

UNIVERSITY OF SOUTHERN CALIFORNIA

USC THORNTON CHAMBER SINGERS & USC THORNTON CONCERT CHOIR

PRESENT



reflections

*Featuring works by Strimple, Ticheli, Clements,
Guillaume, Boulanger, Shaw, Kodaly, and Susa*

USC Thornton
School of Music

USC THORNTON
choral *artists*

USC Thornton Concert Choir
Dr. Cristian Grases, conductor
Nicholas Tham, assistant conductor
Matthew Krell, collaborative pianist

Mack J. Wilberg (b. 1955)	"Shenandoah" Matthew Harikian, <i>2nd pianist</i>
Conrad Stephen Susa (1935-2013)	"Winds of May" from <i>Six Joyce Songs</i>
Zoltán Kodály (1882-1967)	"Jézus És A Kufárok" (Jesus and The Traders)
Sydney Guillaume (b. 1982)	"Anmwé" Madeleine Tozer, <i>soloist</i>
William Howard Schuman (1910-1992)	"To All, To Each" from <i>Carols Of Death</i>
Fernando Moruja (1960-2004)	"Lux Aeterna"
John Clements (1900-1986)	"Flower of Beauty"
Diane White-Clayton (n.d)	"Clap Praise"

INTERMISSION

USC Thornton Chamber Singers
Dr. Tram Sparks, conductor
Dr. Iris S. Levine, guest conductor
Laura Leigh Spillane, associate conductor
Matthew Harikian, collaborative pianist

Lili Boulanger
(1893-1918)

"Hymne au Soleil"

Ali Sandweiss Hodges, soloist

Frank Ticheli
(b. 1958)

"There Will Be Rest"

Orlando Gibbons
(1583-1625)

"The Silver Swan"

Nick Strimple
(b.1946)

"Topsy-Turvy"

Stephen Paulus
(1949-2014)

"Hymn to the Eternal Flame"

from To Be Certain of the Dawn

Marielle Brady, soloist

Select Members of the Long Beach Youth Chorus

Caroline Shaw
(b. 1982)

"And the Swallow"

Sven-David Sandström (1942-2019)
Henry Purcell (1659 - 1695)

"Hear My Prayer, O Lord"

Leonard Bernstein
(1918-1990)

Chichester Psalms

I. Psalm 108:2, Psalm 100

II. Psalm 23, Psalm 2:1-4

III. Psalm 131, Psalm 133:1

Kieran Sparks, soloist

Paulina Delgadillo, harp

Kaitlin Miller, harp

Amy Ksandr, percussion

***Shenandoah* – Mack Wilberg**

Mack J. Wilberg (b. 1955) is an American composer, arranger, conductor, and choral clinician. Wilberg attended Brigham Young University and earned a Bachelor of Music in piano performance and composition in 1979. He then completed graduate study in choral music at the University of Southern California Thornton School of Music, earning both Master of Music and Doctor of Musical Arts degrees. Wilberg was a professor of music at Brigham Young University from 1984 to 1999, where he directed the Men's Chorus and Concert Choir. In 2006, he was awarded the Brock Commission from the American Choral Directors Association. Since 2008, he has served as the music director of the Tabernacle Choir at Temple Square.

“Shenandoah” is an American folk song about the Shenandoah River running through West Virginia and Virginia. The four-hands piano accompaniment captures the flowing waters and the bends of the river with its undulating harmonic rhythm and running notes. Through theme variations, the harmonies in the chorus and piano build into more complex chords with each strophic verse, climaxing into a strong outpouring of longing. The lyrics speak of being bound away, reminiscing about home, which lies across the wide river.

“Winds of May” from *Six Joyce Songs, Volume 2* – Conrad Susa

Conrad Stephen Susa (1935-2013) was an American pianist, composer, and educator. He studied at the Carnegie Institute of Technology and the Juilliard School. Susa was the pianist for the Pittsburgh Symphony, taught music at Lincoln Center in New York City, was the resident composer for the Old Globe Theater in San Diego, and joined the faculty of the San Francisco Conservatory of Music in 1988, where he remained as a professor of composition until his death. Susa composed choral and instrumental works, as well as the operas *Transformations* and *Dangerous Liaisons*.

Largely in compound mixed meter, “Winds of May” portrays the scenery of the high seas. The interaction between the strong winds and ocean waves are symbolized by the chorus and piano, respectively. The text is a poem written by James Augustine Aloysius Joyce (1882-1941), an Irish novelist, poet, and literary critic. The poem speaks of a person observing the winds dancing over the “furrows” of water, stirring up images of an unhappy lover.

Jézus És A Kufárok (Jesus and The Traders) – Zoltán Kodály

Zoltán Kodály (1882-1967) was an outstanding composer, ethnomusicologist, music pedagogue, linguist, and representative of Hungarian culture. His internationally acknowledged concept of music education is the basis for general music teaching in Hungary and plays an important role in the training of professional musicians. Zoltán Kodály played a prominent role in Hungarian public life, holding several public posts and serving as a member or head of numerous boards and committees. He was also acquainted with many influential public figures: musicians, artists, scholars, and politicians. (source: kodalyhub.com)

“Jézus És A Kufárok” was written in 1934. This a cappella work incorporates Hungarian folk idioms, such as the eighth and quarter note pair on the downbeat and the parlando style of singing, which is similar to a recitative. Kodály uses word painting to illustrate the text, such as the stampede of the animals, clinking of coins, and the crack of Jesus’s whip. Archaic harmonies and imitative entries from the beginning of the piece eventually bloom into a fugue. The music and text depict the wrath of Jesus chasing the traders out of the Holy Temple of Jerusalem, cleansing disrespectful activities from the sacred grounds: “My house shall be called a house of prayer, but you have made it a den of thieves.”

***Anmwé* – Sydney Guillaume**

Originally from Port-au-Prince, Haiti, Sydney Guillaume (b. 1982) currently resides in Portland, Oregon, working as a composer, conductor, and clinician. His recent activities as conductor include the 2022 Georgia All-State Senior Treble Choir, 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, with original film and documentary scores for the Los Angeles based company Loyola Productions to his credit. (Source:sydneyguillaume.com)

The Creole language text of “Anmwé” is written by Gabriel T. Guillaume (n.d.). The piece is inspired by a gut-wrenching documentary which included a mother’s tear-jerking reaction to the sudden loss of her three sons, who were blatantly killed during the ongoing conflict between the university students of Port-au-Prince and the government of Haiti in 2005. Sydney Guillaume said that their mother, having lost her sanity, spoke of her grief, mentioning how she wished they had also killed her so that she would not have to endure that excruciating pain. The music is in a fast-paced tempo emulating a tribal chant, with the lower voices speaking or singing repetitive words, creating melodic ostinatos that drive the rhythmic impetus. At various points of the music, the wailing mother is represented by the soprano solo. “Anmwé” intends to convey the deepest pain, emotional torment, and heartache.

“To All, To Each” from *Carols Of Death* – William Schuman

William Howard Schuman (1910-1992) was an American composer and arts administrator who studied music at the Malkin Conservatory. In 1935, he received a B.S. in music education from Teachers College at Columbia University. From 1935 to 1945, he taught composition at Sarah Lawrence College. In 1945, he became president of the Juilliard School, founding the Juilliard String Quartet. From 1961 to 1969, he was the president of Lincoln Center. Schuman composed symphonies, concertos, ballets, operas, choral music, and film music. Schuman was awarded the Pulitzer Prize for Music in 1943, the Edward MacDowell Medal in 1971, the special Pulitzer Prize in 1985, and the National Medal of Arts in 1987.

