

choral*news*

A COMMUNITY NEWSLETTER FOR THE USC THORNTON SCHOOL OF MUSIC DEPARTMENT OF CHORAL AND SACRED MUSIC



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from the CHAIR

DR. TRAM SPARKS

In “The World I Live In,” Pulitzer Prize-winning poet Mary Oliver (1935–2019) writes:

*I have refused to live
locked in the orderly house of
reasons and proofs.*

...

*only if there are angels in your head will you
ever, possibly, see one.*

I am grateful to have a life in music, where imagination and wonder fuel the fires of creativity. In a department within a conservatory at a research institution, our students are uniquely positioned to interrogate daily the relationship between the real and ideal, and between theory and practice. Our “house” is a place for intellectual and artistic expansion, and our commitment to cultivating a safe space for exploration cannot be overstated.

With gratitude, I acknowledge all partners in the ongoing effort to build an increasingly relevant, meaningful and impactful Thornton experience for the students of today who will be the Choral and Sacred Music leaders of tomorrow. In the 2022 edition of *Choral News*, we celebrated Dr. Nick Strimple upon his retirement after twenty-seven years at the Thornton School and for his multifaceted contributions to the choral profession. In this edition of *Choral News*, we honor Dr. Jo-Michael Scheibe’s leadership and noteworthy contributions as Chair of the Department for almost fifteen years. We are also grateful to Professor Mary Scheibe for her years of teaching voice and unmatched dedication to the work of the Department. I am inspired by the energy and commitment of my colleagues, whose legacies will endure in the choral halls of Thornton.

In the past year, the Department launched a rigorous search for a full-time faculty member. I am delighted to introduce Dr. Emily Sung, Assistant Professor of Practice in Choral & Sacred Music, to our community of alumni, friends and supporters. Dr. Sung is currently teaching Choral Literature I & II, Choral Development, Music of the Great Liturgies, Choral Conducting II, and advising dissertations. Additionally, it is a pleasure to have Prof. Jennifer Kampani, Adjunct Instructor in Early Music at Thornton, teaching voice for our choral majors, and Dr. Steve Rothstein, Lecturer in Choral & Sacred Music, teaching Introduction to Jewish Music in fall 2023. Last but certainly not least, we



Dr. Sparks chairs the Department of Choral and Sacred Music at USC Thornton, and teaches courses in conducting, sacred music, and conducts the Chamber Singers.

are thrilled to welcome Dr. Jason King as our new Dean at Thornton. His energy, leadership and vision are compelling as we eagerly begin an exciting chapter at Thornton.

In *Choral News* of 2023, we celebrate our faculty, students and alumni who continue to make an indelible mark on the global choral profession. As we empower the next generation of conductors, teachers, scholars, singers, and worship and arts leaders, I humbly recognize that our choral “home” is part of a village . . . and it truly takes a village. Thank you for being a vital part of our village and for your enduring support of Choral and Sacred Music at Thornton.

We gratefully acknowledge the generosity of the Kenneth D. Sanson, Jr. Estate and are delighted to announce the establishment of the Kenneth Sanson Choral Support Endowed Fund to support educational and artistic initiatives in the Department of Choral & Sacred Music, in perpetuity.

Sing on!



The USC Thornton Chamber Singers

photo: Ben Gibbs/USC Photos

CHAMBER SINGERS

The **CHAMBER SINGERS'** spring concert of 2023 was held at All Saints' Episcopal Church in Pasadena under the baton of Dr. Tram Sparks, and featured two premieres of works by freshly-retired USC professor Dr. Nick Strimple, a performance of Gabriel Fauré's *Requiem* with organ accompaniment by USC alumnus Dr. Weicheng Zhao, and a premiere of a composition by current USC student Duncan Tuomi. 2022-2023 assistant conductor Laura Leigh Spillane conducted works by Moira Smiley and Shawn Kirchner in this event, her final concert at USC. In the early summer of 2023, Dr. Sparks and the Chamber Singers were joined by several other choruses and the New England Symphonic Ensemble for a performance of Fauré's *Requiem* at Carnegie Hall, once again under Sparks' direction, but this time supported at the organ by Collin Boothby, a current USC DMA student in the Sacred Music program. This past fall, Chamber Singers welcomed Boothby and fellow classmate Connor Scott as assistant conductors of the ensemble. The joint fall concert with the USC Thornton Concert Choir featured such works as Meredith Monk's "Panda Chant II" from *The Games*, conducted by Dr. Sparks, and movements from Benjamin Britten's *A.M.D.G.* under Scott's direction. At the Winter Gala, Chamber Singers presented a variety of music, including a collaboration with the USC Thornton Brass Quintet on movements from G. F. Handel's *Messiah*.



Members of the USC Thornton Chamber Singers with USC President, Carol Folt, at the shoot for her USC holiday video.
photo: USC Photos/Gus Ruelas

CONCERT CHOIR

The **CONCERT CHOIR** successfully completed a yearlong celebration of the influence of West Africa in the choral music of Latin America. In April they performed a lecture recital entitled "Canto De Mi Tierra" with repertoire from West Africa, Brazil, Venezuela, Cuba, Haiti, Aruba, and Curaçao, including the world premiere of the newly commissioned "Sangueo" by distinguished Venezuelan composer Beatriz Bilbao. They shifted gears for the academic year 2023-2024, centering their attention on the choral music of Asia Pacific and its connections to the music of other latitudes. They are currently preparing their recital entitled "Pacifica" with music from Japan, Taiwan, China, South Korea, Indonesia, The Philippines, Australia, Samoa, Spain, Mexico, South Africa, and the United States. They have been invited by a consortium of artistic institutions to present this program in a concert tour to Baja California, Mexico, as the headliner for a number of festivals and concerts. As part of this tour, Concert Choir will be involved in a number of educational events for choral conductors, university singers, and 1500 singers throughout the schools of Tijuana and their surroundings in an effort to strengthen the musical platforms and artistic equity of the region.



photo: Brian Feinzimer/Capture Imaging



The USC Thornton Concert Choir
photo: Ben Gibbs/USC Photos

APOLLO CHORUS

In the spring of 2023, the **APOLLO CHORUS** performed not only in their spring concert with the Oriana Choir, but also expanded the choral department's presence at USC athletic events by performing the National Anthem at a Trojan basketball game! In the fall, former associate conductor Mike Raleigh took on the role of lead conductor of Apollo, and DCSM graduate students Duncan Tuomi and Elaine Kong joined the Apollo leadership team as associate conductors. Their fall concert featured works by J.S. Bach, Benjamin Britten, Randall Thompson, and music arranged by their own Duncan Tuomi. In the spring of 2024, the chorus looks forward to performing more excellent tenor-and-bass choral music, including Britten's *The Ballad of Little Musgrave* and *Lady Barnard*, which was written in 1943 and first performed in a WWII POW camp, and an original composition of Tuomi's, *The Lake Isle of Innisfree*, which was originally written in honor of his late grandfather for the 2018 *Brothers, Sing On!* festival of tenor/bass choral music in Portland, OR.



The USC Apollo Chorus



The USC University Chorus

UNIVERSITY CHORUS

In the fall of 2023, **UNIVERSITY CHORUS** welcomed its new leadership team: lead conductor Ann Chen, associate conductor Han-Ah Park, and section leaders Ryann Anderson, Ryan Cheung, and Kayla Kim. Their fall concert was well-attended and featured a broad collection of repertoire from the likes of Takatomi Nobunaga, Andrea Ramsey, R. Nathaniel Dett, and Rollo Dilworth, and included a traditional Sotho song. In the 2023 Winter Gala, University Chorus made history with its first onstage performance set. In their upcoming spring concert, University Chorus will present a collection of compositions from the USC community, including works by Dr. Cristian Grases, alumna Dr. Zanaida Robles, and a world premiere of a new composition by former USC student Klo Garoute.

