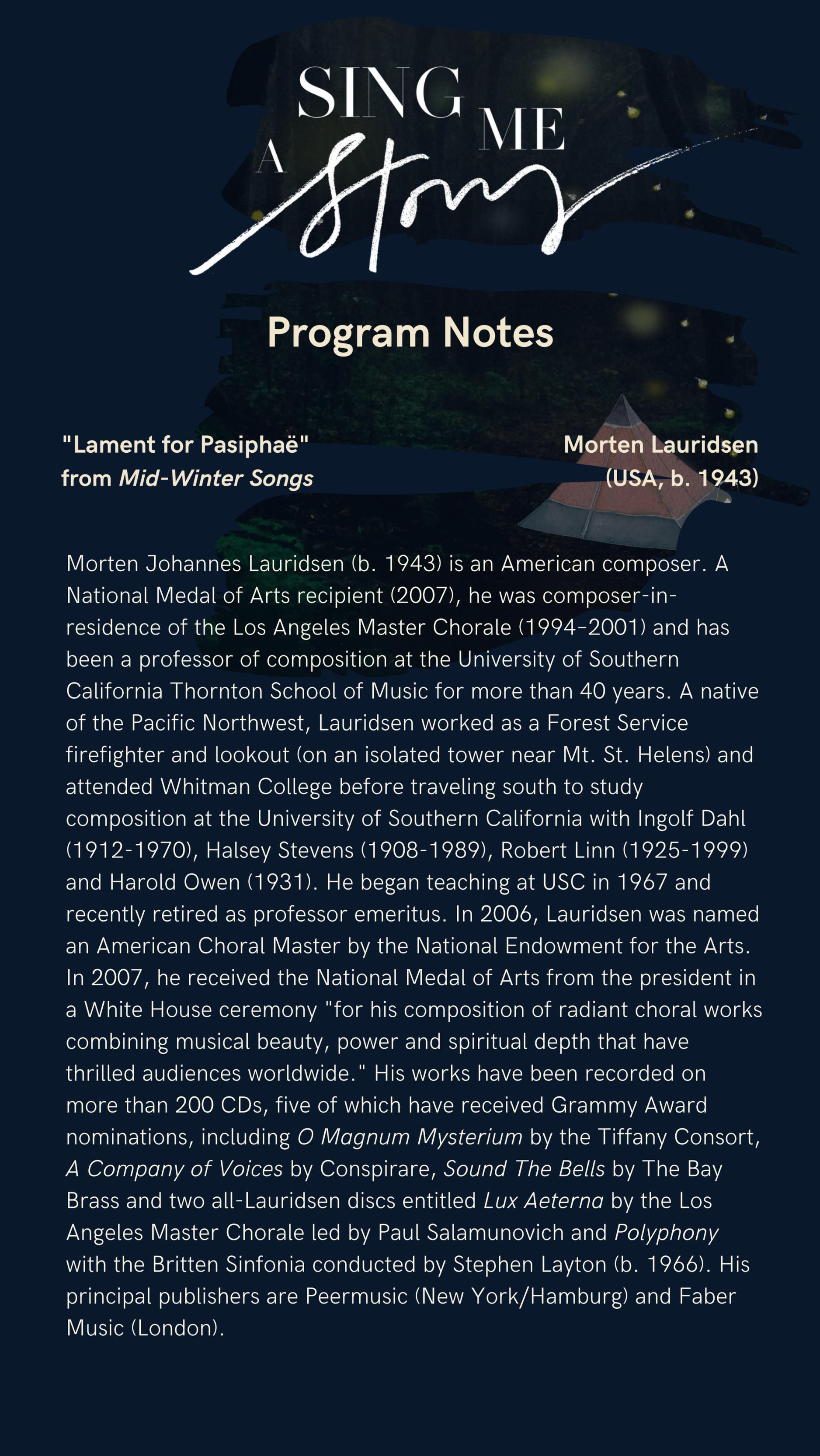
(Taiwan, b. 1968)

Fa Shu Ha

Sydney Guillaume

(Haiti, b. 1982)

Twa Tanbou



SING ME A *Stom*

Program Notes

**"Lament for Pasiphaë"
from *Mid-Winter Songs***

**Morten Lauridsen
(USA, b. 1943)**

Morten Johannes Lauridsen (b. 1943) is an American composer. A National Medal of Arts recipient (2007), he was composer-in-residence of the Los Angeles Master Chorale (1994–2001) and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years. A native of the Pacific Northwest, Lauridsen worked as a Forest Service firefighter and lookout (on an isolated tower near Mt. St. Helens) and attended Whitman College before traveling south to study composition at the University of Southern California with Ingolf Dahl (1912–1970), Halsey Stevens (1908–1989), Robert Linn (1925–1999) and Harold Owen (1931). He began teaching at USC in 1967 and recently retired as professor emeritus. In 2006, Lauridsen was named an American Choral Master by the National Endowment for the Arts. In 2007, he received the National Medal of Arts from the president in a White House ceremony "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." His works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations, including *O Magnum Mysterium* by the Tiffany Consort, *A Company of Voices* by Conspirare, *Sound The Bells* by The Bay Brass and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale led by Paul Salamunovich and *Polyphony* with the Britten Sinfonia conducted by Stephen Layton (b. 1966). His principal publishers are Peermusic (New York/Hamburg) and Faber Music (London).

Written with a luscious harmonic language and a virtuosic and energetic piano accompaniment, "Lament for Pasiphaë" is the opening movement of Morten Lauridsen's first choral cycle, *Mid-Winter Songs*, based on poems by Robert Graves (1895-1985), commissioned by the University of Southern California to celebrate its centennial in 1980, and premiered by the USC Chamber Singers conducted by Rodney Eichenberger (b. 1931) and accompanied by Mack Wilberg (b. 1955).

Lauridsen writes: "The principal musical materials for the entire cycle, especially the intervals of an ascending major ninth and descending major second, are derived from the opening choral setting of 'Dying sun,' and recur throughout the piece. Graves had an abiding interest in mythology and the passionate and symbolic text reflects his deep angst after being left by his longtime mistress, Laura Riding."

This work is driven by the intimate connection of music and text and its emotional content. Lauridsen conceived six different musical sections that function as building blocks for the entire work. Some happen twice throughout the song, and some three times, including the opening statement of "Dying sun," which functions as a refrain. Thus, the work is a delicate succession of these alternating building blocks, akin to an elegantly threaded pearl necklace.

source: mortenlauridsen.net
program note by Cristian Grases

In the Middle

Dale Trumbore
(USA, b. 1987)

Dale Trumbore (b. 1987) is a Los Angeles-based composer who specializes in writing choral music and has been called "a rising star among modern choral composers" (AXS). Trumbore has a passion for writing music with poems, prose and text by living writers. Her music compliments the poems, and the resulting compositions have been described by The New York Times as "soaring melodies and beguiling harmonies." Her compositions have been performed by many notable ensembles, including the Los Angeles Master Chorale. She is the recipient of ACDA's inaugural Raymond W. Brock Competition for Professional Composers, the ASCAP Morton Gould Award and a Chamber Music America Classical Commissioning Grant. Trumbore is also an enthusiastic author, publishing the book *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*. Trumbore holds dual degrees in music composition and English from the University of Maryland and a master's of music degree in composition from the University of Southern California Thornton School of Music.