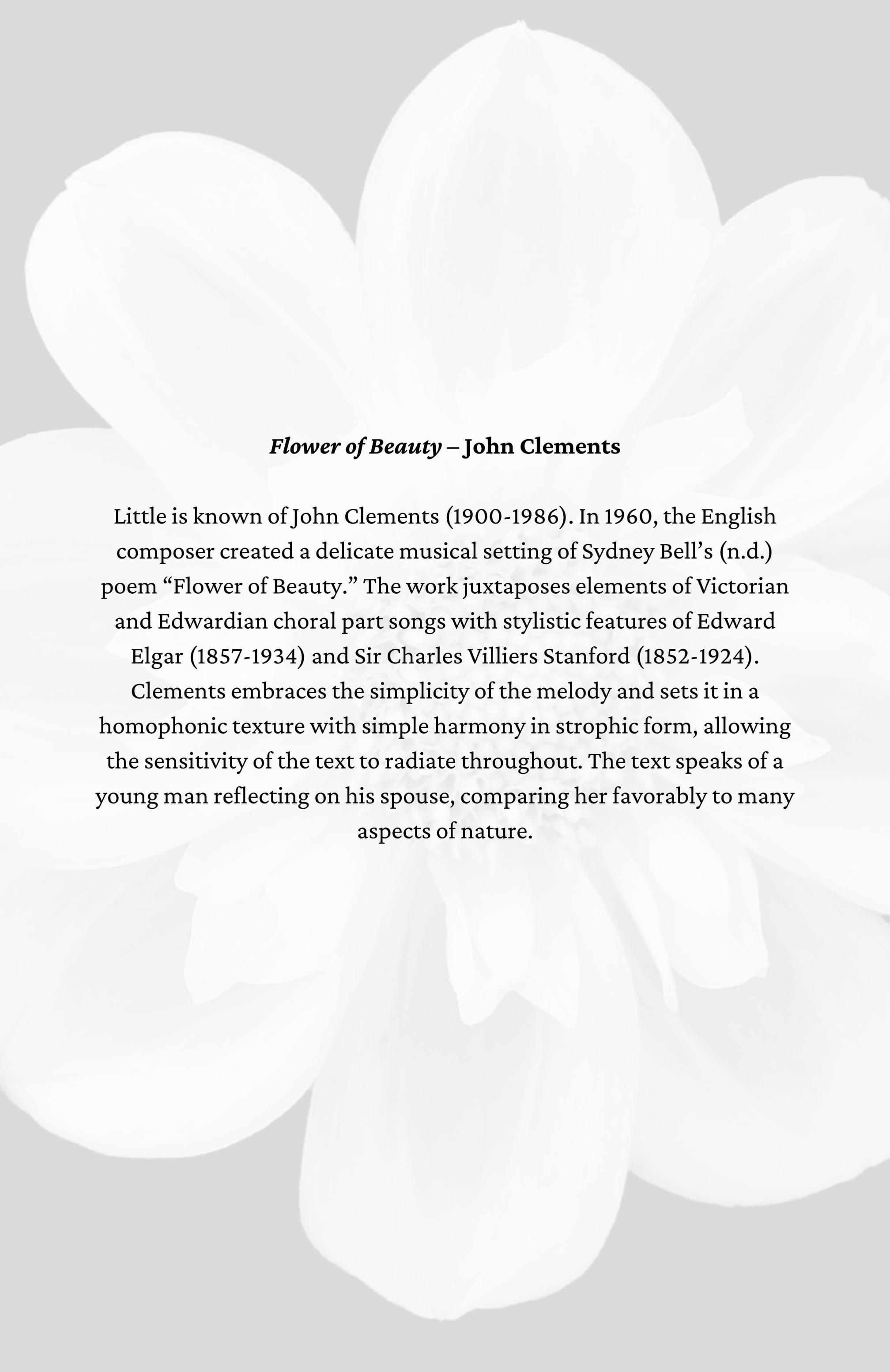
“To All, To Each” is the third and final song in the cycle *Carols of Death*. Schuman plays with harmonic tension and resolution through the use of suspensions and stepwise melodic shifts in parallel thirds with a pedal to juxtapose the discomfort of the living world with the comfort and release of death. The slow tempo, linear phrases, and harmonic shifts of the music evoke the feeling of balancing on the border between the living and the dead. The text, by Walt Whitman (1819-1892), speaks of death as inevitable, reflected in the predictability of the strophic form.

***Lux Aeterna* – Fernando Moruja**

Fernando Moruja (1960-2004), born in Buenos Aires, Argentina, was an orchestral and choral conductor and an award-winning composer.

He studied in the Manuel de Falla Conservatory in Buenos Aires and his career revolved primarily around choral music. He was a member of two of the most prestigious ensembles in the country: Estudio Coral de Buenos Aires and Grupo Vocal de Difusión. He founded and conducted a number of ensembles, such as Coral de la Rábida. The majority of his choral works are sacred, and his style is varied and eclectic. He died prematurely in a tragic accident on the last day of 2004, run down by a car while returning from Christmas shopping on his bicycle. (From a note written by Gabriel Blasberg)

The text is taken from the first stanza of *Lux Aeterna* of the Requiem Mass: “*Lux aeterna luceat eis, Domine.*” In English, it means “May light eternal shine upon them, O Lord.” Moruja wrote the piece in ABA form, with the A section representing the eternal light through a rhythmic ostinato on the title text with a comforting harmonic pendulum, all in a homophonic texture with relatively little melodic movement in the inner voices against pedal tones. This gives the listener a sense of serenity and healing. The B section then requests that the eternal light shine upon them.



***Flower of Beauty* – John Clements**

Little is known of John Clements (1900-1986). In 1960, the English composer created a delicate musical setting of Sydney Bell's (n.d.) poem "Flower of Beauty." The work juxtaposes elements of Victorian and Edwardian choral part songs with stylistic features of Edward Elgar (1857-1934) and Sir Charles Villiers Stanford (1852-1924).

Clements embraces the simplicity of the melody and sets it in a homophonic texture with simple harmony in strophic form, allowing the sensitivity of the text to radiate throughout. The text speaks of a young man reflecting on his spouse, comparing her favorably to many aspects of nature.

Clap Praise – Diane White

Dr. Diane White-Clayton (n.d.) is an American composer, soprano, pianist, choral conductor, workshop clinician, author, minister, and speaker. She holds a Ph.D. and MA in Music Composition from the University of California, Santa Barbara and received her Bachelor of Arts in Music with honors from Washington University. As an Ambassador of Goodwill, she studied on a Rotary Scholarship in Paris, France, studying piano at the Ecole Normale de Musique. Her choral compositions have been performed across the globe and she travels extensively as a performer and conductor of workshops throughout the United States and abroad. White is on staff as a choral conductor at the Faithful Central Bible Church in Inglewood, California, and is the Artistic Director of the Albert McNeil Jubilee Singers. She also works as a vocal clinician for Disney Performing Arts, and is a member of the faculty at Loyola Marymount University in Los Angeles, California.

(Source: chorusamerica.org)

The first half of “Clap Praise” is written in the gospel style with text taken from Psalm 47. This highly syncopated and energetic section, supported by the piano, features a call and response between a soloist and the chorus in mixed meter. In the second half, the song builds in complexity into extended harmonies. Just as the text commands, “Clap your hands, O ye people!” the chorus climaxes into a juxtaposition of polyrhythmic clapping and singing.

***Hymne au Soleil* - Lili Boulanger (1893-1918)**

Sister of famed 20th-century educator and pedagogue Nadia Boulanger, French composer Lili Boulanger was poised for a great career in composition, showing an aptitude for music from the age of 2. Unfortunately, she was plagued with frail health for nearly her entire life after falling ill with bronchial pneumonia in 1895, and she needed near-constant medical care before the chronic condition of intestinal tuberculosis led to her death in 1918. In 1913, she made headlines as the first woman to win the Prix de Rome for music with the cantata *Faust et Hélène*.

(Grove Music Online)

Boulanger left behind a handful of choral and vocal works, one of which is the evocative, gripping *Hymne au Soleil*. The piece is a fine example of her powerful impressionistic writing, and the colorful imagery of the poetry is depicted in the music. Boulanger composed two versions of *Hymne au Soleil* with notably different concluding measures, one in E major and another in E minor. After her death, both versions appeared in print in 1919. The Chamber Singers' performance features the version ending in E major, based on the 1919 Ricordi & Co., Inc. edition.

There Will Be Rest - Frank Ticheli (b. 1958)

American composer and educator Frank Ticheli is a professor of composition at the USC Thornton School of Music. He attended Southern Methodist University for his undergraduate studies, later earning two graduate composition degrees from the University of Michigan, where his teachers included William Albright, Leslie Bassett, George Wilson, and William Bolcom. From 1991-1998 he was composer-in-residence for the Pacific Symphony, under the musical direction of Carl St.Clair. An award-winning composer, his honors include the Charles Ives Scholarship, the Arts and Letters Award, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. At USC, he has received the Virginia Ramo Award for Professional Achievement, and in 2011, he endowed the “Frank Ticheli Composition Scholarship” to be awarded annually to a composition student. (Grove Music Online)

Ticheli’s expressive, colorful compositional style lends itself beautifully to the choral medium, though he is also celebrated for his orchestral and wind band works and arrangements. “There Will Be Rest” is a setting of a poem penned in 1933 by American poet Sara Teasdale. The text illustrates the assurance of reaching a state of peaceful rest. This 8-part a cappella piece opens with a dissonant layering of each of the voices. The work is rife with harmonic suspensions which build tension throughout before ultimately breaking into transcendent, soaring release.

(Note from the composer): Sara Teasdale (1884-1933) is regarded as one of the great American lyric poets. Her lyrical style has its roots in the works of Sappho, Christina Rossetti, and Housman. Haunted by depression in later years, Teasdale took her own life at the age of 48. Many of her poems address the pain that tormented her spirit, but to the end she seemed to draw strength and hope from the stars and their permanent radiance. “There will Be Rest”, one of her last poems, is a perfect summary of her lifelong concern for the stars and their ancient promise of peace. This choral setting is designed to capture the poem's purity of spirit and delicate lyricism.

“There Will Be Rest” was commissioned by The Pacific Chorale, John Alexander, Artistic Director, who gave the premiere performance at Segerstrom Hall, Orange County Performing Arts Center on May 23, 1999. It was composed in loving memory of Cole Carson St.Clair (January 2, 1998 - July 26, 1999).