ORIANA CHOIR

Lead conductor Ali Sandweiss Hodges has been joined by associate conductors Hyejin Jung and Phoebe J. Rosquist and collaborative pianist Timothy Peterson for the 2023-2024 academic year. In October of 2023, Oriana Choir and Apollo chorus held their fall concert, where Oriana performed works by Debussy, Jerode Impichchaachaaha' Tate, Vivaldi, and Ysaye M. Barnwell, as well as South African and Georgian traditional songs. They also revived the tradition of performing a shared SATB piece alongside Apollo, which they intend to do again in their spring concert in 2024. Oriana's annual fall retreat was held in Elysian Park, where singers and leaders had a potluck lunch, tie-dye, a talent show, and sang together! The choir has also had the opportunity to perform music arranged specifically for them by Hodges. In the fall concert, they performed her arrangement of The Roches' "Hammond Song" and in the Winter Gala, they performed her arrangement of The Barry Sisters' "Chiribim Chiribom."



The USC Oriana Choir

celebrating Dr. Jo-Michael Scheibe's RETIREMENT



After 15 years, Dr. Jo-Michael Scheibe retired from teaching at the University of Southern California Thornton School of Music in May of 2023. Please enjoy these reflections on his life and career as we celebrate his accomplishments, his mentorship, and his commitment to excellence in choral music.

... REFLECTIONS ...

from Clinton Kimmel

MM, 2015

The retirement of Dr. Jo-Michael Scheibe is most certainly the end of an era, not just for the Thornton School of Music's Department of Choral and Sacred Music, but also for the choral profession. Few people achieve the legendary stature that Dr. Scheibe reached in his career. The annals of American choral music history will chronicle his impact on the profession, but it will be his students that rightly give thanks for his profound influence.

As I reflect upon my two years as a master's student at USC (2013-2015), fond memories flood my mind. I remember powerful performance highlights as the USC Chamber Singers performed at the Western ACDA convention in Santa Barbara, the National ACDA convention in Salt Lake City, and throughout China and South Korea on our 2014 tour. Interestingly, now—ten years after those performances occurred—I remember the rehearsals leading up to those performances more vividly than the performances themselves. This is a testament to Dr. Scheibe's superb teaching. As a graduate student, I was amazed at Dr. Scheibe's unique ability to listen to the choir, hear what was being produced by the singers, and inspire a collaborative reshaping of the sound into what the composer intended. Prior to singing in Dr. Scheibe's Chamber Singers, I had never been challenged to listen so deeply or intently.

In the classroom, Dr. Scheibe taught what he so skillfully demonstrated in the rehearsal hall. To be one of Dr. Scheibe's students was to have your world opened to every type of choral music. In his courses and private lessons, I experienced many "epiphany moments" about rehearsal technique, conducting, leadership, teaching, programming, and the

art of choral music. As I stand before my own choral ensembles today, I still hear Dr. Scheibe's voice whispering in my ear as I think about how best to teach a particular passage, modify my gesture to evoke the desired sound, and inspire the choir to believe they can accomplish something greater together than they could as individuals.

I was also fortunate to serve as an administrative worker in Dr. Scheibe's office during the entirety of my master's degree. As anyone who has had a front row seat to Dr. Scheibe the administrator can testify, there is no one who can outwork Doc! Dr. Scheibe demonstrated how one could simultaneously be an artist, teacher, administrator, manager, fundraiser, advocate, recruiter, clinician, music editor, statesman, and mentor. As a student office worker, I observed Dr. Scheibe and took copious mental notes on how to structure a productive program, manage a department, and respond to challenges.

On a more personal note, I am grateful for the integrity Dr. Scheibe exhibits. Our profession sometimes produces conductors with "rock star" mentalities, yet Dr. Scheibe was never interested in pretense and was always authentically genuine to everyone he encountered, whether it was the incoming freshman or the celebrity guest. I am also grateful for the humility Dr. Scheibe exhibits. I never doubted that at the heart of Doc's every action was the desire to make a positive impact on each individual student. I am grateful for Dr. Scheibe's humor. He was willing to take students in stride, even when it included antics on a tour bus with jokes at his own expense! I am grateful for the humanity that guides Dr. Scheibe's mentoring. Doc would identify where every student was

when he or she arrived at USC, and then he would push each of us to new heights. I am grateful for Doc's acceptance of each student's unique career goals. I will never forget the first time I met Dr. Scheibe and explained that I felt called to be a full-time church musician. I felt affirmed and supported by him as it was made clear that his department was open to all people, and that he would equally invest in students regardless of whether they desired to be university professors, music educators, professional ensemble conductors, or church musicians. I found him to be true to his word as he would relate choral principles not only to those who would stand on the podium in front of students or professionals, but also to people like me who would stand in front of church choirs and community choruses filled with volunteers and amateur singers. I am grateful that Dr. Scheibe took a risk on me because my time at USC dramatically changed the trajectory of my life and is a significant

evidence of God's abundant grace and ever-present care.

While this writing celebrates Dr. Scheibe's retirement, we would be remiss without also honoring Mary Scheibe. Mary was the heartbeat to all of Doc's work as she loyally supported and empowered him in his career. Mary not only supported him behind the scenes; she was instrumental in her husband's success and the success of the choral department! As a voice instructor, she changed many students' lives, including mine. She gave me the skills and confidence to be willing to sing publicly. Often doubling as a counselor, she empathized with her students and gave them practical advice on how to survive as a graduate student and how to build the discipline required to be a musician. Her own sense of humor was only exceeded by her delightful compassion and care. Thank you, Mary, and thank you Doc! We love you both!



from Karen Miskell

DMA, 2018

I first met Jo-Michael Scheibe, AKA "Doc", in 2001 at the University of Miami during my undergraduate studies. I found Doc's Germanic assertiveness oddly comforting as it reminded me of my own midwestern upbringing. Rehearsal days were both exciting and terrifying—especially if there was an egg timer present—and the intensity of his choral program combined with the experiences he provided solidified my love of choral music. Fast-forward to 2017 when I had the privilege to sit with Doc and Mary in their Long Beach home as I interviewed him for my dissertation. They both told stories about their lives, their family, their students, and their music over the course of a couple of days. I found myself in awe of a life and career that has truly connected people uniquely through the art of choral music.

Many love him, many love to hate him, but none can deny the impact

that Doc's presence has had on so many lives. His background is steeped with the influence of incredible choral musicians: Frank Pooler, Paul Salamonovich, Rodney Eichenberger, William Hall, and Howard Swan, to name a few. When asked, he's always felt it important to pay forward what was given to him. Doc has provided (and still continues to provide) life-changing opportunities for his students: ACDA performances at all levels, international tours, collaborations with both classical and popular artists, publishing and recording opportunities - the list goes on. In collecting stories from his former students for my dissertation, the overarching theme was a sense of gratitude that Doc saw something in them that they didn't know existed. Doc is tough; he pushes hard and demands more than you ever thought you could give. Yet no one works harder than him. At any given time, he has seventeen projects going

simultaneously, and he gives one hundred percent to each and every one. Though Mary has gotten him to slow down a bit over the years (and some of us have been able to enjoy a Long Island iced tea with him), his work ethic has never shifted. Any of the pushing he gave to his students he gave right back to himself, if not more. But he cares just as hard as he pushes. To this day, Doc makes time for any of his students or colleagues, even if it's through Zoom at some ungodly hour when he's halfway around the world. He remembers the name of literally everyone he meets and is somehow able to wish all of his contacts a "Happy Birthday" on social media on their actual birthday. Perhaps most important are the interpersonal connections his students have made through singing in his ensembles. I might not have appreciated it fully at the time, but being his student is something for which I will be forever thankful.

