

UNIVERSITY OF SOUTHERN CALIFORNIA



USC THORNTON CONCERT CHOIR PRESENTS

CANTO DE MI TIERRA

Friday, April 7th
Newman Recital Hall, 8 p.m.

USC Thornton
School of Music



USC Thornton Concert Choir
Dr. Cristian Grases, *conductor*
Nicholas Tham, *assistant conductor*
Matthew Krell, *collaborative pianist*
Yonathan Gavidia, *percussion*
Aaron Serfaty, *percussion*
Euro Zambrano, *percussion*

arr. Michael Barrett (1983)
and Ralf Schmitt (1982)

"Indodana"
Traditional South African Song

Oswaldo Lacerda
(1927-2011)

"Ofulú Loréré"

Carlos Alberto Pinto Fonesca
(1933-2006)

"Jubiabá"

Zineb Fikri, *soloist*

Wilma Alba Cal
(b. 1988)

"Pórtico"

Madeline Korneychuk, *soloist*
Hannah Sugano, *soloist*

Sydney Guillaume
(b. 1982)

"Anmwé"

Madeleine Tozer, *soloist*

arr. Francisco Dovelaaay
(n.d.)

"E Mariposa"
Folk song from Aruba

Etty Toppenberg (1943-2022)
arr. Rugo Odor (1935-2017)

"Balía Di Sehú"

Beatriz Bilbao
(b. 1951)

"Sanguero"
World Premiere

Jesús Rondón
(n.d.)

"Cantos De Mi Tierra"

Julia de la Rosa, *soloist*
Elysa Raquel Hernandez, *soloist*
Estefani Lopez, *soloist*
Zineb Fikri, *soloist*



"Indodana"

Traditional South African Song, arr. Michael Barrett and Ralf Schmitt

This South African folk song comes to us from music professionals in that region. Michael Barrett is a conductor and lecturer at the University of Pretoria in South Africa, and Ralf Schmitt is an African choral music specialist. They fashioned a somewhat quiet, understated arrangement of a traditional isiXhosa folksong. A region just east of the Cape, this is home of one of the official languages of South Africa, spoken by almost 20% of the population. Barrett and Smith offer one main refrain, varied slightly on each appearance - sometimes by the presence of a high descant. It enfolds a brief contrasting passage in the middle. (Note by Barrett)

Ngobúmthatile umtwana wakho uhlale nathi hololo helele	The Lord has taken his son who lived amongst us
---	--

Indodana ka nkulunkulu baji 'bethelela	The son of the Lord God was crucified
---	--

hololo helele	hololo helele
----------------------	---------------

Hololo Baba Jehova	Hololo Father Jehovah
---------------------------	-----------------------

Zjem zja baba	Zjem zja father
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(Hololo represents crying and has no translation)



Photo credit: Robin Elaine

"Ofulú Loréré"

Oswaldo Lacerda

Composer Oswaldo Lacerda (1927-2011) was born in São Paulo, Brazil. He began musical studies at an early age, and studied composition with distinguished Brazilian composer Camargo Guarnieri (1907-1993) for ten years.

Guarnieri was a great influence in Lacerda's compositional output, and closely mentored him during his initial years as a composer. In 1963, Lacerda became the first Brazilian composer to receive a Guggenheim Fellowship. Later on, he studied with Vittorio Giannini (1903-1966) in New York City and Aaron Copland (1900-1990) in Tanglewood. He received several national prizes for composition. His extensive output includes music for piano, chorus, chamber ensembles, orchestra, and band, which are published by numerous publishing houses around the world. Additionally, Lacerda founded and directed four musical societies in São Paulo. Lacerda's musical style combines modern Eurocentric compositional techniques with a polished sense of nationalism – a product of his studies of Brazilian folk and popular music.



In the early 1940s, the city of São Paulo sponsored an ethnomusicological research project to collect Brazilian folk songs from around the country. They hired a small group of musicologists who traveled around collecting these songs—a project similar to Bartok's and Kodaly's efforts in Hungary in the early 1900s. These Brazilian researchers recorded and notated these songs, which were later compiled by Oneyda Alvarenga (1911-1984) in a book titled "Melodias registradas por meios nao-mecanicos" (São Paulo, 1946). "Ofulu lorere e" was collected in Bahia (a northeastern Brazilian state) by the musicologist Camargo Guarnieri. This song is not really a folk song, but rather a spiritual song from the Candomblé religion. The word Candomblé is a mix of two African words: "candombe" (from the African language Kimbundu which means "dance with atabaques" – drums similar to congas) and "ilê" (from the African language Yoruba which means "house"). So, Candomblé means "house of dance with atabaques" which describes the places in which their religious rituals were done with dancing, singing, playing, and making offerings to the gods. The text is originally in the Yoruba language, portions of which have no accurate translation since this song has been passed orally through generations. Oswaldo Lacerda's setting of this song is based on a call-and-response structure between the tenors and the treble voices, over a rhythmic line sung by the bases that sounds akin to an ostinato.