***The Silver Swan* - Orlando Gibbons (1583-1625)**

English composer and keyboard player Orlando Gibbons was a leading musical figure in early 17th-century England. A chorister at King's College, Cambridge, his brother Edward was master of the choristers. From 1603 until his death in 1625, he was a musician in the Chapel Royal. He was especially skilled as an organist, and is on record as one of the two organists of the Chapel Royal. He received music degrees from Cambridge and Oxford. His church music compositions are traditionally his best known works, and he is viewed as a master of polyphony. However, as a complement to the seriousness and dexterity of his contrapuntal sacred works such as his *Madrigals and Mottets* and full anthems, his verse anthems and witty consort music demonstrate his vitality and humor. (Grove Music Online)

"The Silver Swan" comes from Gibbons' collection of secular vocal music found in the 1612 collection *Madrigals and Mottets*. This composition reflects Gibbons' affinity with the tradition of English partsong and the composer's interest in the compositional style of William Byrd. The piece is Gibbons' best-known composition today. It is based on a bit of poetry, perhaps written by the composer, expressing the apocryphal swan song myth: that swans are silent in life but finally sing only just before death. Gibbons uses the text to make a condemnation aimed at the talkative folly of men of the day. (Grove Music Online)

***Topsy-Turvy* - Nick Strimple (b. 1946)**

Nick Strimple is an American composer, conductor, scholar, educator, and author whose 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. He is Professor of Practice in the Department of Choral and Sacred Music at the USC Thornton School of Music. Born in Amarillo, Texas, Strimple holds degrees from Baylor University and USC, and is the author of two critically acclaimed books, *Choral Music in the Twentieth Century* (2002) and *Choral Music in the Nineteenth Century* (2008). A prolific conductor, he has conducted some of the world's most prominent ensembles, including the London Symphony Orchestra, the Nuremberg Symphony Orchestra, and the Prague Radio Choir. A prolific composer, he has written both concert and liturgical works as well as film and television scores.

Strimple often receives commission requests from professional ensembles such as The Golden Bridge, an ensemble conducted by Suzi Digby. "Topsy-Turvy" is one such commission, and was written in 2021 as a companion piece to Gibbons' madrigal "The Silver Swan".

(Note from the composer:) The primary thematic material was created from the inversion of the opening nine soprano pitches of Gibbons' work. I was particularly interested by Gibbons' text (possibly written by him), which is now perceived to be a comment on the political leaders of his day. In searching for a text that would appropriately compliment—and perhaps illuminate—Gibbons', I was fortunate to discover the 17th century Dutch poet and composer Constantijn Huygens (1596-1687). Daghwerck ("The Day's Work") is a very long, unfinished poem written for Huygens' wife, Suzanna (known within the family as Stella), who apparently also contributed verses to it. She died just after their third child was born, which prompted Huygens to add verses about her death. In the lines I chose to set, Huygens addresses his dead wife directly, warning that words, like the upside down ("topsy-turvy") images seen through a camera obscura, are not always what they seem. Lies can appear true. At the pivotal text "not the real thing, but reflection" I quote the opening music of "The Silver Swan" directly—in all parts—for two measures, followed by those pitches and rhythms in exact retrograde.

**"Hymn to the Eternal Flame" from *To Be Certain of the Dawn* -
Stephen Paulus (1949-2014)**

American composer Stephen Paulus studied composition with Paul Fetler and Dominick Argento at the University of Minnesota, where he earned three degrees. He served as composer-in-residence of the Minnesota Orchestra from 1983 and the Atlanta Symphony Orchestra from 1988. Paulus earned many awards, including multiple Guggenheim Fellowships and a Kennedy Center Friedheim prize (1988). Paulus's works show Romantic influences and a tonal melodic style. His output includes orchestral and choral works, chamber and solo instrumental music, solo vocal pieces, and four operas. (Grove Music Online)

"Hymn to the Eternal Flame" is excerpted from the larger oratorio *To Be Certain of the Dawn* (2005), which was commissioned by rector Michael O'Connell of the Basilica of Saint Mary to mark the sixtieth anniversary of the liberation of the death camps and the fortieth anniversary of the Vatican document *Nostra Aetate* (In Our Time) which helped renew the dialogue between Jews and Christians. The oratorio calls for SATB soloists, Cantor, and orchestra in addition to the mixed chorus and children's choir featured in Hymn to the Eternal Flame. The work was premiered in 2005 at the Basilica of Saint Mary with the Minnesota Orchestra, the Basilica Cathedral Choir, and the Basilica Children's Choir. In this excerpt, we hear a homophonic setting of a text written by Michael Dennis Browne. The first verse is sung by the mixed chorus, verse two is led by the children's chorus, and the third verse includes the tutti consort, with a solo soprano descant. The piece ends softly and poignantly, with the simple melody, hummed by the children's choir, as the final sound heard. (Source: stephenpaulus.com)

***And the Swallow* - Caroline Shaw (b. 1982)**

Caroline Shaw is an American musician who crosses genres and mediums, working as a producer, composer, violinist, and vocalist. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, Yo Yo Ma, and Kanye West, and she has contributed music to films and tv series including *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. (Source: carolineshaw.com)

The text for Shaw's "And the Swallow" comes from Psalm 84. The work was first performed on November 11, 2017 by the Netherlands Chamber Choir, and has since been performed in an instrumental version as well. Shaw's composition was written as the composer reflected on the Syrian refugee crisis. The text "how beloved is your dwelling place" from Psalm 84 struck her. Shaw's setting offers comfort and peace, as passages of wandering, anxiety, and yearning seamlessly move to sections of repose. At the end of the piece, the choir imitates the sounds of soothing rainfall.

Hear My Prayer, O Lord

- **Sven-David Sandström (1942-2019) / Henry Purcell (1659 - 1695)**

Swedish composer Sven-David Sandström is a leading figure in the contemporary musical scene of Sweden. His catalog of works features over 600 compositions ranging from operas and oratorios to choral and chamber music. In the 1980s, his music took a turn towards more simplicity and more emotion alike. He had an interest in linking himself to the old masters, especially Bach. He composed a number of motets for choir after Baroque models Henry Purcell and Dietrich Buxtehude, as well as reinterpretations of Bach's motets. (Source: svendavidsandstrom.com)

Starting with Henry Purcell's famous setting, "Hear My Prayer, O Lord" gradually grows to a climax of an almost painful means of expression. The text of the piece is from Psalm 102:1 ("Hear my prayer, O Lord, and let my crying come unto thee") and is notable for both its immediacy and straightforward emotional nature. For 8-part a cappella mixed choir, Sandström's 1986 reinterpretation of the Purcell choral anthem calls for extended techniques to heighten the emotional intensity like notated groans and trill-like whimpers. Entirely polyphonic, each individual voice part cries and shouts in their own due course, searching for assurance and harmonic resolution. Sandström requires each voice to explore the extremes of their ranges, building tension and passion with extraordinary levels both of dynamics and dissonance, until, after an extended period of diminuendo and ritardando, the voices finally settle on a C major chord.

***Chichester Psalms* - Leonard Bernstein (1918-1990)**

Leonard Bernstein is known for his accomplishments as a conductor and composer of musical theater and concert works, and as a musical educator through television programs. He has long been celebrated for his remarkably successful tenure as music director of the New York Philharmonic Orchestra (PO) and for writing the score to the Broadway musical *West Side Story*. Born in Lawrence, Massachusetts to Russian Jewish immigrant parents, his family's faith played a major role in his personal development throughout his life. He first took an interest in music when an aunt brought a piano to the Bernstein home around the age of 10. He studied music at Harvard, then went on to study conducting and piano at the Curtis Institute. After graduation from Curtis in 1941, Bernstein was hired as an assistant conductor of the New York PO in 1943, a position which changed his life. Within 18 months of his hiring, Bernstein's fame was cemented both as a conductor and composer. He became the youngest music director in the history of the New York PO, and served until 1969, when he was named Laureate Conductor for Life. (Grove Music Online)

Bernstein's "*Chichester Psalms*" has proven to be one of his most popular concert works. Composed in 1965, "*Chichester Psalms*" was the product of a year-long sabbatical. Based on a song Bernstein had written for *West Side Story* but ultimately removed from the musical, this choral work with orchestra was commissioned by Chichester Cathedral in West Sussex, UK. Each of the work's three movements includes a pair of Psalm texts, presented in Hebrew. The first movement is a celebration of God, and opens with a rousing choral-orchestral invocation of Psalm 57: "Awake, psaltery and harp! I will arouse the dawn!" Much of the work is presented in 7/4 meter, and the dancelike feel is demonstrative of the joy conveyed in Psalm 100, "make a joyful noise unto the Lord all ye lands." Movement 2 is a study in contrast between peace and violence. It opens with a boy soprano singing a placid, soothing rendition of Psalm 23 while accompanied by harp. The treble voices of the choir join him in the serene melodic setting before being interrupted by the tenors and basses who enter "allegro feroce." The raucous interjection is Psalm 2, "Why do the nations rage?" The treble voices return to complete Psalm 23, blissfully unaware of the turbulent intrusion upon their tranquility. The third and final movement returns to peace, and opens with a reference to the opening 5-note motif of the piece, now in a symphonic instrumental prelude. The Psalms here are 131 ("Lord Lord, my heart is not haughty" and 133 ("Behold how good"). In the final section, Psalm 133 is presented a cappella as the choir closes the work with a prayer for peace.

Text and Translations

Shenandoah

American folk tune

Oh Shenando', I long to hear/see you.

'Way, you rollin' river.

O Shenando', I long to hear/see you.

'Way, we're bound away, across the wide Missouri.

'Tis sev'n long years since last I saw you,

'Way, you rollin' river.

'Tis sev'n long years since last I saw you,

'Way, we're bound away, across the wide Missouri.

"Winds of May" from *Six Joyce Songs, Volume 2*

Text by James Joyce

Winds of May, that dance on the sea.
Dancing a ring, around in glee from furrow to furrow.
While overhead, the foam flies up to be garlanded,
in silvery arches spanning the air.
Saw you my true love, anywhere?