There's also another force in the Scheibe choral legacy that is not to be overlooked: her name is Mary. Admittedly his better half, Mary has been behind the scenes of Doc's Tasmanian-devil-like energy

since they met at Long Beach City College when she started singing in the alumni ensemble. Doc's dedication to his students is rivaled only by Mary's. For many of us, it was Mary's support and encouragement that got us through our most difficult moments in school. Her approach to teaching voice changed my life, and I know many others who feel the same. Her calm has always been the yin to Doc's high-energy yang, and both have such palpable respect for each other. Seeing them work together in rehearsals was such a joy—almost as enjoyable as watching how completely opposite they are in social settings.

Though I'm sad for all the future students who won't have Doc and Mary as professors, I can't think of two more deserving people in this next stage of retirement life. Theirs has been a life of service, service to the choral/vocal art, and service to the people within. I only hope that I can pay forward a small amount of everything that Doc and Mary have given me.



from Tatiana Taylor

DMA, 2017

My journey to a doctoral degree was unconventional, to say the least and would have been completely impossible without Dr. Scheibe taking a chance on me. I will forever be grateful and in his debt for his belief in me, his kindness, and his guidance.

I actually began my doctoral journey at another institution and due to circumstances beyond my control, I had to transfer programs quickly. I had heard about the legendary Dr. Scheibe and the incredible program he ran in California. I did not even dare apply because I was afraid I would not even get an offer to audition. However, I was in a desperate situation so a colleague and I called him just to see if he would even take our call. Of course, he took our call, because what I came to find out as all of us who know and love him, Doc is always willing to lend a hand to those in need.

I will never forget sitting in class on a Monday night and having to book a red eye flight to California in order to make the meeting set up with Doc the very next day. Thankfully, I made it to Los Angeles, and, along with a colleague of mine, successfully navigated the audition process. Doc allowed me into his program and he very slowly, methodically, and kindly rebuilt my confidence, filled in the deficiencies, connected me with

colleagues who later became dear friends of mine, and finally handed me the title that I had coveted for so long.

I will never forget those years at USC. I was fortunate enough to travel to China and South Korea with Doc and the Chamber Singers. I will never forget being abroad and Doc telling us that we would need to have our "flexi-pants" on in order to get through our tour successfully. All of the sudden that became our motto for the rest of the tour and the rest of my doctoral studies. The graduate students later took it upon ourselves to make a mock-up of those flexi-pants, which Doc modeled proudly with us. Eight years into my teaching career, the lessons Doc taught me on and off the podium guide my rehearsals and are shaping a new generation of future music educators, singers and musicians.

Doc still checks in with me regularly and he really cares about my progress, not just in the choral realm but as a human being. I will never be able to repay him for everything he has done. Thank-you Doc for believing in me. I hope someday I will be able to give back to the choral community the way you have and to make you proud. Fight on, Sing on!

from Nancy Holland

DMA, 2017

I first met Mike Scheibe at an ACDA workshop in the fall of 2008. I was struck with his ability to teach, conduct, explain, and produce beautiful music, even though we were just a bunch of choral conductors and teachers reading through new literature. I instantly loved his music choices, his kind manner, his clear conducting, and his

efficient and effective presentation. Immediately, I decided I would like to study under him, and the very next week, I sent in my application to USC.

I had never before met someone who combined the talents of being an excellent conductor and master teacher with a kind, compassionate

personality as well as a great sense of humor. In my book, he is a rarity.

I will be forever grateful that Dr. Scheibe admitted me to the Choral Music DMA program at USC. As an older student, I was by no means a shoo-in and he accepted me where I was at the time, and helped me develop my conducting talents along the way. He was particularly kind and understanding to me when my 21-year-old son died. He came to the memorial service, sent a huge arrangement of flowers, and helped me pick up the pieces to return to school and bit by bit, finish my degree.

from Daniel Gee

DMA, 2020 MM, 2015

Dr. Scheibe's reputation as a conductor, teacher, and clinician is well known across the world. But what has always struck me is how he never settled. His work ethic was incessant. He never stopped recruiting, never stopped building his programs, and I believe, will never stop teaching. Whatever the level of musician in front of him, he was committed to pushing them to the next level. His relentless commitment toward making musicians the best they could be is an inspiration. I have also been the grateful recipient of Dr. Scheibe's generosity in promoting young composers. He has been

Mike opened my ears to a variety of choral sounds in Choral Literature, shaped my conducting in Conducting class, and acted as a friend and mentor throughout my time at USC and beyond. His door was always open; I always felt comfortable going in and asking for his advice. He was particularly helpful in pointing me in the direction of quality choral literature to try with my choirs. I'm also grateful that he recommended I take voice lessons with his dear wife Mary. She transformed my voice and my confidence in my ability to demonstrate for my choirs. Together, they have transformed the lives of countless music students.

instrumental in the publishing of my choral music, and I know many composers who got their start from Dr. Scheibe's advocacy. I came to USC from the orchestral world, and it was Dr. Scheibe and the USC faculty, through and through, who introduced me to the rich and alive world of choral music, a world and indeed people whom I have come to love. I will always be grateful for his giving me a chance, and for how much he and Mary have shaped who I am as a musician, conductor, and teacher. I wish them both my very best for all their adventures and endeavors ahead.

from Andrew Schultz

DMA, 2021

Dr. Scheibe, on the occasion of your retirement, I extend a heartfelt congratulations! Your unwavering commitment and passion, both within USC Thornton and the broader choral music community, will leave a lasting impact on the

countless individuals you've inspired and collaborated with over the years. Wishing you a retirement filled with beautiful music and the joys of quality time with loved ones.

from Yewon Lee

DMA, 2020

It is with profound gratitude and deep emotions, I want to extend my congratulations on your retirement. You have been there for me since my early days as a beginner conductor, and your trust and encouragement have played a significant role in shaping who I've become today.

The performance with the Chamber Choir at the National ACDA in Salt Lake City, Utah was my very first choir performance as a chorister not a pianist. I will cherish the amazing experience forever. Thank you for trusting in me and giving me such an incredible opportunity. Also, I will always remember the smile on your face right before my final DMA recital.

Throughout the years, your dedication to teaching and passion for music have been great to witness in every class, rehearsal,

and conversation we've had. Your ability to strive for the details, spark creativity, challenge my thinking, and foster a love for learning have left a mark on me.

As you enter this new chapter of your life, I hope you take pride in the countless lives you have touched and the positive impact you have made on the academic community. Your legacy will continue to live on through the knowledge and values you have instilled upon us.

Thank you Doc, for your dedication, your passion for teaching, and for being an extraordinary mentor. May your retirement be filled with joy, relaxation, and new adventures. You will be greatly missed, but your influence will forever remain.

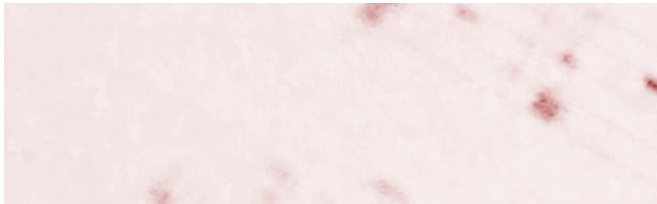
With deepest gratitude and warmest wishes, Yewon Lee.