In the Middle was composed in 2015 and is based on the poem by Barbara Crooker (b. 1945) from her book *Radiance* (2005). The poet speaks of ordinary life, exploring how we navigate complicated situations and struggle for balance, which Crooker expressed as "juggling time." The poem portrays looking back at what is easy to forget in the context of everyday life and suggests that these banal moments are, in truth, the most important things in life. Changing only one word from the original poem, Trumbore organizes the piece into several sections. Given that the poem's structure is almost prose-like, she uses tempo changes to create musical sections within her composition. Tempo markings are intimately connected with the character of the lyrics. For example, in the description of our mundane hectic lives, she gives a tempo marking of "almost frantic;" for the section reflecting on what we have missed in our lives, she uses a slower tempo. The composition concludes with the text "running out of time" in an emotional accelerando. Intentionally, the piano serves, she says, as an "unreliable time-keeper, ebbing and flowing as our perception of time does."

source: <https://www.daletrumbore.com/>
program note by Hyejin Jung

"Kyrie"
from *Mass*

Steve Dobrogosz
(USA/Sweden, b. 1956)

Steve Dobrogosz (b. 1956) is an American composer and pianist who grew up in North Carolina. He was trained as a classical pianist but was more interested in the popular music of the day. Right after he moved to Stockholm in 1978 with his Swedish wife, he was active in Sweden's jazz scene with the Steve Dobrogosz Trio and other popular Scandinavian jazz groups. In the early '80s, he became widely known due to a collaborative recording with Norwegian jazz singer Radka Toneff (1952-1982). The duo's album is widely regarded as a classic and was voted an all-time best Norwegian album. He was also nominated twice for Sweden Grammy awards with his recordings released between 2006 and 2008, which were collaborations with Swedish singer-songwriter Anna Christoffersson (b. 1977). His compositions incorporate a wide variety of forms from popular song to an oboe concerto. The Gothenburg Post compared his music to Gershwin and Porter. He studied jazz at the Berklee College of Music in Boston.

"Kyrie" is the second movement of *Mass*, which was composed in 1992 and became one of Dobrogosz's most notable works. He wrote two versions, one for string orchestra and choir and the other, presented tonight by the USC Thornton Concert Choir, for choir and piano accompaniment. Dobrogosz considers *Mass* a work that "integrates his understanding of jazz and sacred music." In an almost minimalistic style, Dobrogosz begins "Kyrie" with a repeating motive in the alto section, to which he juxtaposes counter-motives in the soprano 1 and 2 sections. The tenors and basses join in an emotional crescendo. The piano accompaniment is electrically rhythmic and emphasizes the asymmetric meter using jazz harmonic language. Exclusively singing the words "Kyrie eleison, Christe eleison" (Lord have mercy, Christ have mercy), the voices navigate emotional swells that contrast with softer, more intimate but rhythmic sections, akin to a musical rollercoaster.

source: <https://www.dobrogosz.com/>
program note by Hyejin Jung

"Miserere"

from *Trois Chants Sacrés*, op.43

Dimitri Tchesnokov

(France/Ukraine, b. 1982)

Dimitri Tchesnokov (b. 1982) was born in Vokhma, Russia, and has lived in France, Germany and Ukraine. He began his musical studies at age seven, and he entered the School of Arts in Kiev when he was 10. He studied with Elena Verikovskaya (1932-2004) at the Glier Kyiv Institute of Music when he was 15. In 1998, Tchesnokov entered the Boulogne-Billancourt Regional Conservatory. After completing his studies in piano and composition in 2001, he continued his studies of composition and orchestration in Paris. Influenced by Johannes Brahms (1833-1897), Alexander Scriabin (1872-1915), Alfred Schnittke (1934-1998), Ihor Shamo (1925-1982) and especially Franz Liszt (1811-1886), Tchesnokov composed two piano concertos, two string quartets, a trio for strings, several sonatas and pieces for piano such as the *Requiem* (for piano only), the *Mont-Saint-Michel* (sonata-fantasy), *Les Cloches* (fantasy), *Des Nocturnes* and *Des Études*. Tchesnokov also performs regularly in concerts as a solo pianist or chamber musician. He started to write for choir in 2008, and his choral catalog is almost exclusively composed of sacred music.

"Miserere" is the second song in his suite *Trois Chants Sacrés*, op.43 (*Three Sacred Songs*). This intimate musical prayer has a simple structure that alternates among three motives. The first is a repeated A note, usually sung by the bass section, to which the composer set the word '*miserere*,' creating a recurring plea for God's mercy. The second is a homophonic diatonic cluster in the treble voices on the word '*Deus*' (God). This cluster emphasizes both the importance of the word 'God' as well as the actual plea to Him; and placing the cluster in the upper register of the ensemble could be word painting emphasizing the location of God in heaven. The third and final element is short eighth-note melodies usually sung by the altos, to which the rest of the text is set. This functions as the connecting element of all the pleas for mercy, giving the music forward motion. Its slow tempo and simple structure allow the ensemble to focus on the character and dramatic content of the text, as the song becomes a communal act of repentance.

program note by Cristian Grases

Bogoróditse Djévo

Arvo Pärt
(Estonia, b. 1935)

Arvo Pärt (b. 1935) is an influential composer who was born in Estonia five years prior to its annexation by the USSR. Pärt was influenced by his Estonian heritage through teachers such as Veljo Tormis (1930-2017), as well as his experiences under Soviet rule. In his early period, Pärt experimented with modern approaches, introducing the first dodecaphonic work to the Estonian public. His interest in dramatic forms carried over to his work in film music. Pärt's middle period, often called the "years of crisis," is defined by his renunciation of modernist techniques and his search for a new compositional style. After studying Gregorian chant and early Renaissance polyphony, he emerged from this crisis with a new compositional language, dubbed *tintinnabuli*, from the Latin term for "little bell." *Tintinnabuli* is defined as the unity of melody and triad, with strict logic derived from mathematical formulas. Through this technique, Pärt emphasizes the combination of vertical and horizontal axes which result in simple rhythms and gradual melodies integrated into polyphony. The introduction of this compositional style, in conjunction with its deeply personal religious underpinnings, led to Pärt's forced emigration out of the USSR. He returned when Estonia regained independence in 1991 and remains popular with both his countrymen and listeners around the world to this day.

Bogoróditse Djévo was commissioned in 1990 for King's College Choir, Cambridge, for their Festival of Nine Lessons and Carols on Christmas Eve. The text, in Church Slavonic, is the traditional orthodox prayer to the Mother of God, similar to the Latin *Ave Maria*. In contrast to the usual lyrical settings in the Latin tradition, Pärt employs parallel chords drawing from the Russian Orthodox tradition. The piece's "vibrant joy" is evident in the enthusiastic, half-spoken phrases, which carefully reflect the natural text inflection, the quick, driving tempo and the exciting exchange of text through different combinations of voices. This setting is Pärt's shortest composition, lasting approximately one minute.

source: Arvo Pärt Centre
program note by Alex Belohavek

"Alles was odem hat, lobe den Herrn"
from *Singet dem Herrn ein neues Lied*,
BWV 225

Johann Sebastian Bach
(Germany, 1685-1750)

Described by Nicolas Slonimsky as "the supreme arbiter and lawgiver of music," Johann Sebastian Bach (1685-1750) stands as one of the principal figures in western classical music. Born to a musical family in the small German town of Eisenach, Bach excelled in violin and keyboard lessons, eventually mastering both. His role as the *Thomaskantor* in Leipzig required him to oversee the robust music program at four Leipzig churches; the Nikolaikirche (St. Nicholas), Neue Kirche (New Church), Peterskirche (St. Peter) and Thomaskirche (St. Thomas). Additionally, during the majority of his tenure, Bach managed to write a new cantata almost every week, provide music for civic functions and teach at the nearby Thomasschule. A man dedicated to his faith, the vast majority of Bach's works are sacred.