Well-a-day! For the winds of May!
Love is unhappy, when love is away!

Jézus És A Kufárok (Jesus and The Traders)

Matthew 21:12

Elközelge húsvet és felméne Jézus
Jeruzálembe a templomba
És ott találá ökrök, juhok, galambok árusait,
És ott terpeszkedtek a pénzváltók.
És kötélből ostort fonván kihajtá őket a templomból,
Mind az ökröket, mind a juhokat, mind kihajtá
Kavarog a barom, szalad a sok juh,
Szalad a sok árus, kavarog a barom.
És a pénzváltók pénzét szerteszórá,
És asztalaikat feldönté.
És a pénzváltók sok pénzét szerteszórá,
És kötélből ostort fonván kihajtá őket a templomból,
És a galambok árusinak mondá:
Vigyétek el ezeket innét!
Ne tegyétek atyám házát kereskedés házává!
Amazoknak mondá:
Írva vagyon: az én házam imádságnak háza
Minden népek közt.
Ti pedig mivé tettétek?
Rablók barlangjává!
Hallván ezt a főpapok és irástudók
El akarák öt veszteni, el akarák öt veszteni,
El akarák öt veszteni, mert féltek vala tőle,
Mivelhogy az egész nép úgy hallgatá Öt.

[translation on the next page]

Come Easter and Jesus will ascend
To Jerusalem to the temple
And there he would find sellers of oxen, sheep, and doves,
And there were the money changers.
And weaving a whip from a rope he drove them out of the temple,
He drove both the oxen and the sheep
The cattle stir, the many sheep run,
The many sellers are running, the bastard is stirring.
And scatter the changers' money,
And he overturned their tables.
And scattered the money of the money-changers,
And weaving a whip from a rope he drove them out of the temple,
And he said to the sellers of doves:
Get these out of here!
Do not make my father's house a house of trade!
He said to them:
It is written: my house is a house of prayer
Among all peoples.
And what did you do?
A den of robbers!
Hearing this, the high priests and scribes
They want to lose him, they want to lose him,
They wanted to lose him because they were afraid of him,
Because all the people listened to him like that.

Anmwé

Text by Gabriel T. Guillaume

Si nou kapab, di mwen
Ki doulè ki pi gran
Pase doulè manman

Kè mwen ap dechire
Zantray mwen ap rache
Kilès kape di mwen
Pouki yo touye pitit mwen

Ede'm kriye, ede'm rele
Doulè yon moun se doulè tout moun
Bay kou bliye,
pote mak sonje
Yon jou pou chasè, yon jou pou jibie

Mwen sèmante twa fwa
Sa pap pase konsa
M'ap kriye, m'ap rele
M'ap fè latè tranble
Pou jistis ak lapè
Ka blayi sou la tè

Dlo nan je mwen seche
Tout zo nan kòm kraze
Lespri'm fin deraye
M'ape rele anmwé

Lannuit kou lajounen
Mechan yo dechennen
Malveyan pran lari
Inosan ap peri

Anmwé, sekou souple
Lanmou sou la graba
Lemond'nan tèt anba

Men tout rèl gen sekou
Na jwenn lavi yon jou
Lè sa tè-a va bèl
Bèl tankou lakansièl

Tell me, tell me
what pain is greater
than a mother's sorrow.

My heart is torn,
my soul is aching.
Who will tell me why,
why they killed my child.

Hear me cry, hear my scream.
We all share this pain.
The giver of the blow forgets,
the bearer of the scar remembers.
A day for the hunter, a day for the hunted.

I swear! Oh, I swear
I'll turn this curse around.
Through my screams, through my tears
and through my defiant strength,
I'll see that justice and peace
spread throughout our world.

I have tears no more.
I know strength no more.
I can think no more.
I can only speak my pain.

Night and day,
the ruthless are unchained,
haunting our lives,
snatching our youth.

Help, help! Oh, please help!
Love is held hostage
in a world of violence.

We must not despair,
for we'll know life again,
in a new day full of hope,
filled with our children.

"To Each, To All" from *Carols of Death*

Text by Walt Whitman

Come, lovely and soothing death.
Undulate round the world,
serenely arriving.
In the day, in the night,
to all, to each,
sooner or later delicate death.

Lux Aeterna
from the Requiem Mass

Lux aeterna luceat eis, Domine

Clap Praise

May the eternal light shine upon them, o Lord

Psalm 47

Clap your hands, O ye people.
Shout unto God with the voice of triumph.
For the Lord most high is to be feared,
A great King over all the earth.
He subdued the peoples under us
And nations under our feet.

God has gone up with a shout.
The Lord ascends with the sound of a trumpet.
God ascends amidst shouts of joy.
Shout unto God with a voice of triumph.
Shout unto God with loud songs of joy!
Sing praises to our King! Sing praises!

God reigns over the nations, God sits on His holy throne.
He is the King of all the earth, Sing praises with a psalm.
Clap your hands! Clap your hands,
Everybody, shout unto God with the voice of triumph!

Flower of Beauty

Text by Sydney Bell

She is my slender small love,
my flow'r of beauty fair.
From the whiteness of her little feet
to the shinning of her hair.
More fair she is than April rain
on daffodils or tree:
She is my slender small love,
my flower of beauty, she.

I know she walks in the evening
down by the river side,
And the grasses lean to kiss her robes
who soon will be my bride:
More dear to me her little head
than earth or sky or sea!
She is my slender small love,
my flow'r of beauty, she.

Hymne au Soleil

Text by Casimer Delavigne

Du soleil qui renaît bénissons la puissance.
Avec tout l'univers célébrons son retour.
Couronné de splendeur, il se lève, il s'élance.
Le réveil de la terre est un hymne d'amour.
Sept coursiers qu'en partant le Dieu contient à peine,
Enflamment l'horizon de leur brûlante haleine.
O soleil fécond, tu parais!
Avec ses champs en fleurs, ses monts, ses bois épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin sont brillants de rosée.

Let us bless the power of the reborn sun.
With all the universe let us celebrate its return.
Crowned with splendor, it rises, it soars.
The waking of the earth is a hymn of love.
Seven rushing steeds that the God scarcely holds back
Ignite the horizon with their scorching breath.
Oh, vivid sun, you appear!
With its fields in bloom, its mountains, its thick forests,
The vast sea set ablaze by your fires, the universe, younger and fresher,
With morning vapors are glistening with dew.

There Will Be Rest

Text by Sara Teasdale

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.

The Silver Swan

Anonymous Text

The silver swan, who living had no note,
When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more:
“Farewell, all joys; Oh death, come close mine eyes;
More geese than swans now live, more fools than wise.”

Topsy-Turvy

Text by Constantijn Huygens

Topsy-turvy.
These are things reflected to you,
Secrets told within our fortress,
Mirrors of the world without:
As the camera obscura.
Topsy-turvy, through its lenses
Draws the sunlit world inside.
Topsy-turvy, Stella, mark this:
Not the real thing, but reflection,
Just as lies may work upon Truth,
Truth, that's tender and newborn,
Transparent as the noon-day sun.

Hymn to the Eternal Flame

Text by Michael Dennis Browne

Every face is in you, every voice,
Every sorrow in you.
Every pity, every love,
Every memory, woven into fire.
Every breath is in you, every cry,
Every longing in you.
Every singing, every hope,
Every healing, woven into fire.
Every heart is in you,
Every tongue, every trembling in you,
Every blessing, every soul,
Every shining, woven into fire.

And the Swallow

Psalm 84

how beloved is your dwelling place,
o Lord of hosts
my soul yearns, faints
my heart and my flesh cry out
the sparrow finds a house
and the swallow her nest
where she may raise her young
they pass through the valley of bakka
they make it a place of springs
the autumn rains also cover it with pools

Hear My Prayer, O Lord

Psalm 102:1

Hear my prayer, O Lord, and let my crying come unto thee.

Chichester Psalms

Psalm 108:2

Urah, hanevel, v'chinor!
A'irah shachar!

Awake, psaltery and harp:
I will rouse the dawn!

Psalm 100

Hari'u l'Adonai kol ha'arets.
Iv'du et Adonai b'simcha.
Bo'u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anachnu.
Amo v'tson mar'ito.
Bo'u sh'arav b'todah,
Chatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam chas'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

Psalm 23:1-4

Adonai ro'i, lo echsar.
Bin'ot deshe yarbitseini,
Al mei m'nuchot y'nahaleini,
Naf'shi y'shovev,
Yan'cheini v'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nachamuni.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Psalm 2:1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yachad
Al Adonai v'al m'shicho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'chak, Adonai
Yil'ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 23:5-6

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vachessed
Yird'funi kol y'mei chayai,
V'shav'ti b'veit Adonai
L'orech yamim.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 131

Adonai, Adonai
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yachel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133:1

Hineh mah tov,
Umah naim,
Shevet achim
Gam yachad.
Amen.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.
Amen.

