UMD School of Music Presents:

**SPRING SHOWCASE**

**UMD CHAMBER SINGERS**
Edward Maclary, conductor
Cindy Bauchspies & Allan Laino, assistant conductors

**UNIVERSITY CHORALE**
Rachel Carlson & Steven Seigart, conductors

Friday, April 17, 2015 . 8PM
Elsie & Marvin Dekelboum Concert Hall

This performance will last approximately one hour and 45 minutes with no intermission.
Video or audio recording of the production is strictly prohibited.
I. UMD CHAMBER SINGERS

WILLIAM BYRD (1543-1623)
Gaudeamus omnes in Domino

THOMAS TALLIS (1505-1585)
Miserere nostri  
Cindy Bauchspies, conductor

WILLIAM BYRD
Vigilate

JOSEF RHEINBERGER (1839-1901)
Abendlied, Op. 69, No. 3  
Allan Laino, conductor

WILLIAM KENLON (B. 1983)
*Winner of Walsum Competition*
Five Fantasies on Bach Chorales
  I. Herr, nun lass in Friede (*after BWV 337, Herr, nun lass in Friede*)
  II. Der gottlos’ Hauf’ sich umher find’t (*after BWV 2, Ach Gott, vom Himmel sieh’ darein*)
  III. Komm, o Tod, du Schlafes Bruder (*after BWV 56, Ich will den Kreuzstab gerne tragen*)
  IV. Doch ist ihr Herz Unglaubens voll (*after BWV 308, Es spricht der unwesen Mund wohl*)
  V. Schläft alles (*after BWV 396, Nun sich der Tag geendet hat*)  
    Edward Maclary, conductor

II. UNIVERSITY CHORALE

GEORGE FRIDERIC HANDEL (1685-1759)
Zadok the Priest
My heart is inditing
  I. My heart is inditing
  II. Kings’ daughters
  III. Upon thy right hand
  IV. Kings shall be thy nursing fathers

OLIVIER MESSIAEN (1908-1992)
O sacrum convivium

CAMILLE SAINT-SAËNS (1835-1921)
Deux Choeurs, Op. 68
  I. Calme des nuits
  II. Les fleurs et les arbres
RALPH VAUGHAN WILLIAMS (1872-1958)
Three Shakespeare Songs
   I. Full Fathom Five
   II. The Cloud-Capp’d Towers
   III. Over Hill, Over Dale
   Steven Seigart, conductor

AMERICAN FOLK HYMN, ARR. B. ELLINGBOE (B. 1958)
How can I keep from singing?

AMERICAN FOLK HYMN, ARR. A. COPLAND (1900-1990)
At the River
   Milena Gligic, piano

SPIRITUAL, ARR. C. BARNETT (B. 1949)
By and by
   Rachel Carlson, conductor

-INTERMISSION-

III. UMD CHAMBER SINGERS

JOHANNES BRAHMS (1833-1897)
Liebeslieder Waltzes from op. 52 and op. 65
   Op. 52, #1   Rede, Mädchen, allzu liebes
   Op. 65, #1   Verzicht, o Herz, auf Rettung
   Op. 52, #2   Am Gesteine rauscht die Flut
   Op. 65, #2   Finstere Schatten der Nacht
   Op. 52, #6   Ein kleiner, hübscher Vogel
   Op. 65, #7   Vom Gebirge Well auf Well
   Op. 52, #8   Wenn so lind dein Auge mir
   Op. 65, #8   Weiche Gräser im Revier
   Op. 65, #12  Schwarzer Wald, dein Schatten
   Op. 52, #11  Nein, es ist nicht auszukommen
   Op. 65, #14  Flammenauge, dunkles Haar
   Op. 65, #15  Zum Schluss

   Hsiang-Ling Hsaio and Shuai Wang, piano
   Adriane Fang, choreographer
   Terra Bergamy, Isabella Hayes and Jessica Straub, dancers
   Edward Maclary, conductor
Our program opens tonight with *a cappella* music from the English Renaissance and 19th-century Germany. The two conductors, Cindy Bauchspies and Allan Laino, are completing their Doctor of Musical Arts degrees this spring and will move on to the next chapter in their musical lives. The music they are conducting is richly expressive in both word and tone and is a chance for them to display their skills and for their colleagues in the UMD Chamber Singers to have a final collaborative experience with these two excellent artists. They have graced the School of Music and Choral Activities program with their presence and we will miss them. Thank you, Cindy and thank you, Allan.

**Five Fantasies on Bach Chorales**

“In the ongoing quest to improve my sight-reading skills at the piano, I have over the past ten years spent many hours working through the 371 chorales of J.S. Bach. In 2009, I began noticing just how bizarre and discomfiting some of the texts were, several speaking eerily of death and others expressing frank disgust with the shortcomings of mankind. I selected five particularly odd chorales with the intent to use the words — and to draw liberally from Bach’s harmonizations — in creating choral works that employ modern compositional techniques alongside Baroque conventions.”

—William Kenlon

George Frideric Handel composed the **Coronation Anthems** for the coronation of King George II and Queen Caroline in October 1727. Born in Halle, Germany, Handel settled in London in 1712 and became a naturalized British citizen in February 1727, where his operas and oratorios received great acclaim. Handel composed all four Coronation Anthems in less than a month and based some of the texts on a detailed account of the Coronation of King James II in 1685.