Tonight, the USC Thornton Concert Choir sings the final fugue "Alles was odem hat, lobe den Herrn" from *Singet dem Herrn ein neues Lied*, BWV 225. The first of the six surviving motets, Bach composed the three-movement work for double chorus. In this final section, the choruses combine to sing a jubilant, four-voice fugue in a lively 3/8 meter. Scholars do not agree on the exact date of composition but place it around 1727. The circumstances surrounding the premiere are also unclear. The most common thought is that it was for a civic function of the city of Leipzig, celebrating the birthday of King Augustus II the Strong, the elector of Saxony. The fugue begins stating the subject in the bass section, followed by the tenors, altos and lastly the sopranos. In an example of Bach's word painting, the ascension of the music in range depicts the direction of prayer from earth to heaven.

program note by Collin Boothby

I Gondolieri

Gioachino Rossini
(Italy, 1792-1868)

Gioachino Rossini (1792-1868) was the most prominent Italian composer of the first half of the 19th century. He earned lasting fame for his 39 operas, including masterworks like *Il barbiere di Siviglia* (The Barber of Seville), but he also composed prolifically in many other genres, especially art song, piano works and chamber music. As a child, Rossini first studied composition with Giuseppe Malerbi (1771-1849), and at the age of 14, he entered the Liceo Musicale in Bologna, where he studied singing, cello, piano and counterpoint under Padre Stanislao Mattei (1750-1825). Through this traditional training, Rossini absorbed the technical lessons of legendary predecessors like Wolfgang Amadeus Mozart (1756-1791) and Franz Joseph Haydn (1732-1809), eventually using his mastery of compositional craftsmanship to develop a new, innovative style of Italian opera that fused lyricism and dramatic development.

In the final decade of his life in Paris, Rossini produced a surge of small chamber works, which he collectively nicknamed his "*Péchés des Vieillement*" (sins of old age). Many of these works are short, humorous chamber works meant to be performed by friends or professional acquaintances passing through Paris at Rossini's "*Samedis soirs*" (Saturday night soirees). *I Gondolieri* (*The Gondoliers*), an ode to the romanticized life of the gondolier, is one of these short chamber works. Though often performed by mixed-voice choirs, *I Gondolieri* was originally intended for an SATB quartet. An operatic work in miniature, it sets the scene on the canals of Venice with a gentle, rocking 6/8 meter, lyrical melodies and duets, and a splash of bombast and vocal virtuosity in the tempestuous middle section.

program note by Emily Sung



El Santiguao

Federico Ruíz
(Venezuela, b. 1948)



Federico Ruíz (b. 1948) was born in Caracas, Venezuela, and completed his compositional studies at the José Ángel Lamas Conservatory under renowned teachers such as Vicente Emilio Sojo (1887-1974) and Evencio Castellanos (1915-1984). Ruíz's eclectic catalogue of works includes symphonic music, chamber music, lieder, opera, music for piano and other solo instruments, as well as music for film, television and theater. His compositional language is equally eclectic -- it is influenced by European traditions from the twentieth century and before, as well as the folklore and popular traditions of Venezuela and other Latin American and Caribbean countries. When asked what compositional techniques he uses in his music, he answered, "All of them, from the most academic to the most empiric, so long as it works." Ruíz has received numerous national and international awards for his works.

El Santiguao is a prelude and fugue based on a well-known couplet sung frequently among the northeastern coastal populations of Venezuela. This area of the country is ideal for coffee and cocoa plantations, and during colonial times, it had a strong presence of West African slaves, many of them belonging to the Mandinka tribal group of Ivory Coast, Guinea and Mali. The text is associated with syncretic rituals of a time in which the communities were highly superstitious, and sanctifying and healing rituals were common. Ruíz wrote this work for the Quinteto Cantaclaro, a group of five of the most versatile singers in the country at the time, and a group he conducted. The prelude is simple in structure and harmonic language and sets the stage for a highly rhythmic fugue in an asymmetric 5/8 meter. Each line contains a diversity of rhythmic combinations and syncopations, and the juxtaposition of all lines creates intricate polyrhythmic combinations throughout the song. Formal elements of fugal writing like strettos and final harmonic pedals are present in this song. The combination of this formal European style of composing with folkloric elements of Venezuelan music makes this song a perfect representation of the idea of syncretism, so commonly found throughout Latin America. On July 25, 1976, Ruíz was awarded the highly coveted Municipal Prize for Vocal Music for this work.

"Windy Nights"
from *Five English Poems*

Takatomi Nobunaga
(Japan, b. 1971)

Takatomi Nobunaga (b. 1971) is a well-known, self-taught composer from Japan. He graduated from the Department of Education in the Faculty of Literature at Sophia University in 1994. His catalog of works contains compositions for many different ensembles; however, his choral output represents much of his catalog. His compositional language is eclectic, using elements of contemporary composition often intermixed with elements of popular and folk music from his country of origin.

Nobunaga chose texts by Scottish poet Robert Louis Stevenson (1850-1894) to compose a suite of works published in a collection entitled *Five English Poems* for mixed choir and piano. The third song in this set is "Windy Nights." In his compositions, Nobunaga often explores different levels of rhythmic difficulties intrinsically connected with the text and the overall aesthetic of the song. "Windy Nights" fits this model. In his text, Stevenson portrays the wind as a mysterious, dark force that is inevitable and inescapable. Nobunaga highlights the text through his use of the harmonic minor scale and augmented and Lydian chords, all of which have the potential to create the whole-tone harmonies often associated with mysticism. Most importantly, Stevenson's idea of the wind constantly "galloping" prompted Nobunaga to write syncopated rhythms throughout the song. These syncopations are enhanced by sudden accents and dynamic effects, depicting a rhythmically irregular, yet energetic, almost electric atmosphere. Moreover, the articulated piano accompaniment provides a platform that creates a steady and gripping energy that contributes to the narrative. The combination of extended chords, rhythmic syncopations, and at times acrobatic piano accompaniment promises to captivate singers and audience alike.

program note by Nathan Fratzke

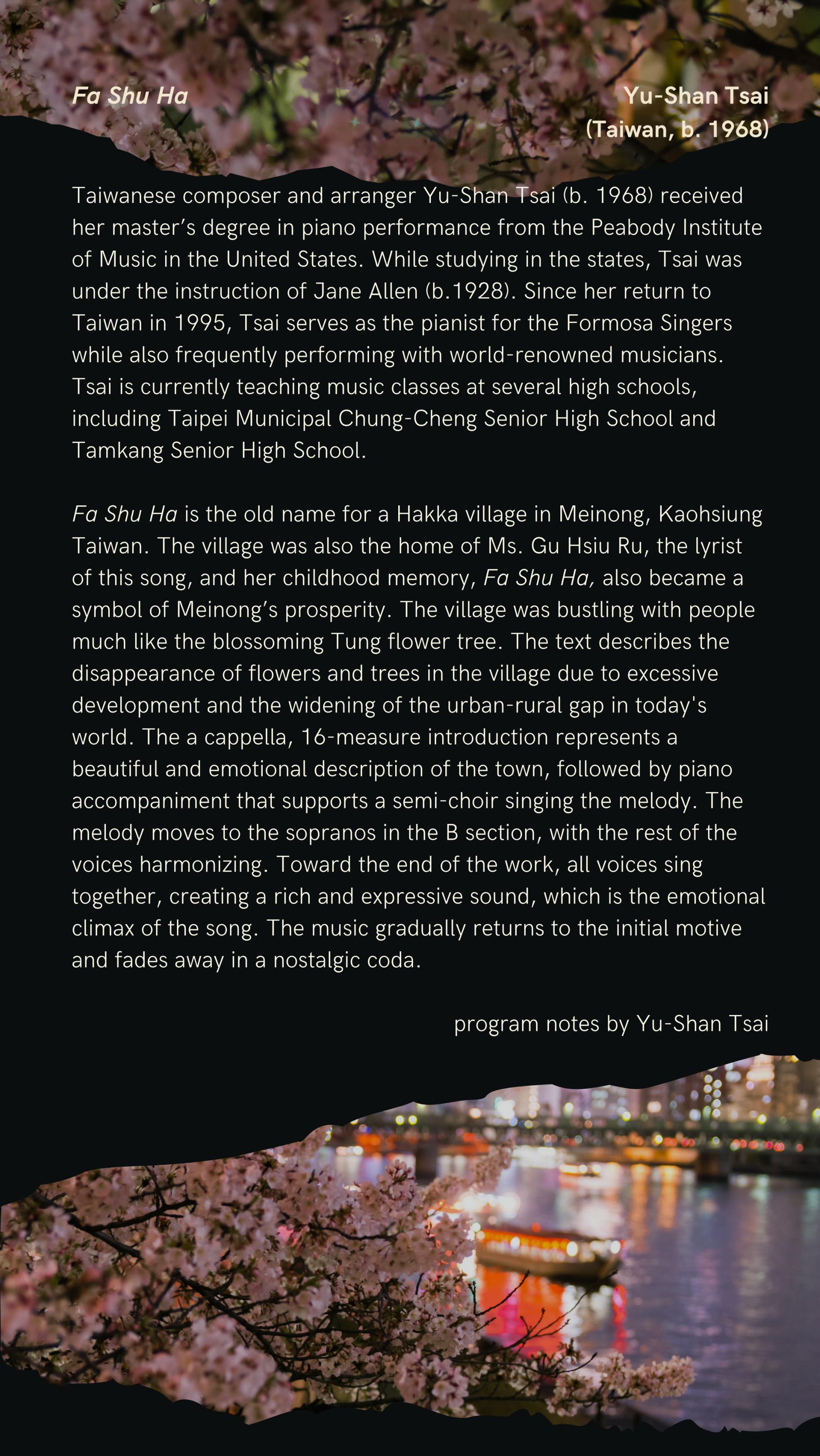
El Guayaboso (The Liar)