USC Thornton Concert Choir

Soprano 1

Ariene Smith, Junior, BS Health Promotion and Disease Prevention,
Grand Forks, ND

Elysa Raquel Hernandez, Freshman, BM Vocal Arts and Opera, San Mateo, CA

Madeline Korneychuk, Senior, BA Sociology, Santa Monica, CA

Madeleine Tozer, Sophomore, BM Vocal Arts and BA French, Houston, TX

Shuhan Yang, Year I, MCG Communication Management, Shanghai, China

Sofia Cholewczynski, Senior, BA Theatre Acting, Bridgeport, SD

Soprano 2

Ava Karlstad, Freshman, BS Mathematics, Stillwater, MN

Chang Gao, Year I, Performance Graduate Certificate, Tianjin, China

Eloise Pedersen, Year II, PhD Integrative and Evolutionary Biology,
Bishops Stortford, Hertfordshire, United Kingdom

Hannah Sugano, Senior, BA in Vocal Arts, Santa Barbara, CA

Julia Kempf, Sophomore, BM Vocal Arts, Lake Forest, IL

Rubí Chavez, Freshman, BM Vocal Arts, South Los Angeles, CA

Alto 1

Brihi Joshi, Year II, PhD Computer Science, New Delhi, Delhi, India

Ella Blain, Senior, BA Theater, Pasadena, CA

Julianne Papadopoulos, Year II, MM Community Music, Ridgefield, CT

Kellie Cunningham, Year II, DMA Music Teaching and Learning, Valencia, CA

Xinyue Xu, Year II, MS Applied Economics and Econometrics, Hefei, Anhui, China

Yanhua (Ivy) Lu, Year II, MCG Communication Management,
Xiamen, Fujian, China

Alto 2

Estefani Lopez, Sophomore, BM Vocal Arts

Gaea Morales, Year IV, PhD Political Science and International Relations,
Manila, Metro Manila, Philippines

Jasmine Amaral, Sophomore, BA Behavioral Economics and Psychology,
Manhattan Beach, CA

Jupiter Rose Gulley, Sophomore, BM Vocal Arts

Vivienne Yang, Junior, BA Communication, Longmeadow, MA

Ruoqi Yan, Freshman, BS Computational Neuroscience, Beijing, China

Saanjhi Shahdadpuri, Freshman, BS Neuroscience, Plymouth, MN

Tenor 1

Ajani Harris, Junior, BM Vocal Arts and Opera, Antioch, CA
Iain Tarves, Freshman, BS Mathematics, Bellingham, WA
Liam McCarthy, Freshman, BM Classical Voice, Pittsburgh, PA
Matthew Christofferson, Junior, BFA Themed Entertainment, St. Louis, MO
Paul “Phineas” Brendan Kelly IV, Sophomore, BS Astronautical Engineering,
Fairfield, CA

Tenor 2

David Gorsage, Freshman, BA History, Chino, CA
Denton Cohen, Year II, Master of Public Policy, Akron, OH
Justin Kit Hang Tang, Freshman, World Bachelor in Business, Hong Kong
Musen Liu, Year II, MS Digital Social Media, Shanghai, China
William Wilson, Year II, JD, Los Gatos, CA

Bass 1

Aaron Li, Freshman, BA Psychology, Preston, ID
Adam Michael Jasper, Junior, BA Journalism, Austin, TX
Caleb Dehn, Junior, BS Neuroscience & B.A. Music, Orange, CA
Justin Chor Yu Liu, Year III, MFA Film and TV Production, Hong Kong
Matthew Krell, Year II, DMA Piano Performance, British Columbia, Canada
Matthew Weir, Sophomore, BM Vocal Arts & Opera, Laurens, SC
Noah George, Freshman, BS Business Administration, Pasadena, CA
Sebastian Sack, Senior, BM Jazz Studies, Portland, OR
Steven Lepe, Junior, BM Choral Music, East Los Angeles, CA

Bass 2

Adam White, Junior, BS Mechanical Engineering, Lenexa, KS
Albert Gonzalez, Junior, BM Vocal Arts, Los Angeles, CA
Bartholomew Chu, Sophomore, BA Comparative Literature, Palo Alto, CA
Colin Wang, Freshman, BS Applied Math, La Canada, CA
David K. McLaughlin, Freshman, BS Biochemistry, Yuma, AZ
Isaac Yamamoto, Year I, MS Marriage and Family Therapy, Altadena, CA
Logan R Anderson, Year II, DMA Trumpet Performance, Blackfoot, ID
Nicholas Tham, Year III, DMA Choral Music, Singapore

USC Thornton Chamber Singers

Soprano 1

Laura Leigh Spillane, Year III, DMA Choral Music, Atlanta, GA

Haeun Baek, Graduate Certificate Voice, South Korea

Marielle Brady, Year II, MA Cinematic Arts (Media Arts, Games, and Health), Hillsborough, NJ

Kyra Stahr, Year II, MM Choral Music, Arlington, VA

Soprano 2

Rachel Tan, Senior, BA Choral Music, BA Psychology, Arlington, TX

Kathrina Welborn, Sophomore, BS Environmental Studies, Los Altos Hills, CA

Hannah McDonnell, Junior, BM Choral Music, Eden Prairie, MN

Shijia Ye, Year I, DMA Choral Music, Shenzhen, China

Alto 1

Emily Sung, Year IV, DMA Choral Music, Lawrenceville, NJ

Ann Chen, Year II, MM Choral Music, Taichung, Taiwan

Klo Garoute, Year I, MM Choral Music, Lawton, OK

Ali Sandweiss Hodges, Year I, Choral music, Detroit, MI

Kaitlyn Son, Freshman, BM Choral Music, Palo Alto, CA

Alto 2

Hyejin Jung, Year III, DMA Choral Music, Incheon, South Korea

Maheen Haseeb, Sophomore, BA Music, pre-med emphasis, Fresno, CA

Elaine Kong, Year I, MM Choral Music, Hong Kong

Rosie Ding, Junior, BM Choral Music, BA Public Relations, Beijing, China

Tenor 1

Stevie Hirner, Year III, DMA Choral Music, Whitehall, PA

Daniel Voigt, Sophomore, BM Vocal Arts, Cedarburg, WI

Samuel Avila, Senior, BM Choral Music, North Hills, CA

Tenor 2

Mike Raleigh, Year I, DMA Choral Music, Boston, MA

Andrew Powell, Junior, BA Music and BA Economics, Billings, MT

Daniel Leese, Junior, BA Jazz Vocals, Malibu, CA

Evan Fox, Freshman, BM Vocal Arts, Phoenix, AZ

Bass 1

Duncan Tuomi, Year I, DMA Choral Music, Portland, OR

Collin Boothby, Year II, DMA Sacred Music, Southworth, WA

Connor Scott, Year II, DMA Choral Music, Hillsboro, MO

Koji Sakano, Senior, BM Choral Music, Pennington, NJ

Townsend Losey, Year II, MM Choral Music, Napa, CA

Bass 2

Nicholas Tham, Year III, DMA Choral Music, Singapore

Theo Trevisan, Year I, MM Composition, Princeton, NJ

David Cerna, Freshman, BM Piano Performance, Anaheim, CA

Mark Willenbring, Sophomore, Vocal Arts, Austin, TX

Hsin-Yu Hung, Year II, MM Choral Music, Hsinchu, Taiwan

Cristian Grases

USC Thornton Concert Choir, Conductor

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 Vice-Dean for the Classical Division. 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, was the assistant conductor of the Miami Symphony Orchestra under Maestro Eduardo Marturet, and the conductor of the Young Musician's 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, the Santa Fe Desert Chorale, the Golden Bridge Choir, the ORA Singers, and the Los Angeles Master Chorale.

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 in the 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, and serves in numerous international artistic committees including Songbridge, the World Youth Choir, and chaired the Artistic Committee for the World Choral Expo 2019; additionally, he is currently serving in the Artistic Committee for the World Symposium on Choral Music. 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.