Ofulú lorêrê ê	Air that we breathe, Lord of happiness,
ô kenhênhên legibô	He who governs Ejigbo
Ilê i fan moxuá baba ajiborê mojibá ô	All the land of Ilé-Ifè greets You
Oluwa é mawo	Lord of the land, He who knows all secrets
É mawo éwá lèxê	He who knows the secrets of the lame
É mawo é lê sê kan babá	He who knows the secrets of the hunchback
É mawô é wálexê	He who knows the secrets of the lame

Notes and translation by Dr. Daniel Afonso



"Jubiabá"

Carlos Alberto Pinto Fonesca

Brazilian conductor and composer Carlos Alberto Pinto Fonesca (1933-2006) maintained an active career throughout Latin America during his life. Well known as an orchestral conductor, Pinto Fonseca was the founder of the Symphony Orchestra at the Federal University of Minas Gerais, where he also taught choral conducting. He was one of the most respected choral conductors in the country, receiving multiple national awards and international invitations to perform in prestigious events such as the Lincoln Center International Festival for Choirs and the American Choral Directors Association National Convention. He was a founding member of two national choral federations and was invited to be an honorary member of several international choral associations. His most important composition is *Missa Afro-Brasileira*, for which received much attention in the late 1980's, including a North American tour to present the mass in several festivals sponsored by the US State Department.

Jubiabá was written in 1963 and premiered in the United States in 2001. It recreates the dense atmosphere of mystery and magic that occurs during the macumba ritual ceremony of the Candomblé people, a group of afro-Brazilian communities with roots in Benin and Nigeria. This ritual is generally associated with spiritual healing in the context of religious syncretism containing elements of West-African beliefs (Bantu, Yoruba, and Fon), Roman Catholicism, and indigenous American traditions. The scene depicts the High Priest called Jubiabá, who presides over this highly spirited ritual. The composition starts with a powerful call to the High Priest, and builds in energy until *feita*, the priestess, sings a chant of praise in the voice of a solo mezzo-soprano. The crowd joins the priestess in the chant, leading the ritual to a final scene in which Pinto Fonseca portrays the traditional afro-Brazilian percussion ensemble using onomatopoeic repetitive rhythmic cells that increase in tempo and dynamics to create an ecstatic dance.

Pai de Santo, Ê! Jubiabá
Pai de Santo, tem dó de mim!
Dá-me um quebranto
Para mal de amô!

High Priest, Ê! Jubiabá
High Priest, have mercy on me!
Give me an evil eye
for lost love!

Lá no morro do Cápa Negro
Mora Jubiabá!
Pai de Santo, Paid a Bahia
meu Pai Jubiabá!

There, at the hill of Capa Negro,
lives Jubiabá!
High Priest, Father of Bahia,
my father, Jubiabá!

Kumba, kumba, makumbá.
Ô lá no terreiro de Pai Jubiabá,
Hoje é festa de Oxalá
É macumba de Oxalá!

Kumba, kumba, macumbá.
Oh! there at the square of Father Jubiabá,
it is the festival of our Lord Oxalá
and the ritual of our Lord Oxalá!

Edurô demin lo nan êyê!

Edurô demin lo nan êyê!

A umbó kówá Jô! Okê, okê, okê!
Iya ri dé gbê ô afi dé si ómón lovô

A umbó kówá Jô! Okê, okê, okê!
Iya ri dé gbê ô afi dé si ómón lovô

afi lé si ômón lérum.
Ômirô rón wón rón wón ô-mi-rô.

afi lé si ômón lérum.
Ômirô rón wón rón wón ô-mi-rô.

Tumbum, tumbum, Tumborumbá,
Êrô ójá é pará món
e i nun ójá lia ô lô Êa!
xikixikixikixic

Tumbum, tumbum, Tumborumbá,
Êrô ójá é pará món
e i nun ójá lia ô lô Êa!
xikixikixikixic

Pai de Santo Jubiabá! Ô

High Priest Jubiabá! Ô!