Guido López-Gavilán
(Cuba, b. 1944)

Born in Matanzas, Cuba, Guido López-Gavilán (b. 1944) is an active Cuban composer. He completed his studies in choral conducting at the Amadeo Roldán Conservatory (ARC) in 1966 and graduated from the Tchaikovsky Conservatory in Moscow in orchestral conducting in 1973. As a conductor, López-Gavilán has achieved extraordinary success and is recognized by international critics for outstanding performances in Latin America and Europe. López-Gavilán has received awards in the most important composition competitions held in Cuba, and his music shows the characteristics of Cuban popular music including humor, happiness, energy and rhythm. He has also been invited as a guest speaker to many festivals and musical events at various prestigious universities. In 2005, he was awarded the UNESCO Medal in Chile. He has also made an outstanding contribution to the development of the Cuban youth orchestra movement, is the president of the Havana Festival, serves as chairman of the Orchestral Conducting Department at the Instituto Superior de Arte and is a founding member of the Colegio de Compositores Latinoamericanos de Música de Arte.

López-Gavilán wrote the first version of *El Guayaboso* in the 1960s when he was a student at the ARC. The text comes from memories of poems his grandmother read him. López-Gavilán says, "I remembered these disparate rhymes, which probably emerged in a country *fiesta* in Matanzas province in the last years of the nineteenth century, and they appeared many years later in the text of *El Guayaboso*." The original work had three harmonized melodies accompanied by percussion, and the composer calls it a "choral *guaguancó*," referring to the most popular of the types of *rumba*, associated "almost always [with] very jovial spirit and recount[ing] a humorous or festive happenings" with only percussion accompaniment. Later, in the 1980s, he conceived a version for mixed chorus in which the voices sing the percussion parts. At the climax of the piece, each vocal part employs a different and complex rhythm representing the sounds of Cuban percussion instruments.

program note by Cristian Grases



Fa Shu Ha

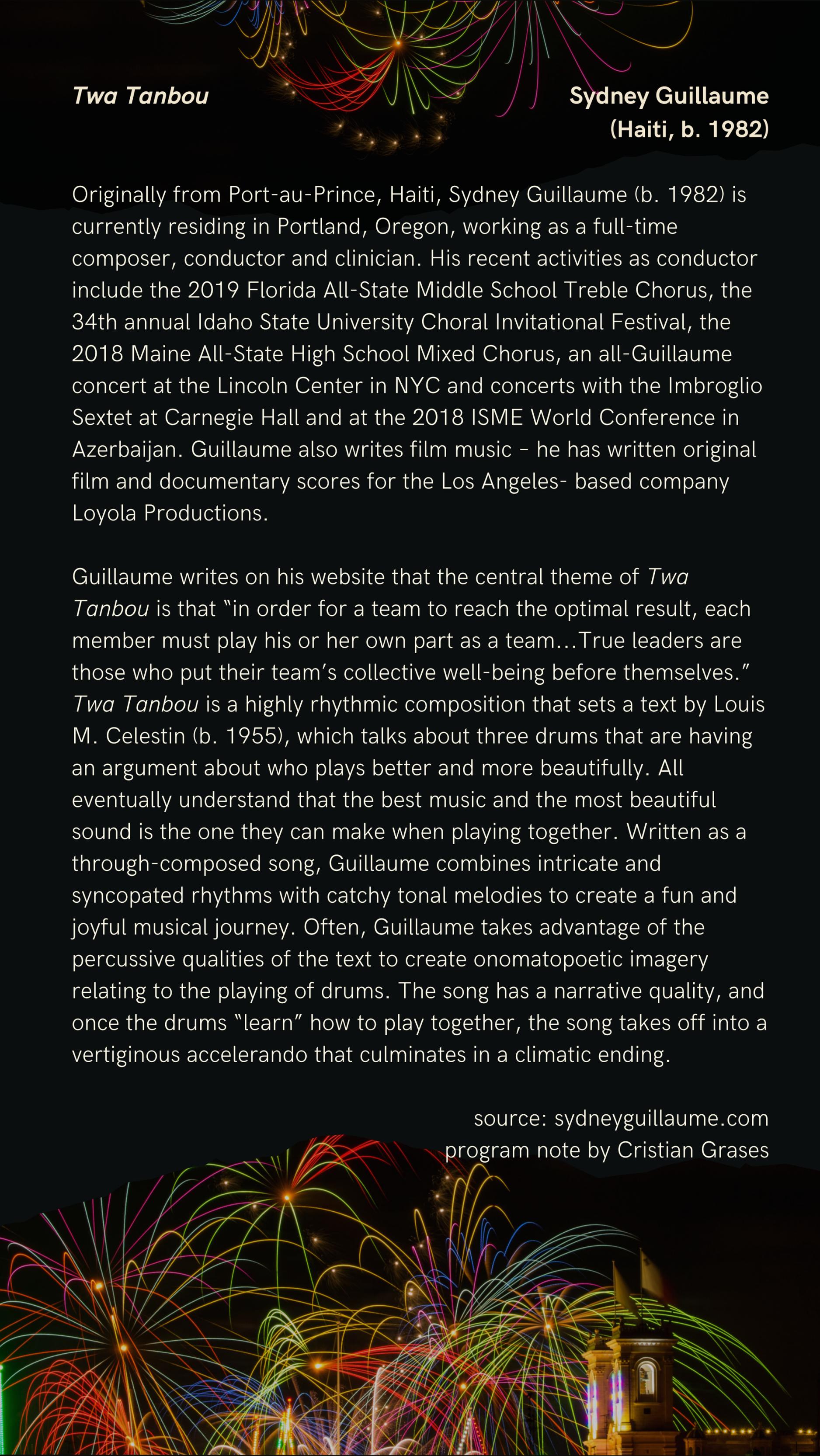
Yu-Shan Tsai
(Taiwan, b. 1968)

Taiwanese composer and arranger Yu-Shan Tsai (b. 1968) received her master's degree in piano performance from the Peabody Institute of Music in the United States. While studying in the states, Tsai was under the instruction of Jane Allen (b.1928). Since her return to Taiwan in 1995, Tsai serves as the pianist for the Formosa Singers while also frequently performing with world-renowned musicians. Tsai is currently teaching music classes at several high schools, including Taipei Municipal Chung-Cheng Senior High School and Tamkang Senior High School.