Nicholas Tham

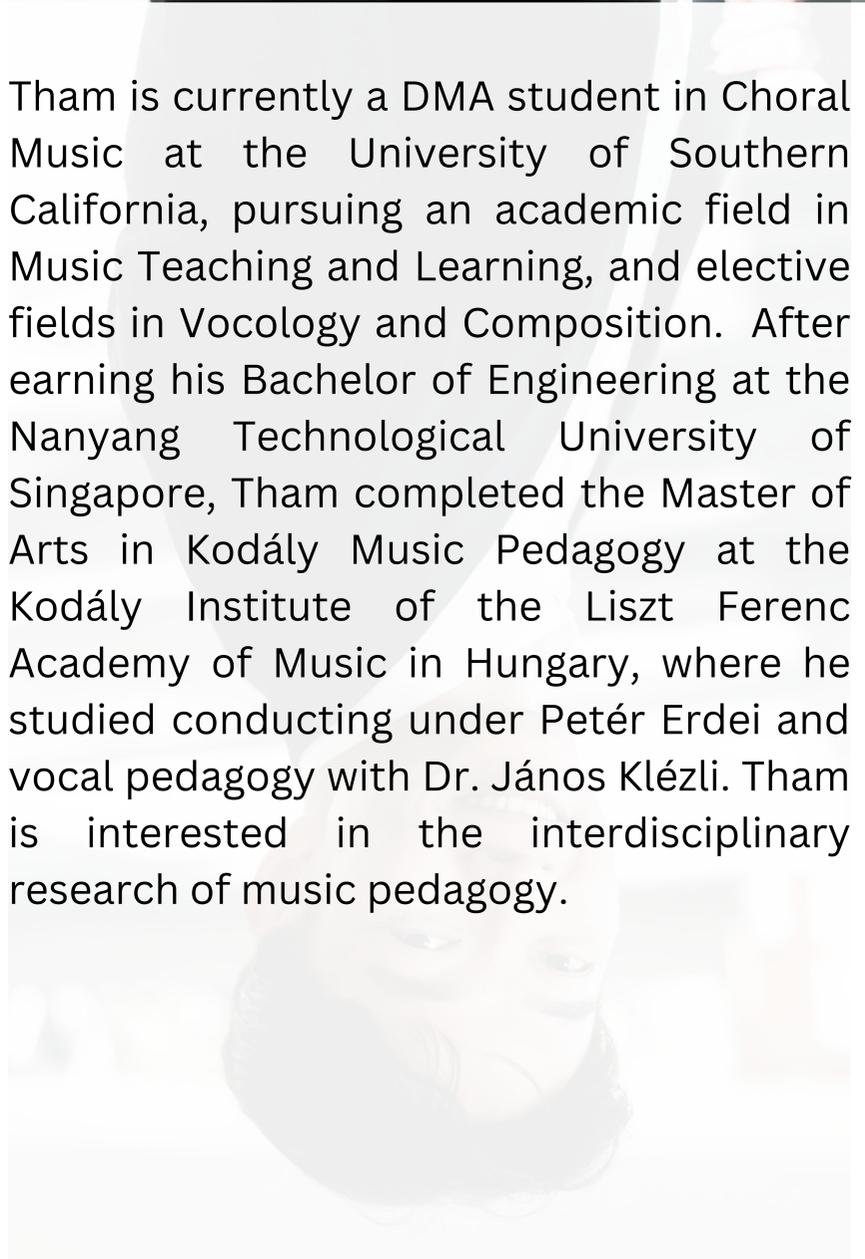
USC Thornton Concert Choir

Assistant Conductor

Since 2007, Nicholas Tham has been directing choirs in primary and secondary schools in Singapore, as well as serving as the assistant conductor of the Nanyang Technological University CAC Choir for nine years. He developed the music curriculum, taught music, and directed choirs at the Pathlight School for children with autism. He has served as the lead conductor of the University of Southern California Thornton Apollo Chorus and currently holds the position of assistant conductor to the USC Thornton Concert Choir.

As a chorister, Tham has performed with the University of Southern California Chamber Singers in the United States and Ireland, the SYC Ensemble in Singapore, Malaysia, Indonesia, Poland, Spain, Japan, and the Philippines, as well as the KÉK Choir and Kodály Institute Choir in Hungary. He has worked as a professional vocalist in Singapore, performing the roles of the Marquise in *La Traviata* and the Father of Ethan in the premiere of *Pursuant*, as well as performing in the “Recital for the Masseur” at the National Gallery in 2019.

Tham is currently a DMA student in Choral Music at the University of Southern California, pursuing an academic field in Music Teaching and Learning, and elective fields in Vocology and Composition. After earning his Bachelor of Engineering at the Nanyang Technological University of Singapore, Tham completed the Master of Arts in Kodály Music Pedagogy at the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary, where he studied conducting under Petér Erdei and vocal pedagogy with Dr. János Klézli. Tham is interested in the interdisciplinary research of music pedagogy.



Matthew Krell

USC Thornton Concert Choir

Collaborative Pianist

Matthew Krell is an award-winning pianist, composer, and accomplished actor who has been engrossed in the performing arts for over seventeen years. He has been recognized in competitions, festivals, and masterclasses in Canada and the States and been praised by world-renowned leaders in the disciplines of acting, piano, and composition. Recent highlights include an arts grant from the British Columbia Arts Council, first place in the California MTNA Young Artists' Competition, first place from the PianoHouse International Competition in the Jazz Category resulting in a performance at Carnegie Hall, and second place at the Brevard Music Institute's Piano Competition.

Krell is noted for his natural technique, virtuosic repertoire, comedic sensibilities, and audience appeal. He is a sought-after collaborative artist, with over five thousand hours of accompanying experience spanning choral, orchestral, theatrical, instrumental, vocal, and session recording fields. He holds his Associate of the Royal Conservatory of Music with an advanced certificate of theory, as well as the rare Licentiate of the Royal Conservatory in Piano Performance with distinction.

At the piano, Matthew seeks constant challenge, expanding his technical capabilities while exploring a wide array of genres and keyboard instruments from Harpsichord and Organ to Synth and Keytar. With his substantial list of the standard repertoire composers, Matthew also seeks out and presents the music of lesser-known composers from the past as well as the music of living composers. He is an enthusiastic student of jazz and has been likened to the style and sound of Art Tatum. Virtuoso arrangements of pop-genre hits of the last fifty years, original compositions, and contemporary settings of hymn tunes make regular appearances on recital programs and albums.

In addition to piano, Matthew has seen success as an actor on stages spanning local theatre productions to Off-Broadway in New York City. He was recognized multiple years in competitive festivals with solo presentations of prose, drama, and poetry, resulting in



performances at honors recitals, galas, and fundraisers. The area of musical theatre bridges his love of music and of acting, having led to opportunities accompanying and coaching soloists, groups, studio sessions, and full large-scale productions since the age of fifteen.

Matthew holds a quadruple-emphasis Bachelor of Music Degree in Piano Performance, Pedagogy, Sacred Music and Music Composition summa cum laude from The Master's University, a Master of Music degree in Piano Performance from University of Southern California Thornton School of Music and is continuing in the doctoral program with a Keyboard Studies Teaching Assistantship and emphases in choral music, jazz, and law. He also has completed diplomas from the Trinity College London in Speech Arts & Drama and Musical Theatre with distinction.

Dr. Levine is the editor for the Iris S. Levine Treble Choral Series with Pavane Publishing. She authored the chapter on "Working with the Women's Community Choir" in the GIA publication: Conducting Women's Choirs: Strategies for Success and she is a contributing author in Choral Reflections: Insights from American Choral Conductor-Teachers. Dr. Levine is highly sought as guest clinician and adjudicator for choral festivals throughout the country.

Tram Sparks

USC Thornton Chamber Singers, Conductor

Tram Sparks is Chair of the Choral and Sacred Music Department and Associate Professor of Practice at the USC Thornton School of Music. Prior to her work in Los Angeles, Sparks was Associate Professor and Associate Director of Choral Activities at Temple University Boyer College of Music & Dance, where she taught from 1999-2009. Dr. Sparks taught graduate and undergraduate courses in choral literature, conducting, and aural theory, and conducted the Concert Choir, University Chorale, Women's Chorus and University Singers over the course of her ten years at Temple University. In addition to her appointment at Temple, she has served as Visiting Assistant Professor of Music at Dordt University (Sioux Center, Iowa) and Director of the Choral Program at St. Joseph's University (Philadelphia, Pennsylvania).

A native of Vietnam and a child refugee of the Vietnam War, Sparks's earliest musical training was in Okinawa, Japan and subsequently, at the San Francisco Conservatory of Music Pre-College Division where her studies included lessons in piano, solfege, eurythmics, and choral music (children's choir). Sparks earned the Bachelor of Music in Piano Performance and the Master of Music in Choral Conducting from Temple University. Her piano training, with the late Harvey Wedeen and David L. Stone, follows in the pedagogical lineages of Adele Marcus, Isabelle Vengerova, and Josef Lhevinne.