"Pórtico"

Wilma Alba Cal

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via Wikimedia Commons

Cuban teacher, producer, and composer Wilma Alba Cal (b. 1988) studied choral conducting at the Conservatorio Guillermo Tomás and composition with Juan Piñera (b. 1949) at the Instituto Superior de Arte. Cal continued her education at the Academy of Music and Drama at the University of Gothenburg in Sweden, working with the Gothenburg Chamber Choir, conducted by Gunnar Eriksson (b. 1936). Her compositional output is predominantly choral, although her works also include chamber, orchestral, and electroacoustic music as well.

Pórtico is the fourth movement of a set of five choral songs (5 canciones) on texts by Federico García Lorca (1898-1936). The song cycle is written for a cappella mixed choir and was composed in 2009 for the National Composition Competition Alejandro Garcia Caturla, where it took second prize (the first prize was given to another work of hers for children's choir). The composition is characterized by onomatopoeic writing often seen in settings of Cuban folk music. Ensembles in Cuba, Germany, Sweden, Columbia, Spain, and now the United States have performed Portico. The composer has offered the following notes on the movement:

The Composer writes: "Portico is an entrance into a landscape that has diverse elements. The work starts with a solo melody as an introductory call. Based on a brief poem by Lorca, I created an image of water playing a silver drum. With detached articulations in the inner voices [alto and tenor] as an ostinato, legato melody is sung in the outer voices [soprano and bass]. This is a recreation of a juxtaposition of layers that is so common in Cuban popular music. The melodies should be sung with nasal tone, representing the Afro-Cuban chants, given that Portico is a free recreation of elements rooted in the Cuban culture.

During the second section of the work, a change in articulation depicts the swaying of tree branches and the scent of roses in the wind. The layered entrances in the voices singing the phrase “Una araña inmensa hace la luna estrella” (Gigantic spider turns moon into stars.) enhance the perpetual change in nature and the presence of elements that, though small, do not go unobserved. The ternary structure concludes with a recapitulation of the first section. The work ends with the addition of new melodic lines that refer to the panoramic view of the landscape in which new elements constantly appear.”

El agua toca su tambor de plata. The water plays its silver drum
Los árboles tejen el viento The trees knit the wind
y las rosas lo tiñen de perfume. And the roses dye it with perfume
Una araña inmensa hace a la luna estrella. An immense spider turns the moon into a star

- Federico García Lorca (1898 – 1936)