Fa Shu Ha is the old name for a Hakka village in Meinong, Kaohsiung Taiwan. The village was also the home of Ms. Gu Hsiu Ru, the lyricist of this song, and her childhood memory, *Fa Shu Ha*, also became a symbol of Meinong's prosperity. The village was bustling with people much like the blossoming Tung flower tree. The text describes the disappearance of flowers and trees in the village due to excessive development and the widening of the urban-rural gap in today's world. The a cappella, 16-measure introduction represents a beautiful and emotional description of the town, followed by piano accompaniment that supports a semi-choir singing the melody. The melody moves to the sopranos in the B section, with the rest of the voices harmonizing. Toward the end of the work, all voices sing together, creating a rich and expressive sound, which is the emotional climax of the song. The music gradually returns to the initial motive and fades away in a nostalgic coda.

program notes by Yu-Shan Tsai





Twa Tanbou

Sydney Guillaume
(Haiti, b. 1982)

Originally from Port-au-Prince, Haiti, Sydney Guillaume (b. 1982) is currently residing in Portland, Oregon, working as a full-time composer, conductor and clinician. His recent activities as conductor include the 2019 Florida All-State Middle School Treble Chorus, the 34th annual Idaho State University Choral Invitational Festival, the 2018 Maine All-State High School Mixed Chorus, an all-Guillaume concert at the Lincoln Center in NYC and concerts with the Imbroglia Sextet at Carnegie Hall and at the 2018 ISME World Conference in Azerbaijan. Guillaume also writes film music – he has written original film and documentary scores for the Los Angeles-based company Loyola Productions.

Guillaume writes on his website that the central theme of *Twa Tanbou* is that “in order for a team to reach the optimal result, each member must play his or her own part as a team... True leaders are those who put their team’s collective well-being before themselves.” *Twa Tanbou* is a highly rhythmic composition that sets a text by Louis M. Celestin (b. 1955), which talks about three drums that are having an argument about who plays better and more beautifully. All eventually understand that the best music and the most beautiful sound is the one they can make when playing together. Written as a through-composed song, Guillaume combines intricate and syncopated rhythms with catchy tonal melodies to create a fun and joyful musical journey. Often, Guillaume takes advantage of the percussive qualities of the text to create onomatopoeic imagery relating to the playing of drums. The song has a narrative quality, and once the drums “learn” how to play together, the song takes off into a vertiginous accelerando that culminates in a climatic ending.

source: sydneyguillaume.com
program note by Cristian Grases

Texts & Translations

"Lament for Pasiphaë" from *Mid-Winter Songs*

Mortene Lauridsen (b.1943)

text by Robert Graves (1895-1985)

Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours
Conjuring you to shine and not to move
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud--
A fleece now gilded with our common grief
That this must be a night without a moon
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman
Smiling with dire impartiality
Sovereign, with heart unmatched, adored of men
Until Spring's cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed
Then she who shone for all resigned her being
And this must be a night without a moon
Dying sun, shine warm a little longer!

Texts & Translations

In the Middle

Dale Trumbore (b.1987)

text by Babara Crooker (b. 1945)

IN THE MIDDLE

of a life that's as complicated as everyone else's,
struggling for balance, juggling time.

The mantle clock that was my grandfather's
has stopped at 9:20; we haven't had time
to get it repaired. The brass pendulum is still,
the chimes don't ring. One day I look out the window,
green summer, the next, the leaves have already fallen,
and a grey sky lowers the horizon. Our children almost grown,
our parents gone, it happened so fast. Each day, we must learn
again how to love, between morning's quick coffee
and evening's slow return. Steam from a pot of soup rises,
mixing with the yeasty smell of baking bread. Our bodies
twine, and the big black dog pushes his great head between;
his tail, a metronome, 3/4 time. We'll never get there,
Time is always ahead of us, running down the beach, urging
us on faster, faster, but sometimes we take off our watches,
sometimes we lie in the hammock, caught between the mesh
of rope and the net of stars, suspended, tangled up
in love, running out of time.

Texts & Translations

"Kyrie" from *Mass*

Steve Dobrogosz (b.1956)

Text from the Mass Ordinary

*Kyrie eleison,
Christe Eleison,
Kyrie eleison*

Lord have mercy,
Christ have mercy,
Lord have mercy

"Miserere" from *Trois Chants Sacrés*, op.43

Dimitri Tchesnokov (b.1982)

Text from the Mass Proper

*Miserere mei, Deus
secundum magnam misericordiam tuam.
Et secundum miserationem tuam,
dele iniquitatem meam.*

Have mercy upon me, O God
after Thy great goodness.

According to the multitude of Thy mercies,
do away my offences.

Texts & Translations

Bogoróditse Djévo

Arvo Pärt (b. 1935)

Text from the traditional Orthodox Prayer

*Богородице Дево, радуйся,
Благодатная Марие, Господь с Тобою:
Благословена Ты в женах
и Благословен Плод чрева Твоего,
яко Спаса родила еси душ наших.*

*Bogoróditse Dyévo, ráduisya,
Blagodátnaya Mariye, Gospód s tobóyu.
Blagoslovyéna ty v zhenákh,
i blagoslovyén plod chryéva tvoyevó,
yáko Spása rodilá yesí dush náshikh.*

O Mother of God and Virgin, rejoice!
O Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the Fruit of thy womb,
for thou hast borne the Saviour of our souls.

"Alles was odem hat, lobe den Herrn"
from *Singet dem Herrn ein neues Lied*, BWV 225
Johann Sebastian Bach (1685-1750)

*Alles was odem hat,
lobe den Herrn.
Hallelujah.*

All that hath life and breath,
praise the Lord
Hallelujah.

Texts & Translations

I Gondolieri

Gioachino Rossini (1792-1868)

text by Anonymous

*Voghiam sull'agil vela,
bello risplende il cielo,
la luna è senza velo,
senza tempesta il mar.*

Let's row with all speed / on an
agile sail
the sky is brightly lit,
no shadow/veil clouds the moon,
no storm disturbs the sea.

*Vogar, posar sul prato,
al gondoliere è dato
fra i beni, il ben maggior.*

To row, then reach/lay on a
grassy shore:
the gondolier is given
the best of all possible gifts.

*Voghiam, voghiam, voghiam.
Non cal se brilla il sole,
o mesta appar la luna,
ognor sulla laguna
il gondoliere è Re.*

Let's row, let's row, let's row.
The sun may be shining or not,
the moon may appear melancholy,
(but) always out on the lagoon,
the gondolier is king.

Texts & Translations

El Santiguao

Federico Ruíz (b.1987)

Con e'ta ramita

Voy a santiguá

Al negro Mandinga

Pa'su alma salvá

Currutá, cutá

With this little branch

I will bless

The black man Mandinga

To save his soul

Currutá, cutá

**Currutá, cutá:*

a lullaby-type endearing phrase

"Windy Nights" from *Five English Poems*

Takatomi Nobunaga (b.1971)

text by Robert Louis Stevenson (1850-1894)

Whenever the moon and stars are set

Whenever the wind is high

All night long through the dark and wet

The man goes riding by

Late in the night when the fires are out

Why does he gallop and gallop about?

Whenever the trees are crying out loud

And ships are tossed at sea

By, on the highway low and loud

By at the gallop goes he

By at the gallop he goes

And then by he comes back at the gallop again

Texts & Translations

El Guayaboso (The Liar)

Guido López-Gavilán (b.1944)

*Yo ví bailar un danzón
en el filo de un cuchillo,
un mosquito en calzoncillos
y una mosca en camisión.*

I saw dance a danzón
on the edge of a knife,
a mosquito wearing underpants
and a fly dressed in a long shirt.