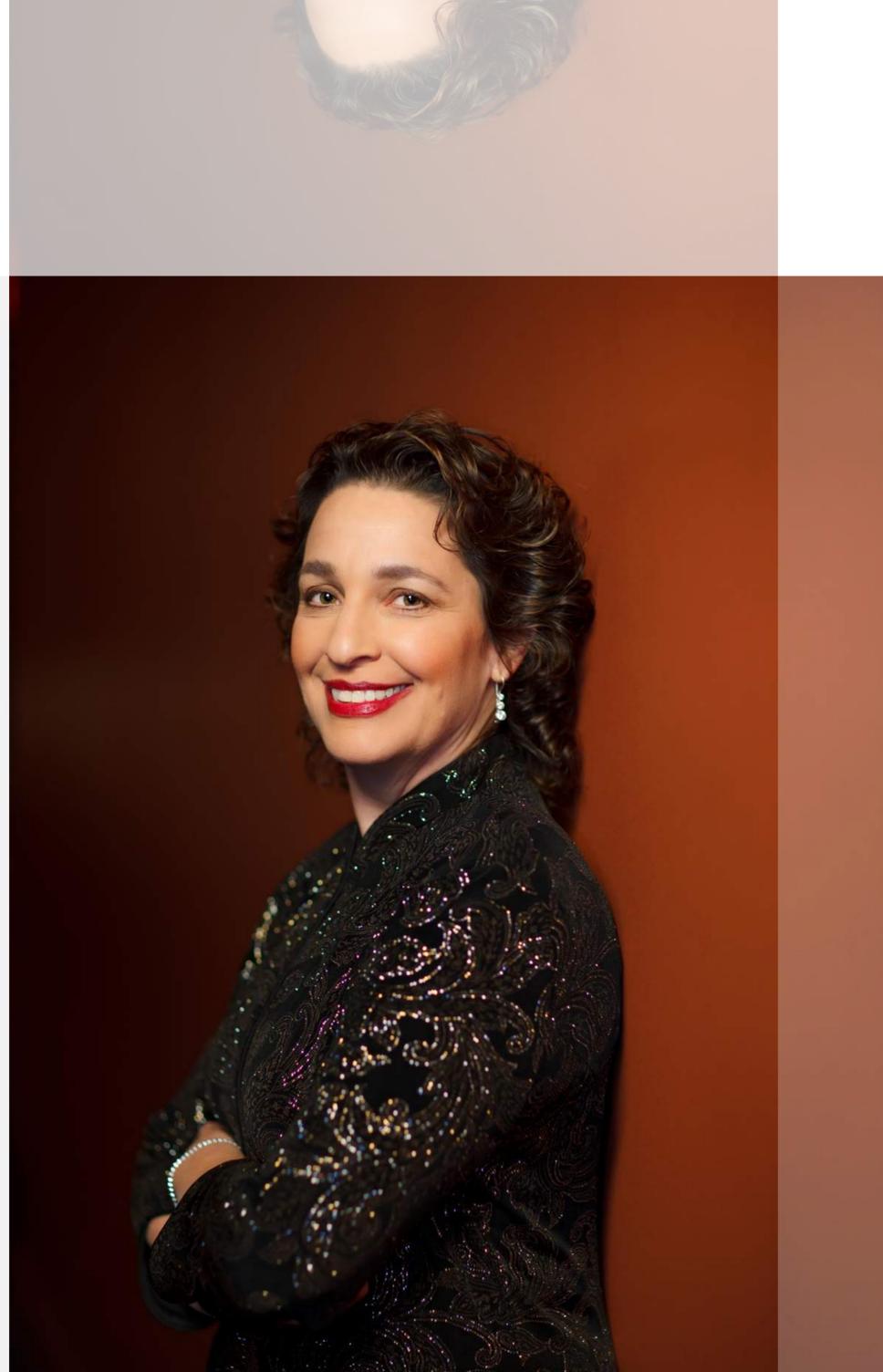
Sparks holds a Doctor of Musical Arts in Choral Conducting from Yale University. At Yale School of Music and working with conducting mentor Marguerite Brooks, she completed the interdisciplinary certificate program in Music, Worship and the Arts at the Yale Institute of Sacred Music. She has served as music director at churches and synagogues in Philadelphia and Los Angeles, appears as guest conductor and choral clinician, and serves on the Board of Directors of Tonality. Sparks's research centers on two areas and the subtle interplay between them – conducting technique rooted in modern dance theory and movement analysis (specifically, Graham Technique® and Laban 'Effort-Shape'), and a contextual understanding of cheironomy and its forms and functions in contemporaneous early communities of worship.

Iris S. Levine

USC Thornton Chamber Singers,
Guest Conductor

Nationally recognized for her excellence in choral conducting, Iris S. Levine is founder and artistic director of VOX Femina Los Angeles, L.A.'s premier women's chorus. Through her extensive experience with women's choral literature, and innovative concert programming, Dr. Levine has charted VOX Femina on an impressive journey, building its prominence in the choral community by way of numerous appearances at ACDA (American Choral Directors Association) conventions, Chorus America conferences, GALA Chorus conferences, and over 300 appearances throughout the United States, Mexico, and Canada.

Dr. Levine is faculty emerita at California State Polytechnic University in Pomona where she recently completed her service as the Interim Provost and Vice President of Academic Affairs. Dr. Levine previously served as Dean of the College of Letters, Arts, and Social Sciences, Interim Dean of the College of Education and Integrative Studies, and Department Chair and Professor of Music at Cal Poly Pomona. As faculty, she conducted the Kellogg Chamber Singers, taught Beginning Conducting, Choral Conducting and Music Education courses. Dr. Levine earned her Doctorate in Choral Music from the University of Southern California under the tutelage of Rod Eichenberger and James Vail, and she holds a Masters degree in Choral Conducting from Temple University in Philadelphia, where she studied with Alan Harler.



Dr. Levine is an active member of ACDA where she has served the organization in many leadership roles, including state, regional, and national R&S chairs for Women's Choruses. She has presented at numerous regional and national conferences.

Dr. Levine is the editor for the Iris S. Levine Treble Choral Series with Pavane Publishing. She authored the chapter on "Working with the Women's Community Choir" in the GIA publication: Conducting Women's Choirs: Strategies for Success and she is a contributing author in Choral Reflections: Insights from American Choral Conductor-Teachers. Dr. Levine is highly sought as guest clinician and adjudicator for choral festivals throughout the country.

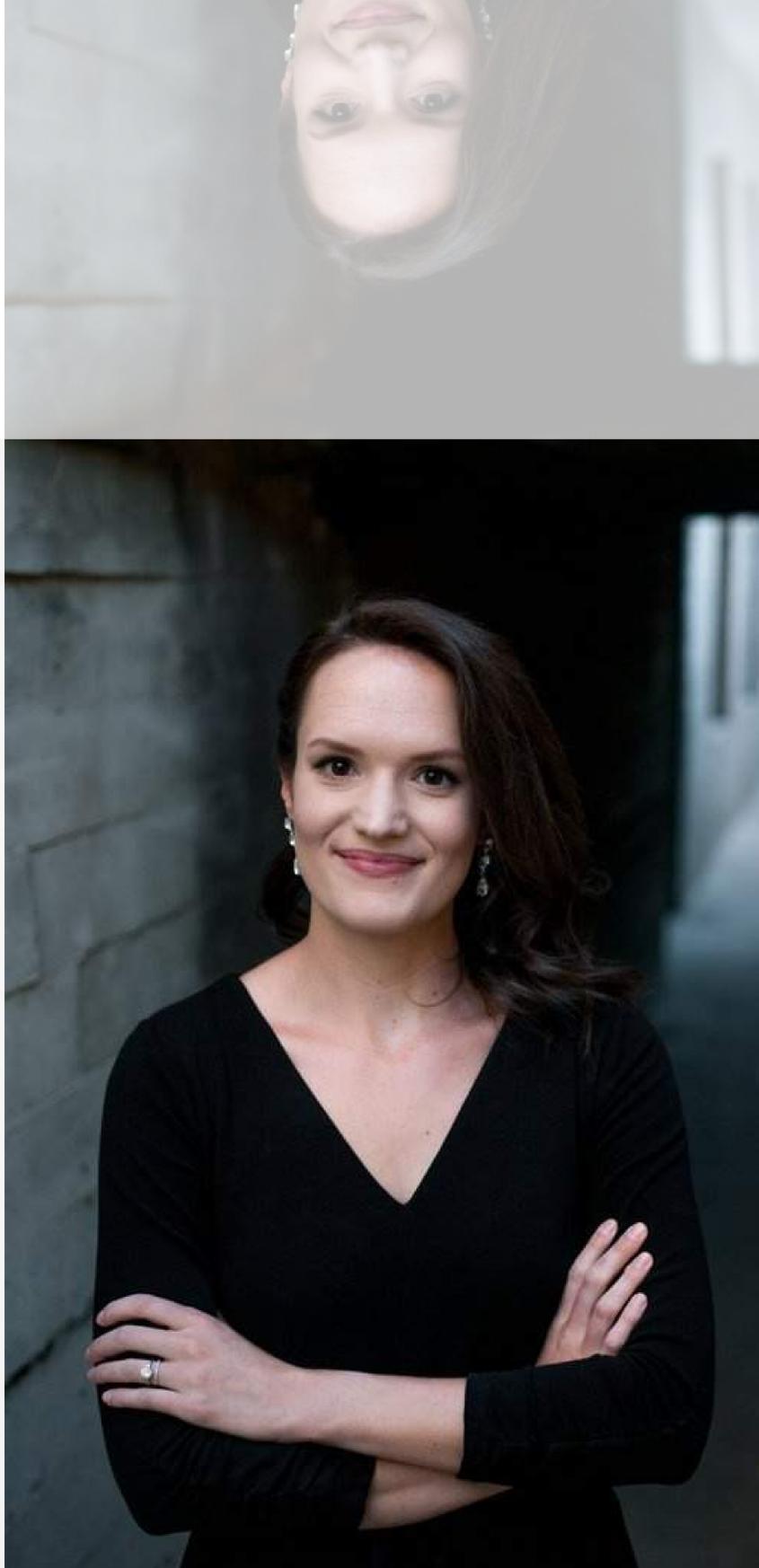
Laura Leigh Spillane

USC Thornton Chamber Singers,
Associate Conductor

Laura Leigh Spillane is a third-year Doctor of Musical Arts student in Choral Music at the University of Southern California, where her fields of study are Musicology, Vocology, and Instrumental Conducting. Senior Teaching Assistant for the USC Thornton School of Music, she is in her second year as Associate Conductor of USC's premier choral ensemble, the Chamber Singers. Previously, she served the Thornton School of Music as the Lead Conductor of the University Chorus. She is currently the director of the Chamber Singers at Saddleback Community College, and was interim director of the Claremont Concert Choir (the premier mixed ensemble of the Joint Music Program of Scripps, Pitzer, Harvey Mudd, and Claremont McKenna Colleges) in Spring of 2022.

Prior to her studies at USC, Laura Leigh was a choral director at the middle and high school levels in the Fulton County and Gwinnett County School Districts in Georgia, and also holds over a decade of professional church music service. She was honored as the inaugural recipient of the GA American Choral Directors' Association Young Director Award in 2019.