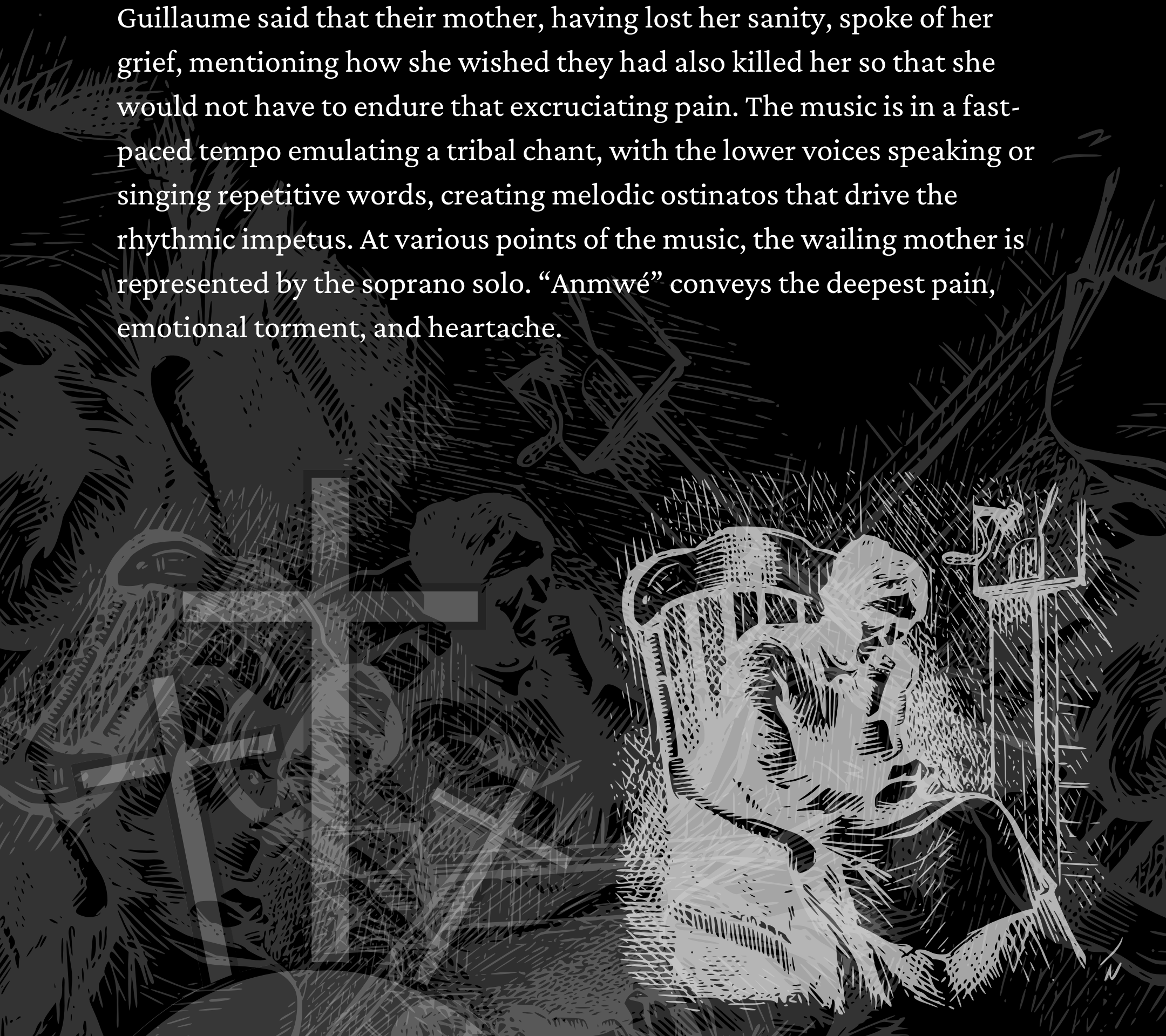


"Anmwé"

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. (sydneyguillaume.com)

The Creole language text of "Anmwé" is written by Gabriel T. Guillaume. 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" conveys the deepest pain, emotional torment, and heartache.



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

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

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

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

**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**

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.

**Mwen sèman te 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**

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.

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

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

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

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

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

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

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

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



"E Mariposa"

Folk song from Aruba
arr. Francisco Dovelaaay

E Mariposa is a traditional melody from the island of Aruba, arranged for choir by Francisco Dovelaaay. It is written in a simple AB form. The 'A' section is more intimate and written in a minor mode, and the 'B' section is more festive in nature and is written in a major mode. The basic rhythmic genre is the Calypso, and the language is the traditional Aruban Papiamentu. The overall texture is homophonic throughout, with simple chordal harmonizations. This is a good representation of traditional group singing in the region.

Un mariposa	A butterfly
Colo' di rosa	Colored as a rose
M'a mira un día	Looked at me
Riba un hasmín.	On a jasmine flower

I den silencio	And then in silence
M'a bai cogele	I tried to grab it
Ma ai, perdele	But, oh, I lost it
Den mi hardín	From my garden

E mariposa	Oh, beautiful butterfly
Bunita und' eta?	Where is it?
Den flor, den yerba	From flower, from grass
Scondí i bon wardá.	It has hidden and is well kept

Mi ta buskele,	I searched for it
Ma ai mi no por hañé.	But, oh, I could not find it.
Mi ta buskele,	I searched for it
Sin por hañé.	Without finding anything.



"*Balia Di Sehú*"

Etty Toppenberg

arr. Rugo Odor



Balia di Sehú was written by Aruban iconic composer Alex Edward (Etty) Toppenberg (1943-2022) and arranged by Rufo Odor (1935-2017).

Toppenberg was one of eleven brothers. Two of them played the piano, but all could play the guitar and sing. He worked as a tax officer for ten years, and then as a school teacher; but his greatest satisfaction was always around music, which he never leaves despite his career changes. He created an iconic musical trio, Trio Huasteca, with two other Aruban musicians, Armando Quilotte and Rufo Odor (the same arranger for this song).

Balia Di Sheú is an upbeat Calypso song, typical of the lively musical repertoire from Aruba. The text is in Papiamentu, a mixed language combining traits from African languages, Portuguese, Spanish, English, and Dutch. It is spoken in Curaçao, Bonaire, and Aruba. The *Sehú* is a harvest dance which is sung in April or May when it is time to harvest the corn. This dance can last for long periods of time, often all day and night.