*Yo ví un cangrejo arando,
un cochino tocando un pito
y una vieja regañando,
sentada en una butaca,
a una ternerita flaca
que de risa estaba muerta,
al ver una chiva tuerta
remendar una alpargata.*

I saw a crab plowing,
a pig blowing a whistle,
and an old woman scolding,
sitting in an armchair,
a skinny little calf
that was dying of laughter,
upon seeing a one-eyed goat
mending a sandal.

Yo ví bailar.

I saw it dancing.

*danzón: traditional Cuban dance

Texts & Translations

Fa Shu Ha

Yu-Shan Tsai (b. 1968)

Fa shu ha ngi sə tang go mo?

Fa shu ha koi do nem nem ge fa Ngin he hang go hi

gai fong fong pak pak ge fa Chiu diet lok ngi mien chien

diet lok ngi gien boi

diet lok ngi gio ha

Fa shu ha iu it gien lam sam diam e Fa shu has iu it ge lo sə fu o

Dgyo go e lam sam

Dgyo go e se moi e

Chiu chiong gai mun chien fa loi loi hi hi m di gi do sa?

Fa shu ha Di Fa shu ha

Have you heard of Fa Shu Ha?

Fa Shu Ha was full of blossoming flowers

As people strolled by,

Red and white flowers would float down

in front of you, on your shoulders, under your feet.

Fa Shu Ha has a blue-dye garment shop,

Fa Shu Ha has an elderly master.

He has crafted blue-dye garments

He has dressed the charming girls

Who, in front of the door (of his shop) are like flowers,

swaying to and fro

I don't know how many (girls he has dressed).

Fa Shu Ha

Standing under the flowering tree

Texts & Translations

Twa Tanbou

Sydney Guillaume (b. 1982)

Text by Louis M. Celestin (b. 1955)

Twa Tanbou

Kap fè yon diskisyon

Yon gwo dimanch matin

Lè yo sot nan ginen

Three drums

Are having an argument

A great Sunday morning

On their way back from Guinea

Yon Ti Kata

Yon Tanbouren

Yon Gwo Boula

A little Kata...

A little Tanbouren...

A big Boula...

Boula rete lidi [wo]

Li di li ka frape pi fò

Boula rete li di [wo]

Se li ki ka frape pi fò

Boula declared

That he can hit the loudest

Boula declared

"I can hit the loudest!"

Tanbouren di li gen pi bèl son

Li di lè map site

Se rete tande

Tanbouren said "I have the most beautiful sound"

He said "when I perform, keep quiet and listen!"

[Tanbouren ak Boula

ap frape

Yap fè tenten... men Kata]

Kata ki tap koute li rete li
move

Li pa te ka konprann kouman
de kamarad

Ki abiye ak menm rad

Ki pitit menm manman

Chita ap fé deblozay

[Tanbouren and Boula are drumming away, they are bickering... here comes Kata.]

Kata who was hearing all this became angry

He could not comprehend how two soldiers

Who are dressed with the same outfit

And are children of the same mother

Are sitting around making a scandal

Texts & Translations

*Yon bon jou Madigra, Kata
tonbe zouke
Dènie moun ki te la yo tout
tonbe danse...*

One fine Mardi-Gras day,
Kata started to "zouk"
Every single person there began
to dance...

*Tanbouren ak Boula kite
la ap tandè
Pou fè fèt la pi bèl: yo tou
f'on ribanbèl*

Tanbouren and Boula who were
there listening
To make the party more
exciting, they started a great
throng

*Jou sa-a
Yo chante yon chante ke'm
pap janm bliye*

That day,
They all sang a song that I'll
never forget:

*Tout tanbou ki dispèse
An nou kole zepòl
Poun fè la vi pi bèl*

All drums that are dispersed
Let's put our shoulders together
To make life more beautiful

*[se vre]
[woy woh doum zoup toum]
[Kelekeke 'pi bon]
[zo po dop po pop]
[zotikito dou'i]
[zi pi di pi tim dim pim]*

[It's true]

**Texts inside these [] are
not from the poem.*



USC Thornton Concert Choir Personnel

Soprano I

Christina Azzi, Sophomore, BS Mechanical Engineering, Dubai, UAE
Danielle Wallius, Senior, BS Business Administration, Altadena, CA
Jenny Brown, Sophomore, BM Vocal Arts, Westborough, MA
Kathrina Welborn, Freshman, BS Environmental Studies, Los Altos, CA
Margaux Blain, Senior, BA Psychology, Pasadena, CA

Soprano II

Alondra Santos, Sophomore, BM Vocal Arts, Los Angeles, CA
Mia McKinney, Sophomore, BM Vocal Arts, Pasadena, CA
Julia Kempf, Freshman, BM Vocal Arts, Chicago, IL
Mandi Hakim, Freshman, BM Choral Music, Pasadena, CA
Maria Campo, Junior, BM Vocal Arts, Glendale, CA
Madeleine Tozer, Freshman, BM Vocal Arts, Houston, TX
Maddy Korneychuk, Junior, BA Sociology, Santa Monica, CA

Alto I

Vedanshi Sharma, Freshman, BM Choral Music, Edison, NJ
Hyejin Jung, 2nd Year, DMA Choral Music, Seoul, South Korea
Emily Sung, 3rd Year, DMA Choral Music, Lawrenceville, NJ
Shakthi Srinivasan, Junior, BS Biomedical Engineering, Chandler, AZ
Frances Chavez, Senior, BA Choral Music, Miami, FL
Maddy Lee, Sophomore, BS Chemical Engineering, BA East Asian Languages and Cultures, Steamboat Springs, CO
Ryan Pacheco-Gulley, Freshman, BM Vocal Arts, Santa Fe, NM
Vivienne Yang, Sophomore, BA Communication, Longmeadow, MA
Ella Blain, Junior, BA Theater, Pasadena, CA

Alto II

Estefani Lopez, Freshman, BM Vocal Arts, Riverside, CA
Maya Solis Rugama, Senior, BA Health and Human Sciences, Fresno, CA
Maheen Haseeb, Freshman, BM Choral Music, Fresno, CA
Ibum Obu, Senior, BA Choral Music, Lawrenceville, GA
Kai Kaufman, Freshman, BM Vocal Arts, Russell, KS
Julianne Papadopoulos, 2nd Year, MM Community Music, Ridgefield, CT

Tenor I

Yen-Hsiang Nieh, 5th Year, DMA Choral Music, Taipei, Taiwan

Matthew Christofferson, Sophomore, BS Applied Mathematics, BA Theatre,
St. Louis, MO