Laura Leigh holds the Master of Music degree in Conducting from the University of Georgia, where she was a Carl Hoveland Fellow and graduate assistant, and the Bachelor's degree in Music Education from Reinhardt University, where she was a summa cum laude graduate. She was honored with the UGA Excellence in Graduate Teaching Award in 2015. Her conducting teachers include Drs. Cristian Grases, Tram Sparks, Larry Livingston, Daniel Bara, J.D. Burnett, and Martha Shaw.



Matthew Harikian

USC Thornton Chamber Singers,
Collaborative Pianist

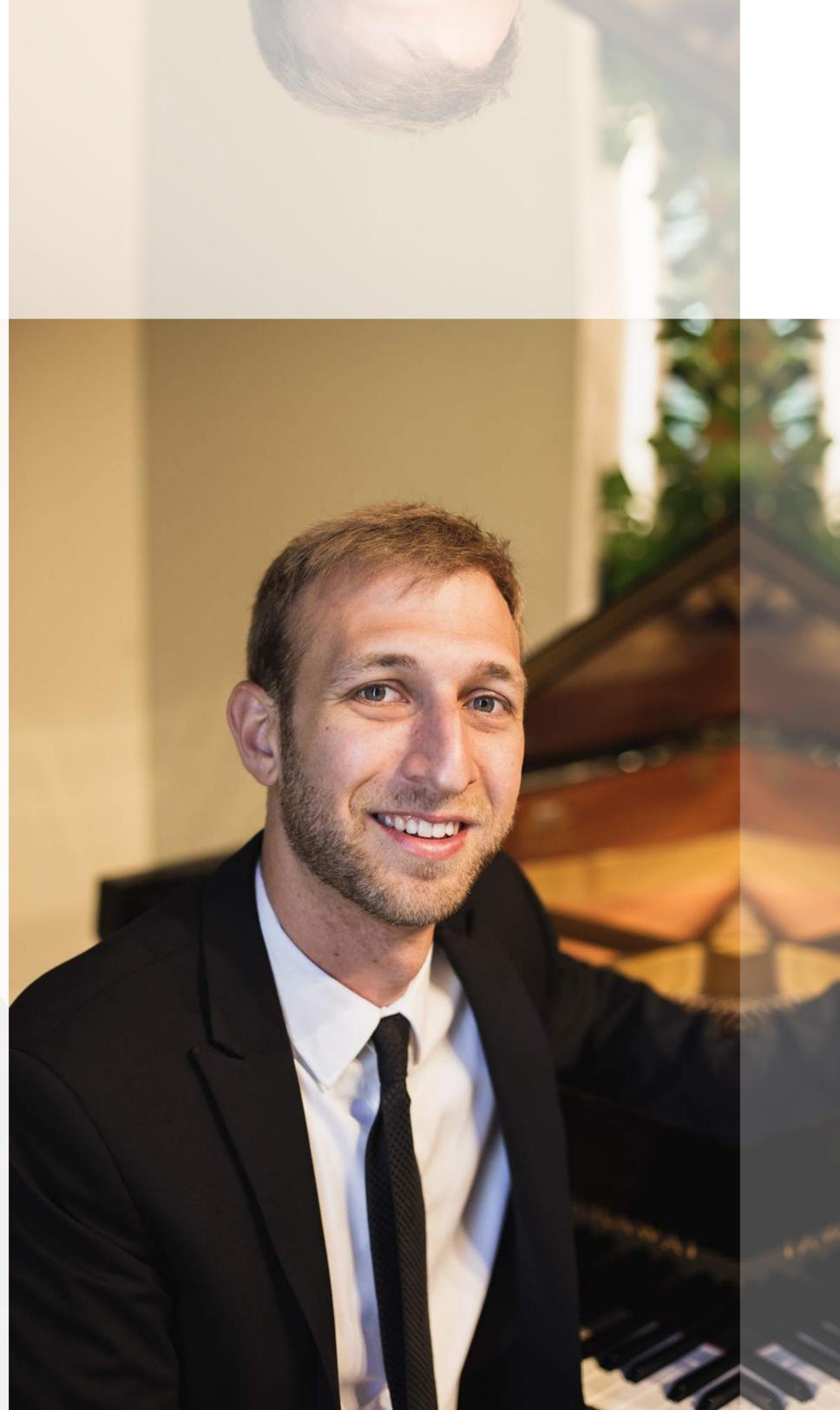
A native of Fresno, California, Matthew has extensive performance and teaching experience including performing nationally as a soloist with symphony orchestras and holding faculty appointments at several institutions. He has been awarded top prizes from the Minnesota Music Teacher Association's Young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

In addition to performing as a soloist with the Lompoc Pops, Opera San Luis Obispo and Buffalo Community orchestras, Matthew has maintained an active career in collaborative playing. For two seasons he served as the rehearsal pianist for 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 past summer, he attended Music Academy of the West as one of the nine selected collaborative piano fellows, during which he was a finalist in the festival's Duo Competition.

Matthew 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 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.

Matthew is currently pursuing his DMA in collaborative piano under the tutelage of Kevin Fitz-Gerald at the University of Southern California. Previous teachers include Lydia Artymiw, Kent McWilliams, Ick-Choo Moon, 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.



Acknowledgements

DEPARTMENT OF CHORAL & SACRED MUSIC FACULTY

Tram Sparks

Chair and Associate Professor of Practice, Choral & Sacred Music

Cristian Grases

Professor, Choral & Sacred Music

Jo-Michael Scheibe

Professor, Choral & Sacred Music

Nick Strimple

Professor of Practice, Choral & Sacred Music

Suzi Digby

(Lady Eatwell), OBE, BMUS (Hans), Churchill Fellow, FRSA. Adjunct Professor, Choral & Sacred Music

Museop Kim

Adjunct Faculty

Iris Levine

Adjunct Faculty

Troy Quinn

Part-time Lecturer, Conducting Department

Mikhail Shtangrud

Adjunct Faculty

DEPARTMENT OF CHORAL & SACRED MUSIC GRADUATE TEACHING ASSISTANTS

Collin Boothby

Stevie Hirner

Ali Sandweiss Hodges

Michael Raleigh

Connor Scott

Laura Leigh Spillane

Nicholas Tham

LONG BEACH YOUTH CHORUS

Stevie Hirner, *Artistic Director*

Stan DeWitt, *Executive Director*

DEPARTMENT OF CHORAL & SACRED MUSIC DONORS

We are grateful to the following individuals who have made contributions to the USC Thornton Department of Choral & Sacred Music since July 1, 2017.

Anonymous	Dr. Marguerite Marsh
Charles Albers	Joan Mattei
Victor Apanovitch	Dr. Stanley R. McDaniel
Elizabeth Armour and Jonathan Lewis	Patricia and John McIntyre
Kristin and Larry Ball	Dr. Donald B. and Mary C. Miller
Jane and Robin Blomquist	Shirley and John G. Morgan
Jennifer and Donald Brinegar	Music Celebrations International, LLC
Robert E. Brooks	Mr. David Noble
Kellie and Aaron Custino	Christine Marie Ofiesh
Dr. Harold A. Daugherty Jr.	Peter and Masha Plotkin Memorial Foundation
Elizabeth Molly Flier	Pawasut Piriyaongrat
Joanne and Nathaniel Fryml	Thomas B. Ringland
Lisa Hane and Hugh Rienhoff	Rose F. Sapia
Jazmine Harnishfeger-Brand	Margaret and Christopher Saranec
Dr. Todd J. Harper and Connie C. Kim	Virginia Sato and Raymond Bates
Lisa H. Harrington	Mary and Jo-Michael Scheibe
Tamara and Mark Hatwan	Nicole D. Singer
Dr. Carl W. Haywood	Virginia and Thomas Somerville
Dr. Stephanie Henry	Tram N. Sparks
Margaret P. and Guilbert C. Hentschke	Christian D. Stendel
Barbara A. and Wayne Hirabayashi	Toni and Nick Strimple
Nancy and James Holland	The Donald and Alice Noble Foundation
Debora Lee Huffman	Town and Gown of USC
Dr. Buddy Oscar James	Leslie J. and Jeffrey B. Unger
Young Lee-Ko and Seungseop Ko	Barbara and James Harold Vail
Daniel Lee	Gregory Wait
Dr. Yewon Lee	John P. Wiscombe
Dr. Iris Sue Levine	Pamela and Donald ("Jeff") Wright
Shou-Ping Liu	Janice Lynn Wyma
Hazel and James Lord	Ruth and David Yoder

Please contact the USC Thornton Office of Advancement at music.advancement@usc.edu or (213) 740-6474 if you would like more information on how to contribute to the USC Thornton Department of Choral & Sacred Music.

Upcoming Departmental Events

Friday, Oct 28 - The Tracks We Leave

USC Thornton Apollo Chorus and USC Thornton Oriana Choir,
Newman Recital Hall, 8p.m.

Saturday, Nov 11 - Walk in the Light

USC Thornton University Chorus,
Westwood United Methodist Church, 8p.m.

Saturday, Dec 10 - Winter Gala

USC Thornton Choirs,
Bovard Auditorium, 7:30p.m.

Stay connected with USC Thornton Choirs

[See upcoming concerts and events](#)

[Subscribe to the USC Thornton Choirs newsletter](#)

Join us on social media

 **@USCThorntonChoralMusic**

Stay connected with USC Thornton

[See upcoming concerts and events](#)

[Subscribe to the USC Thornton newsletter](#)

Join us on social media

    **@USCThornton**