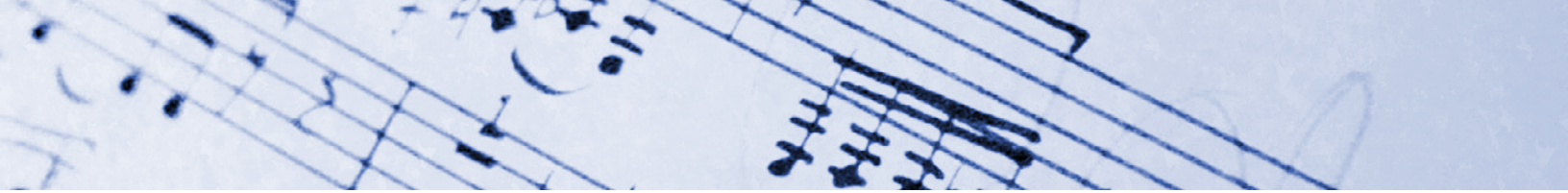
from Sam Barbara

DMA, 2013

I want to share about the time I planned the NCCO tour and forgot to take into consideration that Arizona didn't utilize daylight savings time. Of course, that meant the choir would be late to their next engagement unless we woke up super early. Needless to say, I was NOT excited about telling Dr. Scheibe about my oversight, but when I did he sort of paused, looked at me with that look and said in a calm voice, "Sam, fix it." You know, that voice that would put the fear of God into anyone. So I was in

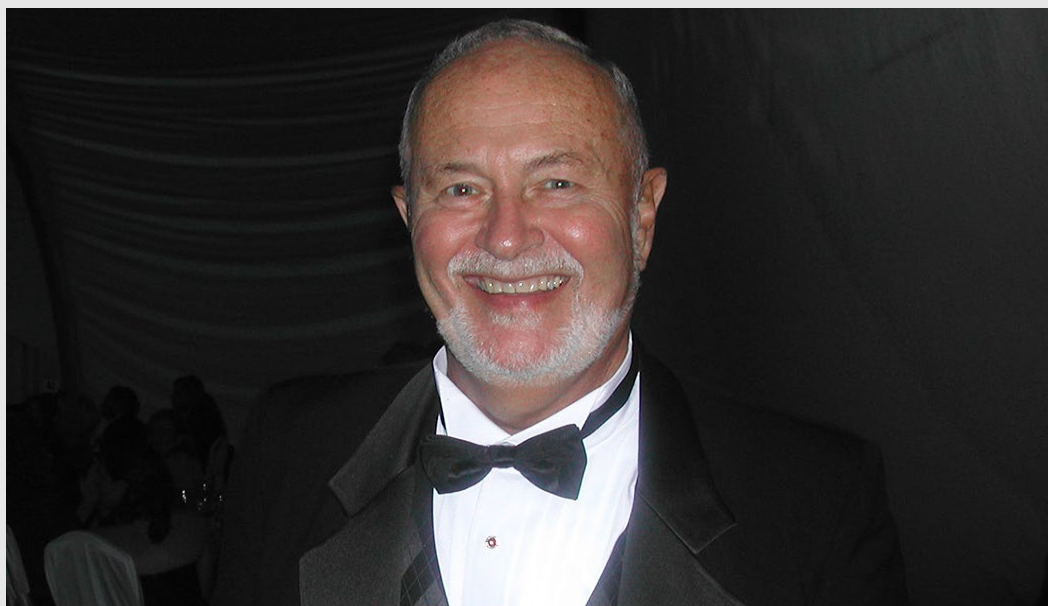
charge of waking the USC Chamber Singers up at 5 in the morning for a 6:00 a.m. departure! The singers were NOT happy, but for Scheibe and myself, it was no issue, as we were routinely awake at that hour planning, emailing, etc. That was when I truly learned that my job was to just make things happen no matter what, and protect Doc from any of the drama that might surface from choir tour mishaps like that. It was a great moment and in the end, we all lived!





IN MEMORIAM

Dr. William D. Hall, Ph. D (USC Thornton School of Music)
(1934–2023)



It is with profound sadness that we announce the passing of Professor Emeritus William D. Hall, founding dean of the College of Performing Arts (CoPA) and founding dean and artistic director of the Musco Center for the Arts at Chapman University, on Saturday, October 7, 2023.

Among his many legacies, Dr. Hall's vision and expertise in the design and opening of Chapman's Musco Center for the Arts in 2016 will reverberate for generations. "Bill was instrumental in working with Yasuhisa Toyota of Nagata Acoustics to provide the superior acoustics in the Musco Center," said Marybelle Musco, the art center's co-founding benefactor and member of the Chapman board. "His legacy as a musician, professor, dean of COPA, dean of the Musco Center, his former William Hall Chorale and Orchestra, and Dean of the Hall-Musco Conservatory of Music are hallmarks of an arts genius."

"Working closely with Bill Hall as he moved Musco Center from vision to reality was a privilege of a lifetime," said Richard T. Bryant, Musco Center's founding executive director. "Bill was

brilliant and tireless, always advancing and inventing, always teaching and sharing his vast knowledge and love for music and life. We shall miss him greatly."

At the young age of 21, Bill established his eponymous group, The William Hall Chorale and Orchestra. He was under contract with the William Morris Agency, but soon began a three-decade relationship for his professional touring ensemble with Columbia Artists Management. His non-profit choir performed regularly throughout the U.S. and internationally.

Dr. Hall has been associated with the faculty at Chapman since 1963 and was the first distinguished professor to hold the Berteia Family Endowed Chair in Music. He was a highly successful teacher and inspiring mentor to generations of Chapman vocal and conducting students from 1963–2007. A committed educator, Dr. Hall resolutely oversaw enormous growth in student numbers and quality in the then School of Music with his dedication to the student body, a rapier wit and signature charisma. Annual Interterm tours in the Western United States and summer tours to Europe, Asia

and Australia were a staple of the music program that he led with excellence and distinction.

In 1963 when he had joined Chapman, the college administration requested that Dr. Hall organize a Christmas music program that would benefit the city of Orange. That inaugural Wassail performance occurred in the immediate aftermath of the assassination of President John F. Kennedy. To this day, Chapman's annual Wassail celebration remains one of Orange County's longest standing and most beloved holiday traditions. For many decades, Dr. Hall also conducted Chapman's annual revue showcase, Chapman Celebrates, which held its final performance in February and which brought in over \$40 million for Chapman students over its 40-year run. This represents one of many fundraising successes over Dr. Hall's career.

"Bill was a unique academic leader: a visionary with bold ideas," said Dean of CoPA and Berteia Family Chair in Music Giulio M. Ongaro. "What he envisioned and realized should have been unattainable — this was true both in the pursuit of academic and artistic excellence as well as in his ability to convince

donors to contribute to his vision. He was a true force of nature in the service of the performing arts which he so loved."

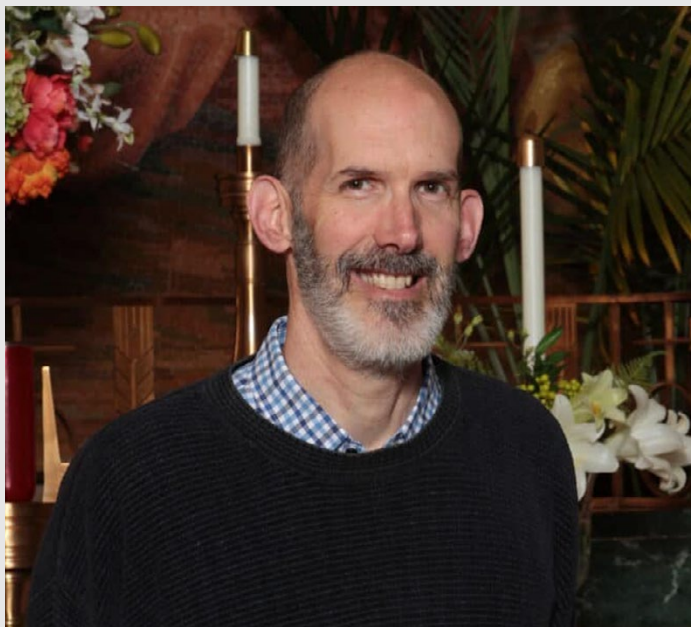
Under Dean Hall's leadership, the Department of Music became the School of Music, then the Hall-Musco Conservatory of Music, and it eventually merged with dance, theatre (and, briefly, with art) to become the College of Performing Arts. In his capacity as the inaugural dean of the new College of Performing Arts, Dr. Hall oversaw the successful accreditations of all the performing arts programs, as well as the hiring and tenuring of many of the current faculty, and in 2003, the opening of Oliphant Hall, which houses the music program to this day.