**Ban balie, ban zoje
Foi mainta trempan
Te seis or di manjan.**

Let's dance it, let's swing
from early morning
until the sixth hour of the next day.

**Ta seis or di mainta
y m'a lanta trempan,
Ma prepara mi muchila
y m'a faha mi lomba.**

It's six in the morning
and I woke up early;
I prepare my pack
and bind my bag.

**Nos t'ei balia sehú,
Nos t'ei zoja sehú mi shon,
Riba ritm'i tambú.**

We're going to dance the sehú,
We're going to swing the sehú, my man,
to the rhythm of the tambú.

**Ma topa cu Peruchi
y m'a topa mi swa
Nan tur cu nan botr'i pin chi
nan tambe ta bai sehú.**

I came across Peruchi
and my brother-in-law;
everyone has a small bottle
they take with them.

**Hende nan humilde
Gainan di hopi rasa, mi shon,
Nan t'ei zoja sehú.**

People so humble
who fight for their rights, my man,
are going to swing to the sehú.



"Sanguero"

(World Premiere)

Beatriz Bilbao

Venezuelan composer and conductor Beatriz Bilbao (b. 1951) is a versatile artist who has founded a number of choral and chamber ensembles and has established herself as one of the leading composers in Venezuela with an eclectic output. She studied with distinguished Venezuelan musicians: composition with Modesta Bor (1926-1998) and choral conducting with Alberto Grau (b. 1937). She also studied orchestral conducting at the Conservatory George Dhima in Romania, and composition at the University of Wisconsin and Indiana University. Equally comfortable writing for instruments and voices, her music integrates visual arts, electronic and acoustic media, improvisation, and body percussion and eurhythmics. Her seven-movement work, *Femme Collage* (2019), for recorded sounds and images incorporates the five languages designated by the United Nations during the Fourth Conference on Women in 1995. Maestra Bilbao is also a recognized conductor who performed the Venezuelan premiere of *Ancient Voices of Children*, written by George Crumb (1929-2022), in 1989. Maestra Bilbao has served as the Venezuelan Delegate Composer at The International Society of Contemporary Music.

Commissioned by the USC Thornton Concert Choir, *Voces Del Desierto* is a suite of three compositions that is intended to depict a collage of ancestral images and forms. It explores the use of the voice, mixing both modern and ancient languages, set in a texture of exuberant rhythms and musical poetic expressions which mix vocal colors, textures, and sonorities. The text integrates phrases, words, and sounds in nine languages: Sumerian, Hebrew, Latin, Syriac, Arab, Spanish, English, French, and Swahili, as a universal vocabulary of multi-dimensional magnitude. Improvisation, counterpoint, and syncretism are distinct elements in all three songs.

The USC Thornton Concert Choir will present the world premiere of the first song in this suite, entitled "Sanguero," which is a term born in the Venezuelan Central Coast. The choir performs chords with onomatopoeic syllables, in metrically complex continuous rhythmic patterns, depicting the rumble of drums of different shapes and beats which are traditionally played during the world celebration of Saint John the Baptist each summer, on the 24th of June. Free improvisation and vocal effects create contrasting colors and textures, while optional percussion instruments enhance the rhythmic energy.

ta ta ta o e ta ta ta o e
pa pa pa pa pa pa
lo le le lo le le
ba da ba da ba da ba da
o lo lo lo e a e i o lo lo lo e a e i
lo ro lo ro lo ro lo ro
sh... sh...
pa ra pa ra pa pa ta ra ta pa ra pa ra pa pa ta ra ta

ya viene mi San Juan my Saint John is coming
es San Juan it is Saint John
es mi San Juan it is my Saint John
es la voz de mi San Juan it is the voice of my Saint John
viene bajando mi San Juan my Saint John is coming down
renace y canta en el día de mi San Juan reborn sings on the day of my Saint John
renaciendo canta being reborn he sings

o lo le o lo lo e lo e o o lo le o lo lo e lo e o
cu ru can cu ru ca ran cu ru can cu ru ca ran
tu cu tu ru ta ra cu tu cu tu ru ta ra cu
ta ra tu cu ta ra tu cu tu ta ra tu cu ta ra tu cu tu

lo e de Juan dance of Saint John
yo soy tambor I am drum
el sangueo The sangueo

cu ru cu tu ru cu ru cu tu ru
que é a que é a



Photo credit: Taken from CRESPIAL's website, <http://crespial.org/tambores-san-juan-bautista/>