Emmanuel Yoque, Sophomore, BM Vocal Arts, Los Angeles, CA

Phineas Kelly, Freshman, BS Astronautical Engineering, Fairfield, CA

Ziteng Zeng, Sophomore, BS Mechanical Engineering, Beijing, China

Tenor II

Musen Liu, 1st Year, MS Digital Social Media, Shanghai, China

Alex Belohlavek, 3rd Year, DMA Choral Music, Pittsburgh, PA

Sang Won "David" Park, 2nd Year, MM Piano Performance, Fullerton, CA

Andrew Powell, Sophomore, BM Choral Music, Billings, MT

Ajani Harris, Sophomore, BM Vocal Arts, Antioch, CA

Bass I

Erick Mosteller, Junior, BM Vocal Arts, Salt Lake City, UT

Steven Lepe, Junior, BM Choral Music, East Los Angeles, CA

Justin Chor Yu Liu, 2nd Year, MFA Film and TV Production, Hong Kong

Francisco Ramos, Senior, BA Psychology, BA Economics, Los Angeles, CA

Daniel Casey, Senior, BS Real Estate Development, Newport Beach, CA

Caleb Dehn, Sophomore, BM Choral Music, BS Neuroscience, Orange, CA

Adrian Melendrez, Sophomore, BM Vocal Arts, Las Vegas, NV

Adam Jasper, Sophomore, BA Journalism, Austin, TX

Christopher Bang, Senior, BM Vocal Arts, Los Angeles, CA

Bass II

Albert Gonzalez, Sophomore, BM Vocal Arts, Los Angeles, CA

Bengy Mitchell, Junior, BS Public Policy, Cincinnati, OH

Collin Boothby, 1st Year, DMA Sacred Music, Southworth, WA

Carlos Ramirez, Junior, BS Computer Science, Chicago, IL

Justin Shin, Senior, BS Health Promotion Disease Prevention, Irvine, CA



Dr. Cristian Grases

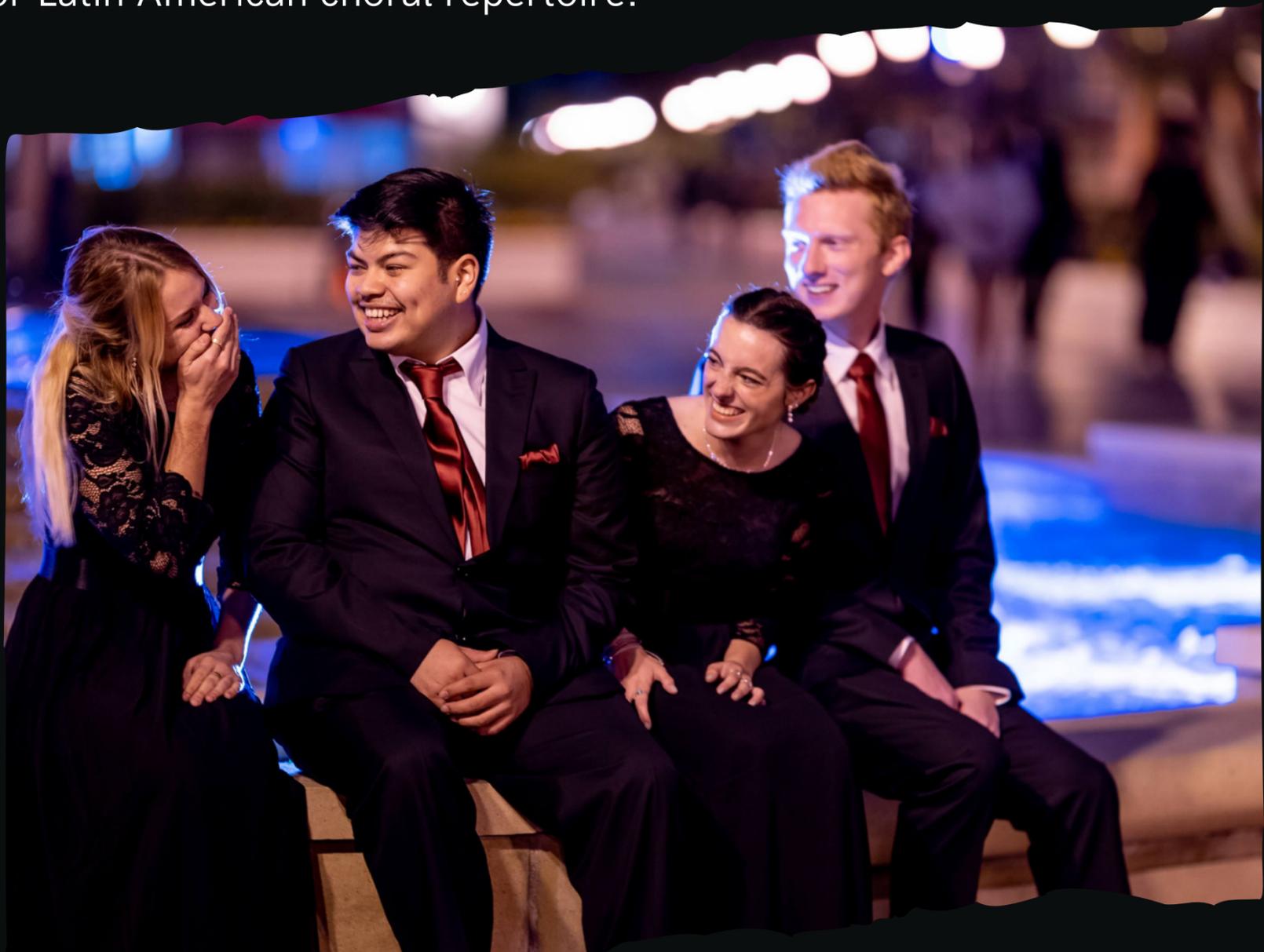
Conductor, Concert Choir



Cristian Grases joined the USC Thornton faculty in the fall 2010 semester and is currently a professor of choral music, conductor of the USC Thornton Concert Choir and chair of the USC Thornton Choral & Sacred Music Department. Born in Venezuela, he earned degrees from the Simón Bolívar University (MM) in Caracas, Venezuela, and the University of Miami (DMA). He has previously served as interim director of choral activities at Central Washington University; assistant professor in choral music at California State University, Los Angeles; and national coordinator of choirs for EL SISTEMA under Maestro José Antonio Abreu. He also served as conductor for the Women's Chamber Ensemble of the University of Miami, assistant conductor of the Miami Symphony Orchestra under Maestro Eduardo Marturet and conductor of the Young Musicians' Orchestra. Additionally, he is an award-winning conductor and composer and 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 works.

Dr. Grases has participated in numerous festivals, workshops and events as a guest conductor, clinician, adjudicator and conducting pedagogue in North and South America, Europe, Asia and Australia. He has also presented sessions at past world choral symposia in Denmark, Argentina and South Korea. Additionally, he has presented at several ACDA regional and national conventions and conducted the National Latin American Honor Choir at the Salt Lake City ACDA National Convention.

Dr. Grases was elected into the board of directors of the International Federation for Choral Music in 2008 and served as a member of the executive board as a vice-president representing the region of Latin America and the Caribbean until December of 2020. In addition, Grases was the chair of the Ethnic Music Repertoire and Resources Committee for the Western Division of the American Choral Directors Association (2009-2018). He was part of the editorial board of the International Choral Bulletin (2005-2018), was the editor of the Children's and Youth Column for the bulletin (2005-2017), was the founding artistic director for the Esperanza Azteca Los Angeles Orchestra and Amazonia Ensemble, chaired the artistic committee for the World Choral Expo 2019 and currently serves in numerous international artistic committees including Songbridge and the World Youth Choir. Additionally, he is currently serving on the artistic committee for the World Symposium on Choral Music, which will be held in Qatar in 2023 and 2024. In 2013, Dr. Grases started a new choral series entitled "The Choral Music of Latin America and the Caribbean," published by Gentry Publications as an editorial outlet for Latin American choral repertoire.



Nate Sloan

Narrator



Nate Sloan is an assistant professor of musicology at the USC Thornton School of Music and the co-author, with Charlie Harding, of *Switched on Pop: How Popular Music Works and Why it Matters*, published by Oxford University Press. Sloan has written articles on George Gershwin, Cab Calloway and Taylor Swift, as well as opinion pieces for the New York Times. He is the host of the podcast *Switched on Pop* and a part-time jazz pianist.



Hyejin Jung

Assistant Conductor,
Concert Choir



Hyejin Jung is originally from Seoul, South Korea, where she received a bachelor's of arts in philosophy and political science at Ewha Womans University, going on to teach high school students philosophy at the Logic and Philosophy Academy in Korea for five years. She later earned a master's of music in choral conducting from the same school under the guidance of Dr. Shinhwa Park. Throughout her master's degree at Ewha Womans University, Jung worked as a teaching assistant for the choral program. While attending Ewha, she also served as an assistant conductor for Ewha Womans University Opera's *Die Zauberflöte*. In 2017, Jung placed third at The National Chorus of Korea Choral Conducting Competition. The same year, she served as an assistant conductor of the Korean Church Union 50th Handel's Messiah Grand Concert. She was one of the final concert conductors in the Seoul Oratorio Festival in 2019. Jung was the choral music teacher at Seo-Incheon High School and served at Sung-dong Central Church as the music director. Jung is a second-year doctoral student in choral music at the USC Thornton School of Music. She is a teaching assistant in the Thornton Department of Choral and Sacred Music, as well as the assistant conductor for the USC Thornton Concert Choir. She also serves as the music director at the Los Feliz United Methodist Church.