"William Hall was a giant among the larger-than-life personalities often found in the arts. His influence on music at Chapman was so great that it is fitting our music program bears his name: the Hall-Musco Conservatory of Music," said Amy Graziano, Ph.D., Chair and Professor of Music, Hall-Musco Conservatory of Music. "Bill Hall was a master teacher who made learning the greatest adventure and inspired generations of students with a love for and dedication to music. Those students went on to perform nationally and internationally and to be teachers themselves."

Dr. Hall retired from Chapman University in August 2021 after a vibrant career that spanned nearly sixty years.

He is survived by his children Christopher (Tiffany) Hall, Erin (John) Ellis, grandchildren Conner Ellis, Jessica Ellis, Rane Hall, Lily Hall, and Jett Hall. His husband and partner of 39 years, David Masone, and the entire Masone extended family, also grieve him greatly.¹

Stephen Black, DMA (1967–2023)



Dr. Stephen Matthew Black of Louisville went to be with the Lord on June 25, 2023. Born August 30, 1967 in Louisville to Betty Francis Farris Black and Jerry Douglas Black, he is survived by sister Karen Black Smith and her husband. Stephen was a kind, gentle and brilliant soul. His love for music from an early age took him around the world and back, from the mountains of Kentucky through the streets of New York City, to Russia, Latvia, Estonia and then west to Los Angeles, where he culminated a lifetime of education in music with a Doctor of Musical Arts degree from the University of Southern California. There, he completed his doctoral dissertation on *The Influence of African-American Harmonizing on the 'American' Choral Works of Frederick Delius*. Upon the conclusion of his doctoral choral recital, Stephen jumped for joy in enraptured exultation as was common after his most electric performances. Stephen was simply in awe of the power of music. He lived to experience perfect harmony and the suspension of time that lingers when the last notes of a performance ring

through the rafters. Dr. Black was a prize-winning organist. He presented concerts at St. Patrick's Cathedral in Manhattan, National Cathedral in Washington, D.C. and Longwood Gardens in Pennsylvania, to name but a few venues. He once performed for the Pope. In 2008, Pope Benedict held an ecumenical service at St. Joseph's Church in Yorkville on the Upper East Side of Manhattan, where Stephen was Director of Music.

Stephen is also a graduate of the University of Louisville as well as Yale, where he was awarded the Richard French Prize in Choral Conducting from their Institute of Sacred Music - a prize given only to a student "considered to be in the top 1 or 2 percent of candidates in choral conducting in the country." He served as Artistic and/or Music Director of the Central City Chorus, St. Joseph's Singers, and the Brearley Singers, all in NYC, as well as the Greater New Haven Connecticut Community Chorus. Stephen directed the Yale University Battell Chapel Choir, and served as guest conductor for numerous choruses on both the east and west coasts.

Throughout his life he served as Director of Music in churches in Kentucky, New York, California and Connecticut.

Often serving as some combination of friend, mentor, director, founder, conductor, singer and accompanist to those who loved him, Stephen inspired countless musicians, students, collaborators, colleagues and family throughout his life. Scrolling through his Facebook page now, you find grateful accolades and cherished memories, like the time he literally caught an organ on fire.

Wherever Heaven may be, Stephen is no doubt there, elevated, conducting choirs of angels. Perhaps the next time it thunders, you will hear his playing the organ. Apart from a musical legacy that touched on the divine, Dr. Black is best remembered for his mint juleps, love of flowers, and his marvelous humor. He was always there to offer a helping hand, good advice, or witty banter at dinner. Most recently, Stephen had returned home to Louisville to care for his mother. There, he taught at Bellarmine University and was Director of Music at Holy Spirit Catholic Church.²

1. "In Memoriam: Professor Emeritus William D. Hall, Founding Dean of the College of Performing Arts"

By Louse Thomas et. al.

Source: news.chapman.edu

2. "In Memory of Dr. Stephen Matthew Black"

By Danny Ayer & Karen Black

Source: www.everloved.com

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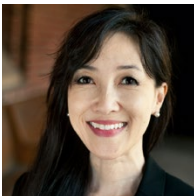
facultynews



Cristian Grases
PROFESSOR,
VICE DEAN OF CLASSICAL
STUDIES, COMPOSITION
DIVISION

Dr. Grases has had an active 2023 year. The 2022-2023 academic year was dedicated to the celebration of the influence of West-Africa in the music of Latin America. As part of this celebration, Dr. Grases commissioned a new composition by distinguished Venezuelan composer Beatriz Bilbao which was premiered in his lecture recital with Concert Choir in April. Before that, and together with renowned conductor Maria Guinand, he presented a lecture entitled Celebrating the Influence of West-Africa in the Choral Music of Latin America and led the Latin American immersion choir at the ACDA National Convention in Cincinnati. He was invited to serve as one of the Academic Advisors for the Student Congress on Music and Musicology in Cremona, Italy, and was one of the Artistic Directors of the World Symposium on Choral Music celebrated in Istanbul, Turkey. In the summer, Dr. Grases traveled to serve as one of the international adjudicators for the International Chamber Choir Competition Marktoberdorf in Germany, and then flew to Taipei, Taiwan, to serve as a guest conductor for the Taiwan Youth Festival Choir. At the end of the year, he was asked to prepare two recorded lectures on the topic of Latin American A Cappella Choral Music in the 20th and 21st Centuries for the University of Arizona's Distinguished Speakers Series. In 2024 he looks forward to working as the guest Artistic Director of the Angel City Chorale, and will be traveling to some states in the USA, Hong Kong, and Taiwan for artistic projects. As a composer, Dr. Grases had several commissions premiered, including the Chorus America Consortium for mixed choirs, and is currently working on commissions for six choirs from around the world.

Tram Sparks
CHAIR,
DEPARTMENT OF CHORAL AND SACRED MUSIC
ASSOCIATE PROFESSOR OF PRACTICE



In the past year, Sparks concluded her second term on the Board of Directors of Tonality, the acclaimed professional social-justice choral ensemble founded by Alexander Lloyd Blake (DMA Choral Music '19). In February 2023 in honor of Black History Month, she collaborated with Rev. Brandon Harris, Associate Dean for the USC Office of Religious & Spiritual Life, on "Sound & Silence," a choral music and meditation event that was part of "Renaissance: Exploring Black Spiritualities and Expressions." The event featured Marcus Desir (MM Choral Music '21) leading an ensemble of Choral & Sacred Music students singing spirituals and gospel music. In the

community, Sparks served as an adjudicator for the California Choral Directors Association (CCDA) 2023 ECCO/Heussenstamm Composition Competition, and as a clinician and adjudicator for a choral festival sponsored by Dr. Jonathan Talberg of the Bob Cole Conservatory at CSU Long Beach. To honor Dr. Nick Strimple upon his retirement after twenty-seven years at Thornton, in April 2023, Sparks and the USC Thornton Chamber Singers premiered two of Strimple's compositions in a concert at All Saints' Episcopal Church, Pasadena: Water Music (I. Phlebas the Phoenician, II. I Have Heard the Mermaids Singing), and Antiphon and Psalm (I. O vos omnes, II. Laudate Dominum in sanctis ejus). In June 2023, Sparks and the Chamber Singers traveled to New York City, where she conducted the MidAmerica Productions Festival Chorus and New England Symphonic Ensemble in a performance of Gabriel Fauré's Requiem in D minor, Op. 48, at Carnegie Hall, Stern Auditorium. Along with the Chamber Singers, the festival chorus included the San Diego Festival Chorus conducted by Dr. Yewon Lee (DMA Choral Music '19) and additional choirs from across the nation.