"Cantos De Mi Tierra"

Jesús Rondón

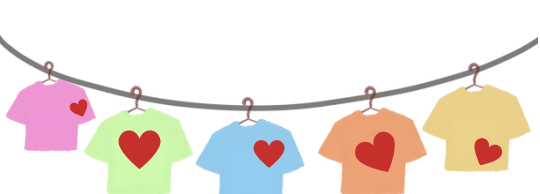
Cantos De Mi Tierra is a compilation of a number of songs performed traditionally in the central coast of Venezuela. The work is structured in two parts, with the first one consisting of four traditional songs from the Yaracuy State compiled by Francisco Carreño and Luis Sojo. Each song is traditionally performed by women cleaning clothes at the side of a river. They consist of short rhyming melodies that are sung as a loop. In this arrangement, they are presented individually, then juxtaposed to create a canonic texture that ends as each performer holds the last note. These four melodies form a sort of prelude, which is followed by a second collection of four songs accompanied by traditional drums. All of these melodies were written by Jesús Rondón to be performed with his ensemble Los Vasallos del Sol, a folk music ensemble which specializes in the musical genres of the central coast of Venezuela, including all music connected with the feast of Saint John the Baptist, which is celebrated every year on June 24th. Each song represents a variant of the drumming patterns used in different locations of this region, but uses one as their refrain. The overall work is a reflection of the traditional way of singing these tunes, in that the basic structure is call and response between a leader and the rest of the celebrants. In this case, Rondón harmonized the response with simple two- or three-part harmonies. The song concludes with a spoken section using traditional expressions that were originally connected to working women grinding corn in large wooden mortars, which in current folk traditions are expressions of joy when people dance this music in communal celebrations. The final section ends with a frantic *accelerando*, depicting the frenzy of the end of the celebration.

Cantos De Mi Tierra

Songs Of My Land


I. Canto de Lavanderas

I. Songs of Laundresses



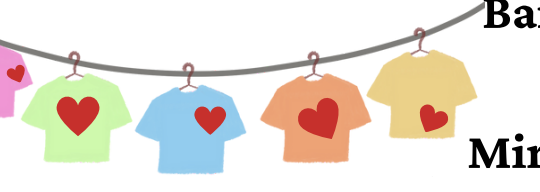
**Ayer tarde estaba yo
sentada en tu lavandero
Hasta que el agua me dijo
Quita de aquí majadero**

Yesterday afternoon I was
Sitting at your laundry room
Until the water told me
Get out of here, silly



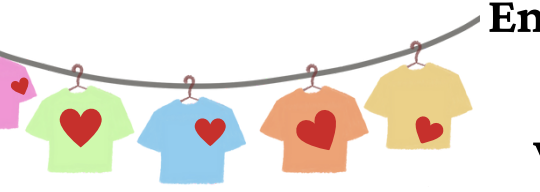
**Para lavar necesito
Un río con agua clara
Y para lavar mis penas
Me basta con tu mirada**

To wash I need
A river with clear water
And to wash my troubles
Your eyes will suffice



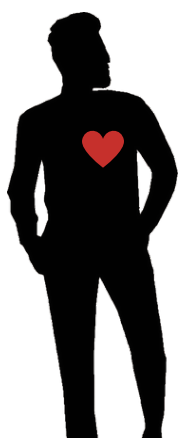
**Agua que corriendo vas
Bañando el campo florido
Dame razón de mi ser
Mira que se me ha perdido**

Water, you who are running
Showering the flowered field
Give me a reason to be
Because I have lost it



**En las orillas de un río
En la sombra de un laurel
Estaba la vida mía
Viendo las aguas correr**

At the bank of a river
In the shadow of a laurel
There was my loved one
Looking at the water run



II. Tamborero

II. Drummer

**Tamborero de mi tierra
Con la magia de tus manos, tamborero.**

Drummer of my land
With the magic of your hands, drummer.