Matthew Harikian

Collaborative Pianist,
Concert Choir



A native of Fresno, California, Matthew Harikian has extensive performance and teaching experience, including performing nationally as a soloist with symphony orchestras and holding faculty appointments at several institutions. He has been awarded top prizes from the Minnesota Music Teacher Association's Young Artist Competition, the Schubert Club Competition, the Glendale Piano Competition and the Sylvia Ghiglieri Competition in Turlock, California.

In addition to performing as a soloist with the Lompoc Pops, Opera San Luis Obispo and Buffalo Community orchestras, Harikian has maintained an active career in chamber playing. For two seasons, he served as the rehearsal pianist for the California Opera Association's productions of *Lucia di Lammermoor* and *La Cenerentola*. Recent festival participation includes Pianofest in the Hamptons and Meadowmount School of Music. This summer, he will attend Music Academy of the West under one of the nine selected collaborative fellowships.

Harikian is also passionate about education, both in regards to music theory and piano performance. He has held appointments teaching theory at St. Olaf, Gustavus Adolphus and Augsburg colleges, and he has had private teaching experience as well. Sharing an equal interest in performance and academia, he always seeks to stress the importance of synthesizing performance and analysis to his students.

Harikian is currently pursuing his doctor of musical arts degree in collaborative piano under the tutelage of Kevin Fitz-Gerald at the USC Thornton School of Music. Previous teachers include Lydia Artymiw, Kent McWilliams, Konrad Elser, Paul Schenly and Eric Larsen. He holds a bachelor's degree in piano performance from St. Olaf College and master's degrees in both piano performance and music theory from the University of Minnesota.



Alex Belohlavek

Concert Choir



Alex Belohlavek hails from Pittsburgh, Pennsylvania, and received his bachelor's of music degree in music education at Susquehanna University, where he studied with Dr. Julia Thorn. After three years of teaching at the Jim Henson Academy of Visual and Performing Arts, he completed a master's of music in choral conducting at The University of Southern Mississippi, where he studied with Dr. Gregory Fuller. Belohlavek is currently pursuing a doctor of musical arts degree in choral music at the USC Thornton School of Music with emphases in theory and analysis, vocology and musicology. He currently serves as the associate director of the USC University Chorus and looks forward to teaching and conducting at the collegiate level after finishing his degree. When he is off the podium, he can usually be found drinking coffee and backpacking in alpine country.

Collin Boothby

Concert Choir



Equally at home on the podium or at the keyboard, Collin Boothby is a prize-winning organist and conductor. He concurrently serves as the assistant organist/choral director at All Saints' Episcopal Church in Beverly Hills, California, and the organist/choirmaster at Congregation Beth Israel in Houston, Texas.

Boothby has performed in notable venues across the United States including the Washington National Cathedral; St. Mark's Cathedral, Seattle; Christ Church Cathedral, Houston; and the Co-Cathedral of the Sacred Heart, Houston. A partnership between Rice University and the Hochschule für Musik und Theater in Leipzig, Germany, saw Boothby perform and study on many significant historic instruments in Saxony including the *Thomaskirche*, *Nikolaikirche* and the "*Schweinefleisch-Mendelssohn*" organ in Leipzig in 2018 and 2019. As a collaborative artist, Boothby has appeared with the Shepherd School Symphony Orchestra, the Ken Davis Chorale, the Texas Christian University (TCU) Wind Symphony and the Fort Worth Choral Society.

While currently pursuing a doctor of musical arts degree in sacred music from the USC Thornton School of Music, Boothby previously earned a master's degree in organ performance from Rice University. He graduated summa cum laude from Texas Christian University in 2016 with a bachelor's of music in church music and distinction as an honors laureate. At TCU, he was named the Presser Scholar (2015). During high school, he completed an associate's in general studies degree from Olympic College.

For the American Guild of Organists, Boothby currently serves on the Committee for Conventions at the national level. He previously sat on the Houston Chapter Concert Committee and was the publicity chair for the 2015 Fort Worth Regional Convention.

Boothby currently calls Santa Monica, California, home, where he lives with his partner, Jessica, and their dog, Finn.



Yen-Hsiang Nieh

Concert Choir



Originally from Taiwan, Yen-Hsiang Nieh is a doctor of musical arts candidate in choral music at the USC Thornton School of Music. Nieh received his master's degree in choral conducting from Fu-Jen Catholic University, where he studied under the guidance of Prof. Julian Chin-Chun Su. A premier conductor in Taiwan, Nieh was the executive director of the Taiwan Choral Association from 2013-2016.

Prior to attending USC, Nieh won numerous prizes in national and international choir competitions. In 2009, Nieh conducted the Taipei Male Choir for the 25th Takarazuka Chamber Choir Contest in Japan and won the Grand Prix. In 2011, he led the Taipei Male Choir to win the male chamber choir category in the 6th Harmonie Festival in Germany and won an award for outstanding artistic achievements. In 2013, the Taipei Youth Choir and the Cheng-Gong High School Choir conducted by Nieh won two gold medals and grand prize at the 9th Busan Choral Festival and Competition (South Korea), and Nieh himself won the Conductor Prize in addition. In 2015, Nieh was appointed jury at the World Youth & Children's Choir Festival-Hong Kong and won the Jebsen Co. Choral Arts Scholarship.

He is currently the director of the TMC Culture and Arts Foundation (Taipei Male Choir, Taipei Youth Choir, Taipei Sängerknaben, Taipei Elegant-Song Choir, Taipei Male Singers, TMC Shanghai Chamber Choir, Taipei Female Choir) in Taiwan. Nieh was the teaching assistant of the USC Thornton University Chorus, the USC Thornton Apollo Chorus and the USC Thornton Concert Choir from 2018-2020. Nieh's composition, *Ave Maria* (2010), was chosen as one of the compulsory pieces for the 2019-2021 Taipei International Choir Competition. Recently, his arrangement *Cina* (2019) was one of the winners of the 2022 Western Regional ACDA Call for Scores.



Emily Sung

Concert Choir



Emily Sung is a doctoral student in choral music at the USC Thornton School of Music, where she is the associate director of the USC Thornton Oriana Choir, as well as the teaching assistant for MUSC 210, an undergraduate musicology course on electronic dance music. Sung previously served as the associate director of choral activities at Princeton University, 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. Sung also previously served as the director of choirs at the University of Pennsylvania, 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. Sung grew up in New Jersey, where she earned her bachelor's degree in history at Princeton University and her master's of music in choral conducting at Westminster Choir College.

Acknowledgments

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Keith Tombrik, guest artist



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Upcoming Departmental Events

I Can and I Will

Sunday, April 10, 2022

Newman Recital Hall

7:00 p.m.

USC Thornton Apollo Chorus and Oriana Choir

Of Beauty...

Friday, April 15, 2022

Shatto Chapel, First Congregational Church of Los Angeles

7:30 p.m.

USC Thornton University Chorus

Into the Light

Sunday, April 24, 2022

St. Paul the Apostle Catholic Community

7:30 p.m.

USC Thornton Chamber Singers

Choral and Sacred Music Conducting Recitals

Concert Choir with BMCMs

Thursday, April 28, 2022

TBD

2:00 p.m.

Choral Collective Rotation 2

Friday, April 29, 2022

Jeannette MacDonald Recital Hall, MUS 106

2:00 p.m.

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For upcoming concerts and events, please visit

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