Emily Sung
ASSISTANT PROFESSOR OF
PRACTICE

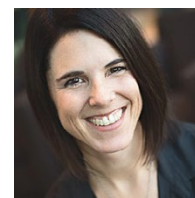
In 2023, Sung served on Opera Philadelphia's Community Advisory Council, a forum connecting Asian American and Japanese American community leaders and artists in Philadelphia with the creative team behind Opera Philadelphia's new 2024 production of Puccini's *Madame Butterfly*. In January 2023, Sung launched Suara Southeast Asian Choir in collaboration with co-founder and co-director Yu Hang Tan. Suara is a new, LA-based choir dedicated to lifting up SE Asian choral music in all its diversity. In the spring and fall of 2023, while in residence in the Department of Choral and Sacred Music, Suara presented its first two concerts (JOM! and TIANG!), as well as workshops on SE Asian repertoire, performance practices, and conducting and rehearsal techniques. In August 2023, Sung completed her DMA in Choral Music in the Thornton School of Music. Sung's dissertation, titled *A History of Choral Literature: Canons and Peripheries in the Development of an American Discipline*, investigates the Cold War and the American culture wars of the 1980s-1990s as a crucial context within which American ideas about choral standards and choral heritage were formed. As the newest faculty member in the Department of Choral and Sacred Music, Sung is teaching Choral Literature, Choral Development, Music of the Great Liturgies, and Choral Conducting, following in the venerable footsteps of her former teachers, Dr. Nick Strimple and Dr. Jo-Michael Scheibe. In November 2023, Sung led a Thornton JEDI Committee Porch Talk on the hidden curriculum and the challenges of navigating the world of higher education. In the new

year, Sung will join the board of New Muses Project, a justice-focused platform dedicated to promoting underrepresented contemporary and historical composers through recordings, transcription projects, and a new resource-sharing database.



Suzi Digby
ADJUNCT PROFESSOR

Professor Suzi Digby enjoyed another busy and fulfilling year of music-making. January and February 2022 were spent in Los Angeles, as Digby taught a class in Dr Strimple's Choral Lit on her commissioning programme. As one of the most prolific commissioners of new choral music in the world, she presented lectures on the nature and history of commissioning. Her commissions over recent years have been 'reflections' of European Renaissance Masterworks. She also presented classes on her 30 Californian commissions for her professional LA-based consort, Golden Bridge (President, Morten Lauridsen). Many of the commissionees for Golden Bridge have been composition students of Lauridsen. These Californian commissions are also 'reflections' of English Renaissance masterworks. This series is in its 9th year. 2022's Golden Bridge concert featured four new Californian commissions, including by Dr. Nick Strimple, Moira Smiley, Ian Krouse and Saunder Choi. Digby also presented a class at Thornton on her Vocal Futures St. Matthew Passion by J.S. Bach. Digby's ORA Singers work in 2022 was launched by an album release, to universal acclaim.



Jennifer Kampani
ADJUNCT PROFESSOR

Jennifer Kampani joined the Choral Arts Faculty this past fall and is excited to be a part of this department. In addition to her new teaching load, last year was a busy year professionally as well. Jennifer made her Carnegie Hall debut with the GRAMMY nominated group El Mundo in a program called "Archivo de Guatemala." She also performed the lead role of Adonis in the Peruvian opera "La Púrpura de la Rosa" by Tomás de Torrejón y Velasco Sánchez with the Baroque Chamber Orchestra of Colorado. In the summer, Kampani was the soprano soloist at the Baroque Music Festival Corona del Mar, singing Bach cantatas and Buxtehude. She was also heard on the SFEMS (San Francisco Early Music Society) concert series, the Bach Collegium San Diego and many other concert series and festivals.

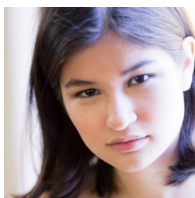
alumni*news*



Donald Brinegar (MM '85)

Brinegar will lead a Conducting Symposium at the Stephen F. Austin State University in Texas at the end of January 2024. His Donald Brinegar Singers and

JPL Chorus have finished a highly successful year of performances including five premieres and joining with the Pasadena Pops for performances in June and December. Brinegar's latest book, *APROARTE: A Nested Hierarchy of Expressive Singing*, has received rave reviews. Brinegar will lead a Festival Choir in July performing Fauré's and Durufles Requiems with orchestra.



Allison Cheng (MM '18)

Allison Cheng, as Choral Director at Palisades Charter High School, has been invited to conduct her choirs at Carnegie Hall in April 2023. As a vocalist, Allison also had the

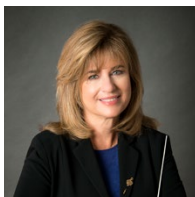
opportunity to perform at Walt Disney Concert Hall with the LA Philharmonic in the *Home Alone in Concert* program.



Kate Crellin (BA '19, DMA)

Kate Crellin led the Mira Costa High School Choirs on a tour to Prague, Vienna & Salzburg. The singers performed in beautiful venues to local audiences,

singing cross-genre and period repertoire. Crellin also joined the Alfred Choral Catalog with her contemporary a cappella arrangement of "Celebration."



Noreen Green (DMA '21)

On May 12, Dr. Noreen Green flew to Sydney, Australia and started rehearsals for a 3-week run of "Stories from the Violins of Hope" as Music Curator and Pianist.

"Stories from the Violins of Hope" is a dramatized story of the Weinstein family and their experience restoring instruments saved from the Holocaust. At the play's world premier, a challenge arose—musical cues hadn't been solidified with the script. Since Dr. Green has been involved in Holocaust educational programs and concerts for 35 years and involved with Violins of Hope since 2018, she was able to give first-hand knowledge of the characters that writers Lisa Pearl Rosenbaum and Ronda Spinak had so brilliantly brought to life in their script. She notes, "It was fulfilling to witness how my knowledge and connection to the material allowed the performers to absorb the subtext and add more emotional layers to the script. At each performance, I could see the actors become more attuned to the subtleties of the script, adding moments of significance that only happen when you've had time

with the material, trust your fellow actors, and are in front of an audience."



Nancy Holland (DMA '17)

The Eastern Sierra Community Chorus, conducted by Dr. Nancy Holland, performed with the Mammoth High School Chorus on April 28.

Highlights included Morten Lauridsen's "Sure on This Shining Night" and a medley from *Les Misérables*. On Dec. 8th, we performed in Mammoth Lakes with the Eastern Sierra Chamber Orchestra. The evening's program included Lauridsen's "O Nata Lux," Holst's "Christmas Day," and Anderson's "Sleigh Ride." Other performances of the year included the July 4 Pops celebration in Mammoth Lakes, JazzFest, and Shakespeare in the Park.

Clint Kimmel (MM '15)

Clint Kimmel coordinated and organized the Sing! Houston conference in conjunction with the modern hymn writers Keith & Kristyn Getty. Sing! Houston was a smaller, one-day version of the 10,000 attendee Sing! Conference held each year in Nashville, TN. The conference was an interdenominational experience for children of all ages, families, and adults that included worship, learning about Christian faith practices, and musical exposure. The day culminated in a concert led by the Gettys, other modern hymn writers, and local Houston adult and children's choirs. The event was held at Sugar Land Baptist Church, where Clint has served as Worship & Arts Pastor since 2019.

James Moursund (MM '20)

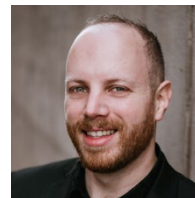
James has entered Beginning Seminary Studies for the Catholic Archdiocese of Portland in Oregon.



Yen-Hsiang Nieh (DMA '23)

Originally from Taiwan, Dr. Yen-Hsiang Nieh (DMA, 2023) serves as an assistant director of choral music at Cornell University. He is the conductor of the Cornell

Chorale and the assistant director of the Cornell Glee Club and Chorus. He is also the music director of the Protestant Cooperative Ministry at Cornell. Before attending USC, Nieh won numerous prizes in international choir competitions, including the grand prix of the 25th Takarazuka Chamber Choir Contest (Japan) and the 9th Busan Choral Festival & Competition (South Korea). He is also a member of the board of directors for the TMC Culture & Arts Foundation in Taiwan. Nieh's composition, Ave Maria (2010), was chosen as one of the compulsory pieces for the 2019-2021 Taipei International Choir Competition. Recently, his arrangement, Cina (2019), was one of the winners of the 2022 Western Regional ACDA Call for Scores.