**Con la magia de tus manos
Dale duro y rompe el cuero
Pa' que baile la morena
Este ritmo tamborero**

With the magic of your hands
Play loudly and break the drum skin
So that the brown-skinned girl can dance
This rhythm, drummer

**Allá viene la catira,
La que le gusta el tambor,
Ella siente, tamborero,
De tus manos el calor.**

There comes the blond girl
The one that likes to dance
She feels, drummer
The warmth of your hands

**Si se te revienta el cuero
Y se te rompen las manos
Levanta tu cuerpo y baila
El tambor Venezolano.**

If the drum skin tears
And your hands get broken
Bring your body to a stand and dance
The drum dance from Venezuela

**Por las calles de mi pueblo
Ya se escucha el repicar,
Para que bailemos todos
El tambor de San Millán.**

In the streets of my town
The drum beat can be heard
So that we can all dance
The drum dance of San Millán

**Lucero de la mañana
Préstame tu claridad
Para alumbrarle los pasos
A mi negro que se va.**

Bright morning star
Lend me your light
To shin it upon the steps
Of my loved one that is leaving

**Lucero, lucero
Lucero de la mañana
De la mañana, lucero.**

Bright star, bright star
Bright morning star
Of the morning, bright star

**Unos dicen que buscando,
Buscando es que se consigue
Y yo por andar buscando
Le puse la mano al tigre.**

Some say that searching
Searching is how you find
And because I was searching
I put my hand on a tiger

**Y si acaso te preguntan
Los tambores donde quedan,
Siguiendo a San Juan Bautista
Voy rumbo a Caraballeda**

And if by chance you are asked
Where are the drums
They are following Saint John the Baptist
In direction to Caraballeda

**En Caraballeda
se escucha el tambor
Cuando el tamborero
le pone sabor, golpe.**

In Caraballeda
You can hear the drum
When the drummer
Plays with spirit, hit it.

Le o le o le
Le o le o la
Le o le o le o
Le o le o lai, golpe

Le o le o le
Le o le o la
Le o le o le o
Le o le o lai, hit it

**Juana Apolinaria
De Caraballeda
Me mandó a llamar
Y yo me voy con ella, ay Juan**

Juana Apolinaria
From Caraballeda
Called upon me
And I am leaving with her, oh John

**No detengas los tambores
Ay tamborero del alma
Que ya voy por Carayaca
Y quiero llegar a Tarmas.**

Don't stop the drums
Oh, dear drummer
Because I am already passing Carayaca
And I want to get to Tarmas

**Tonto Malembe, ay,
Corazón de palo santo**

Silly Malembe, oh,
Heart of Holy wood

**Tonto Malembe
Tira con la colorá**

Silly Malembe
Wave the colored flag

**Tonto Malembe
Rama de limón florido**

Silly Malembe
Branch of a flowered lemon tree

**Tonto Malembe
Por qué dejas en olvido**

Silly Malembe
Why do you forget

**Tonto Malembe
Aquí te he querido tanto**

Silly Malembe
I have loved you here so much

**Se le dá, se le dá
Se le dá paleta
Se le dá pa'l buche
Que pa' arriba y pa' bajo
Pa' que no se empelote**

Give it, give it
Give it palette
Give it to the stomach
Up and down
So that it does not get packed



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. Prior to his doctoral studies, Tham earned his Bachelor of Engineering at the Nanyang Technological University of Singapore, and 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.

Aaron Serfaty

Percussionist



Aaron Serfaty was born in Caracas, Venezuela. He began playing drum-set at fifteen years old and started to play professionally at seventeen. He did extensive work as a session and touring drummer from 1980 until 1991 with local and international artists.

In 1991 he moved to Los Angeles to study Jazz and African American Studies at the California Institute of the Arts (Albert “Tootie” Heath, Joe LaBarbera). He has also taken lessons with Peter Erskine, Jeff Hamilton, Jerry Steinholz, and Juan Oliva.

Aaron has played with Candi Sosa, Otmaro Ruiz, Arturo Sandoval, Sergio Mendes, Jon Anderson, Dori Caymmi, Don Grusin, Alejandro Fernandez, and Pepe Aguilar, among many others.

He has done clinics and master classes at the Lima Jazz Festival in Peru 2006, the First Latin American Drummers Festival in Caracas, Venezuela 2004, and at the French Polynesia Conservatory of Music in Papeete, Tahiti 2005. He is currently a full-time faculty at the University of Southern California (1997-present), and was faculty at The California Institute of the Arts (2000-2014), and at the Los Angeles Music Academy (1996-2015).

Yonathan “Morocho” Gavidia

Percussionist

Producer and Systems Engineer. He has toured to more than 20 countries, and participated in more than 100 musical productions with different artists, several of them nominated for the Latin Grammy and Grammy’s. In 2019, he won a Latin Grammy with the album by the Venezuelan Cuatro player, Miguel Siso.

Yonathan Gavidia is an exclusive artist of MEINL percussion.