Jason Saunders (MM '14)

is in his tenth year as Director of Choirs at Graham-Kapowsin High School near Tacoma, Washington. The program includes five choral ensembles. The GKHS

Chorale recently performed at the 2024 ACDA Northwest Regional Conference. Jason also continues as Artistic Director of the Vivace! Choral Program, a local community ensemble comprising students, alumni, music teachers, and community members. This year, Vivace! added a third ensemble to its program. Jason has choral publications with Walton Music, Santa Barbara Music Publishing, and Colla Voce Music. At USC he studied composition with Morten Lauridsen and received the Choral Department Award.

Christian Stendel (MM '85)

Christian D. Stendel (MM Church Music 1985) presented an organ recital in commemoration of Memorial Day on May 27, 2023 at St. Martin in-the-Fields Episcopal Church, Winnetka, California. Musical works were composed by Aaron Copland, Johann Sebastian Bach, Johannes Brahms, Samuel Barber, Sir Edward Elgar, Herbert Howells, William Lloyd Webber, and Charles-Marie Widor.

Keep Us Up to Date

Tell the USC Thornton Choral and Sacred Music Department about your latest activities and accomplishments. We would like to include you in next year's newsletter.

Don't forget to update your contact information with the USC Alumni Office to stay informed of Department of Choral and Sacred Music happenings.

Send your news to the Department of Choral and Sacred Music Newsletter Editor:

uschoral@usc.edu

Department of Choral and Sacred Music
USC Thornton School of Music
840 West 34th Street, MUS 416
Los Angeles, CA 90089-0851

studentnews



Rosie Ding

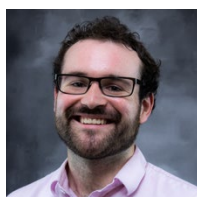
Rosie Ding (she/her) is currently in the final year of her BM Choral Music and BA Public Relations programs at USC. Since her arrival in California in 2021, Ding has been involved in various

choral-related activities around USC and Los Angeles. She currently serves as the officer of public affairs and undergraduate DCSM representative on the Thornton Student Council, the vice president of the ACDA Student Chapter at USC, and an education mentor for the Thornton Community Engagement Program. As she approaches graduation, Ding looks forward to stepping into the real world to gain teaching, conducting and administration experience.



Elaine Kong performed at the ACDA National Conference 2023 (Cincinnati, OH) with Sterling Ensemble under the direction of USC alum Michelle Jensen. She also served as conducting

apprentice for the Berkshire Choral International 2023: Virginia in July, where she was mentored by Jenny Wong, DMA. Performances included Orff's *Carmina Burana* and Brahms' *Schicksalslied*. Kong also guest conducted Fauré Requiem at Hollywood United Methodist Church in November. She currently serves as President of the USC ACDA Student Chapter and as At-Large Graduate Representative for the Thornton Student Council.



Michael Raleigh is a second-year DMA student in Choral Music, originally from Boston, MA. He works as a Graduate Teaching Assistant at USC as the lead conductor of the Apollo

Chorus and the graduate advisor of Choral Collective. In November 2023 he was appointed Music Director at St. Augustine by-the-Sea in Santa Monica, CA. Prior to coming to USC Mike was the director of Vocal Music at Billerica Public Schools in Massachusetts and the Associate Choirmaster at the Parish of All Saints in Ashmont, Boston. Mike holds a MM in Choral Music from Boston Conservatory and a BA in Music and German from Harvard University.

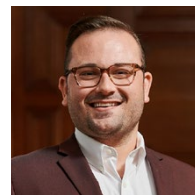
Phoebe J. Rosquist

Phoebe was invited by her collaborator, pianist Aquiles Morales, to present a solo recital as the Rosetta Duo of lieder and art song by Clara & Robert Schumann, Brahms, Debussy, Dvořák, Obradors, and Velázquez. Performances were at Universidad del Claustro de Sor Juana in Mexico City (elclauastro.mx) and at Biblioteca Los Mangos in Puerto Vallarta (www.bibliotecalosmangos.org).

Ali Sandweiss Hodges was hired this fall as Assistant Conductor for Choral Arts Initiative, a professional choir based in Orange County. Founded by Artistic Director Brandon Elliott, Choral Arts Initiative is a non-profit 501(c)(3) choral organization comprised of some of the most talented and passionate new music vocal artists in the Southern California region. Widely recognized as a champion of new music, Choral Arts Initiative has commissioned twenty-five compositions and has premiered over one hundred works. They've won the American Prize in Choral Performance, received an ASCAP/Chorus America Award for Adventurous Programming, and will be featured as a headlining choir at this year's ACDA Western regional conference. Ali is the third Assistant Conductor since CAI's founding in 2009 and is proud to be their first female conductor.

Connor Scott has completed his course work for the Doctorate of Musical Arts in Choral Music degree, and will be studying for exams and writing his dissertation in the spring of 2024. As Graduate

Teaching Assistant, he was the Assistant Conductor for the USC Thornton Chamber Singers, assistant to



Dr. Tram Sparks, with whom he conducted Britten, Handel, and a vocal jazz work, Corcovado arranged by Kerry Marsh. As capstones for the degree, in the fall of 2023 Connor also performed an early music

voice recital featuring Telemann, Bach, Rameau, and Merula, an instrumental conducting recital of Barber's *Adagio for Strings* and Copland's *Appalachian Spring* (version for thirteen instruments), and Bach's *Cantata 106 "Gottes Zeit ist die allerbeste Zeit"* with the USC Repertory Singers and period instruments. Connor's last performance as Assistant Conductor for Choral Arts Initiative was with the organization's PREMIERE|Project Festival in June of 2023 where he conducted ten new works.

Duncan Tuomi had a great year of developments both personal and professional. Over the summer, Tuomi married his partner, Mande Kay Light, and premiered a new composition to commemorate the occasion during the ceremony, entitled *I Will Build Us a Home*, a piece which Tuomi also regionally premiered in his final D.M.A choral conducting recital in September. In the fall, Tuomi assumed duties as the Choral and Sacred Music Department's Graduate Teaching Assistant responsible for the annual Winter Gala concert, as well as editor of the departmental newsletter, and coordinator of USC's presence at this year's regional ACDA conference in Pasadena. In addition, Tuomi joined the conducting team of USC Thornton's Apollo Chorus as one of its associate conductors. Finally, Tuomi's choral composition, *The Second Coming*, received the American Prize in short choral compositions for the college and university division. Tuomi is set to complete his doctoral coursework in the summer of 2024, with comprehensive examinations and dissertation to follow.



2024 Department of Choral and Sacred Music Teaching Assistants.

From left to right: Collin Boothby, Mike Raleigh, Ali Sandweiss Hodges, Ann Chen, Han-Ah Park, Shijia Ye, Duncan Tuomi, Not pictured: Connor Scott

CONGRATULATIONS

To the 2023 Choral and Sacred Music Graduates

BMC

Samuel Avila
Koji Sakano
Rachel Tan
Hannah McDonnell

MM

Tzu-Han Ann Chen
Hsin-Yu Hung
Townsend Losey
Kyra Stahr

DMA

Andrew Wilson
Ernest (EJ) Harrison
Yen-Hsiang Nieh
Jeremy Bakken
Emily Sung
Laura Leigh Spillane
Michelle Jensen

NEW APPOINTMENTS

Alex Belohlavek, DMA Choral Music Candidate, ABD - Northwest Mississippi Community College

Christopher G. Gravis, DMA Choral Music 2017 - Music Department Chair, California State University, Los Angeles

Stevie J. Hirner, DMA Choral Music Candidate, 4th Year - Lecturer, Voice and Choral Methods, Bob Cole Conservatory of Music, California State University - Long Beach

Townsend Losey, MM Choral Music 2023 - 2023-2024 Conducting Fellow, Spire Chamber Ensemble and Baroque Orchestra