Euro Zambrano

Percussionist



Euro Zambrano, multi Latin Grammy Awardnominee, is a Venezuelan Drummer, Music Producer, Percussionist and Educator based in Los Angeles, California.

Euro has recorded hundreds of music productions including CDs and DVDs, has been music director, drummer and/or percussionist in concerts and recordings of international artists such as: Stevie Wonder, Chaka Khan, Celia Cruz, Cheo Feliciano, José Luis Rodríguez “El Puma”, Franco de Vita, Oscar de León, Ricardo Montaner, Gloria Trevi, The Los Angeles Philharmonic (LA Phil) conducted by Gustavo Dudamel, Gabriela Cartulano, Munyungo Jackson, Colin Hay, Abraham Laboriel, Israel Houghton, Adrienne Bailon, Becky G, Prince Royce, David Pack, Luis Conte, Oskar Cartaya, Alex Acuña, Pedro Eustache, Jimmy Haslip, Tommy Walker, La Santa Cecilia, María Conchita Alonso, José Alberto “El Canario”, Oscar Hernández, Frank Quintero, Yordano, among many others. He has also performed in TV Shows, International Festivals and Awards such as Latin Grammy Awards, The Real TV Show, Latin American Music Awards, Balon de Oro Awards, Spotify Live Sessions, Global Citizens Festival, among many others.

In 2013, he awarded a full scholarship and obtained his Master Degree in Music Production at Shepherd University in Los Angeles, California. Studied Bachelors in Composition at Ars Nova School of Music in Caracas, Venezuela.

In 2017, his wife, the singer-songwriter Gabriela Cartulano, released her album titled "Tu Amor" produced by Euro Zambrano, which has won 5 nominations for different awards such as: Latin Grammy as Best Christian Album 2017, Arpa Awards as Best Female Vocal Album 2018 and Redemption Awards for Best Female Vocal Album, Best Song of the Year and Best Music Producer of the Year 2018.

He is currently faculty of Los Angeles City College and also works in different projects within the music industry, among them, being part of the band of the world star Stevie Wonder and the World Tour of Chaka Khan. Also producing, directing different bands and as musician of recording sessions and concerts. He has more than 20 years of experience in education and has been part of the faculty of California State University, Los Angeles; and Shepherd University, Los Angeles. He has given Master Classes, Clinics and Workshops in many countries in North and South America and has been exhibitor of different musical instruments during the NAMM Show in the city of Anaheim, California since 2010.

USC Thornton Concert Choir Members

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, CT

Soprano 2

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

Elizabeth Lochhead, Freshman, BA Psychology, Palo Alto, CA

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

Julia de la Rosa, Senior, BS Mechanical Engineering, Dallas, TX

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

Karah Rhoades, Freshman, BA Theatre, West Linn, OR

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

Julia Eden, Freshman, BS Music Industry, Miami, FL

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

Laia Pujol-Rovira, Year II, MM Community Music,

Prats de Lluçanès, Catalonia, Spain

Shakthi Srinivasan, Senior, BS Biomedical Engineering, Chandler, AZ

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 Pacheco-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

Yoonji Lee, Junior, BA Communication, Seoul, South Korea

Zineb Fikri, Grad Cert in Vocal Arts and Opera '23, MM Vocal Arts and Opera '21,
Los Angeles, CA

Tenor 1

Ajani Harris, Junior, BM Vocal Arts and Opera, Antioch, CA

Iain Tarves, Freshman, BS Mathematics, Bellingham, WA

Matthew Christofferson, Junior, BFA Themed Entertainment, St. Louis, MO

Paul “Phineas” Brendan Kelly IV, Sophomore, BS Astronautical Engineering,
Fairfield, CA

Tenor 2

Denton Cohen, Year II, Master of Public Policy, Akron, OH

Dwaipayana Chanda, Sophomore, BS Physics and Computer Science,
Burbank, CA

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 Jasper, Junior, BA Journalism, Austin, TX

Caleb Dehn, Junior, BS Neuroscience & B.A. Music, Orange, CA

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

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

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

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Upcoming Departmental Events

Saturday, April 8 - Toward the Light

Apollo Chorus and Oriana Choir

Newman Recital Hall, 4 p.m.

Saturday, April 14 - Songs of Springtime

University Chorus

Westwood United Methodist Church, 8 p.m.

Sunday, April 23 - Chamber Singers

Chamber Singers

All Saints Episcopal Church, 7:30 p.m.

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