Michael Raleigh, DMA Choral Music Candidate, 2nd Year - Music Director, St. Augustine by-the-Sea

Koji Sakano, BM Choral Music 2023 - Associate Chorus Manager, LA Children's Chorus

Ali Sandweiss Hodges, DMA Choral Music Candidate, 2nd Year - Assistant Conductor, Choral Arts Initiative

Laura Leigh Spillane, DMA Choral Music Candidate, 4th Year - Associate Director of Choral Activities and Adjunct Professor of Music Education, University of Tennessee College of Music

Kyra Stahr, MM Choral Music 2023 - Associate Conductor, Master Chorale of South Florida; DMA Candidate and Graduate Teaching Assistant, University of Miami Frost School of Music

Emily Sung, DMA Choral Music 2023 - Assistant Professor of Practice, University of Southern California Thornton School of Music

AWARDS & NOMINATIONS

Tonality & Alexander Lloyd Blake • Grammy Award, Best New Age, Ambient, or Chant Album, SO SHE HOWLS, Carla Patullo feat. Tonality & the Scorch Quartet

Kyra Stahr • Pi Kappa Lambda Eta Masters Student Award, Choral Music Departmental Award, USC Thornton School of Music

Duncan Tuomi • American Prize recipient, Short Choral Works, College/University Division



Founded by alum Alexander Lloyd Blake (DMA Choral Music '19) Tonality won a 2024 Grammy® in the category of New Age, Ambient or Chant Album for *So She Howls* by Carla Patullo featuring Tonality and the Scorchio Quartet.

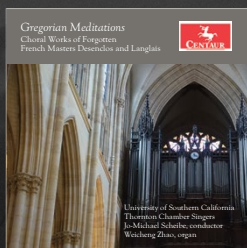
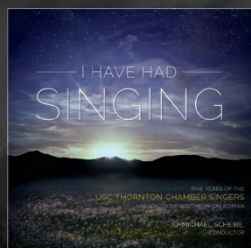
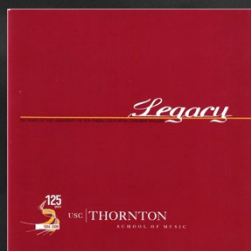
We are grateful to the following individuals who have made contributions to the USC Thornton Department of Choral and Sacred Music since July 1, 2019.

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Charles Albers	Dr. Stanley R. McDaniel
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Kristin & Larry Ball	Shirley & John G. Morgan
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Jazmine Harnishfeger-Brand	Nicole D. Singer
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Daniel Lee	Janice Lynn Wyma
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Dr. Iris Sue Levine & Lesili Beard	Ruth & David Yoder
Shou-Ping Liu	
Hazel & James Lord	
Dr. Marguerite Marsh	

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

We are delighted to announce the establishment of the Kenneth Sanson Choral Support Endowed Fund to support artistic and educational initiatives in the Department of Choral & Sacred Music, in perpetuity. We gratefully acknowledge the generosity of the Kenneth D. Sanson, Jr. Estate in the creation of this endowment.

CHORAL DEPARTMENT COMPACT DISCS



The level of musicianship and artistry in USC Thornton's Department of Choral and Sacred Music continues at an exceptional level and has recently been featured in the release of four compact discs.

Legacy: Sixty Years of the USC Chamber Singers features recordings spanning sixty years of the USC Chamber Singers, under the direction of Charles Hirt, Rodney Eichenberger, James Vail, William Dehning, Paul Salamunovich, and Jo-Michael Scheibe.

I Have Had Singing presents some of the finest recordings of the Chamber Singers from the past five years.

Brightest and Best, A Winter Gala features all of the USC Choral Artists in an array of holiday music. This CD was produced in conjunction with the annual A Winter Gala: Brightest and Best Scholarship Fundraiser concert.

Gregorian Meditations: Choral Works of Forgotten French Masters Desenclos and Langlais features sacred French works for chorus and organ with Dr. Jo-Michael Scheibe, conductor, and Dr. Weicheng Zhao, organist.

Gregorian Meditations is available both as a physical CD and in for virtual purchase through iTunes. If you would like your own copy of *Legacy* or *I Have Had Singing*, please make a donation to the Department of Choral and Sacred Music. You will be helping to ensure the continued traditional of excellence for future generations and receive a great recording. *Brightest and Best, A Winter Gala* can be purchased through the USC Bookstore, both in their retail locations and online. Profits go to provide scholarships.

For more information, contact department coordinator Woody Gatewood at woodygatewood@thornton.usc.edu or 213-821-5756. Your legacy awaits.

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SPRING 2024 CONCERTS

CONCERT CHOIR

"Pacifica"

Friday, April 5, 2024
Newman Recital Hall
8:00 PM

APOLLO CHORUS/ORIANA CHOIR

Spring Concert
Sunday, April 7th, 2024
Newman Recital Hall
7:00 PM

UNIVERSITY CHORUS

"Lift Every Voice and Sing"
Saturday, April 13, 2024
St. Vincent de Paul Church
7:30 PM

CHAMBER SINGERS

Spring Concert
Wednesday, April 17, 2024
Newman Recital Hall
8:00 PM

ACKNOWLEDGEMENTS

Department of Choral and Sacred Music Faculty & Staff

Department of Choral and Sacred Music Faculty & Staff

Tram Sparks, Chair, Associate Professor of Practice,
Choral & Sacred Music

Cristian Grases, Professor, Choral & Sacred Music

Emily Sung, Assistant Professor of Practice, Choral & Sacred Music

Suzi Digby, Adjunct Professor, Choral & Sacred Music

Jennifer Ellis Kampani, Adjunct Instructor in Early Music

Troy Quinn, Part-time Lecturer in Conducting

Steve Rothstein, Lecturer of Choral and Sacred Music

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Newsletter layout and design by Jason Saunders (MM '14)

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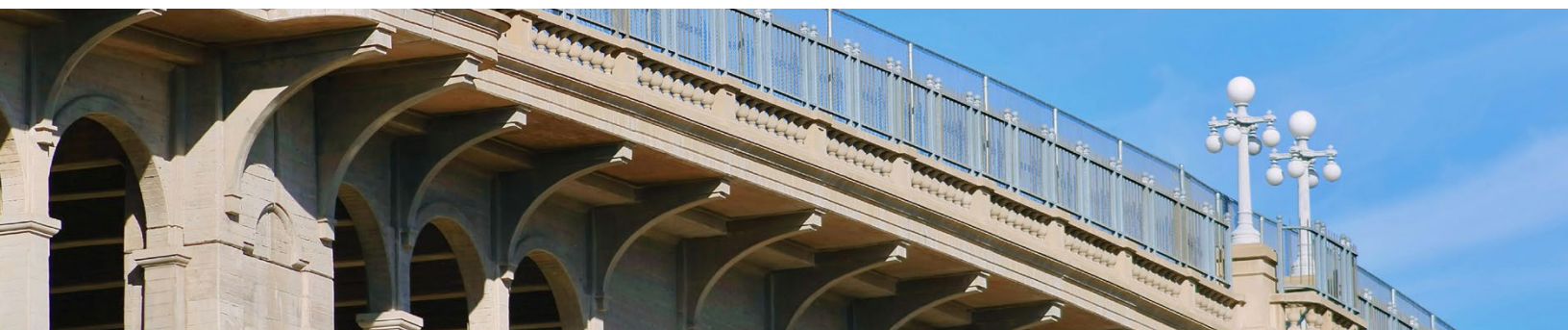
Department of Choral and Sacred Music

Los Angeles, CA 90089-0851

join us at the

2024 ACDA WESTERN REGION CONFERENCE

Many Voices One Song



USC Thornton Alumni & Friends Reception

Thursday, March 7, 2024

9:00PM to 11:00 PM

El Cholo Cafe

300 E. Colorado Blvd. Suite 214

Pasadena, CA 91101 • (626) 795-5800

Please RSVP using the QR code to the right.

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