**Zadok the Priest** was performed during the King’s anointing, and **My heart is inditing**, was composed for the Queen’s Coronation. **Zadok the Priest** tells of the anointing of King Solomon and is set in three parts. The piece begins with a long arpeggiated introduction in the orchestra that builds to the long-awaited and climactic entrance of the choir, trumpets and timpani. The piece is in the celebratory key of D major and the choral writing is mostly homophonic with limited counterpoint, so as not to obscure the text. **My heart is inditing** is a four-verse anthem on texts related to a queen, set in four separate movements. The first three movements are more reserved in character as the texts celebrate the virtues of female nobility over elegant dance forms, while the final movement is celebratory and virtuosic, with more complicated counterpoint and a faster tempo. Handel holds the trumpets and timpani in reserve until the end of the final movement in order to create a dramatic and satisfying conclusion to the piece and to his set of four anthems. Handel's *Coronation Anthems* became wildly successful and celebrated during Handel’s lifetime through the present day, and **Zadok the Priest** has continued to be performed in every British coronation service since 1727.

Reading Olivier Messiaen’s thoughts on spirituality and his personal encounters with the divine presence is akin to Renaissance accounts of the interactions of courtly lovers: ecstatic, sensual and above all, timeless. Time, along with ideas about symmetry, color and the music of nature (specifically birdsong), became Messiaen’s obsession, with a remarkable number of works marked *Trés Lent* or other approximations of “extremely slow.” In **Os sacrum convivium** from 1937, one gets a sense of Messiaen’s keen sense of stretching the limits of musical composition, even if it is one parameter at a time. Here, clearly, Messiaen is dealing with God’s “time,” a time that is endless, expanding forever like the universe. The sound is mystical, haunting, but soothingly beautiful, as the sopranos
weave a jagged melody through a slowly evolving backdrop of sensual harmonies, reaching climax at the words “future glory” and fading back into mantra-like fragments of the opening phrase.

Camille Saint-Saëns’ opus numbers reached 169, but there are at least two hundred other works without opus numbers; in the Ratner catalogue, the numbers reach the thousands. He wrote in every possible genre, was a great commercial success and was undoubtably the most popular French composer of the time. Deux Choeurs, Op. 68 comes from 1881, after the 46-year-old Saint-Saëns walked out on his then 25-year-old wife after accusing her of murdering his oldest son. This setting of two poems (ostensibly by the composer) was a much-needed break from his personal turmoil, and focuses instead on the natural world as a source of inspiration and of healing. These exquisite a cappella miniatures illustrate perfectly Saint-Saëns’ conservative and highly structured but harmonically engaging and expressive ultra-French style.

Ralph Vaughan Williams’ Three Shakespeare Songs are truly the mark of a genius in his prime. Written in the last ten years of his life, these three miniatures were composed in response to the need for a ‘test piece’ for the choral competition portion of the British Federation of Music Festivals (of which Vaughan Williams was president) annual National Competitive Festival in summer 1951. Designed with this purpose in mind, these three pieces are incredibly challenging and harmonically complex, but always intuitive and organically conceived. Full Fathom Five, from Act I, Scene 2 of The Tempest, depicts the mystery of the ocean and the dark depths of sunken ships with echoing bells still ringing in the distance. The Cloud-Capp’d Towers, from Act IV, Scene 1 of The Tempest reminds of the brevity of human life, drifting to and from sonorous chords and dissolving into nothing, as the famous text is declaimed, “We are such stuff as dreams are made of, and our little life is rounded with a sleep.” And the final piece, Over Hill, Over Dale, from Act II, Scene I of A Midsummer Night’s Dream seems to end as soon as it has begun, in a galloping, magical wisp of fairy dust.

How can I keep from singing? and At the River are both beloved 19th-century American hymn tunes with music written by American Baptist minister Robert Lowry. Bradley Ellingboe’s arrangement of How can I keep from singing? includes an obbligato part for oboe or flute and a straightforward choral setting of the hymn that features the simplicity and beauty of the melodic line against the flowing counter-melodies in the oboe and piano. At the River comes from Aaron Copland’s second set of Old American Songs, originally arranged in 1952 for solo voice and piano and later rearranged for choir by composer Raymond Wilding White.

By and by comes from the African American spiritual tradition and may not be as well known as some spirituals. The spiritual is in “call and response” form and Carol Barnett frequently adds in surprising and unusual rhythms, harmonies and changes of meter to her arrangement to add interest to the repeated melodic fragments, while never straying too far from the template of the traditional song.
Gaudeamus omnes in Domino
Let us all rejoice in the Lord celebrating the feast
In honor of all the saints, in which solemnity the
angels rejoice, while the Archangels praise the
Son of God.
Ring out your joy to the lord, O you just; for praise
is fitting for loyal hearts.
Glory be to the Father and to the Son and to the
Holy Ghost, as it was in the beginning is now and
ever shall be, world without end, Amen.

Miserere nostril
Have mercy on us O Lord.

Vigilate
Watch ye therefore (for you know not when the
lord of the house cometh, at even, or at midnight,
or at the cock crowing, or in the morning).
Watch therefore, lest coming on a sudden, he find
you sleeping.
And what I say to you, I say to all: Watch.

Abendlied
Bide with us, for evening shadows darken, and the
day will soon be over.

Five Fantasies on Bach Chorales
I. Lord, now let in peace,
Life-full and tired,
your servant go to be among the Heavenly
hosts,
 holy and in silence,
 according to your will.

II. This would you, God, keep pure,
before this irritating species,
and let us be obedient to you,
that we do not join them.
The godless masses are all around,
where such wanton men are,
among your people, exalted.

III. Come, O Death, you brother of sleep,
come, and guide me only away;
loose my little ship’s rudder,
bring me to a safe port.
It may be that some will fear you,
you will, rather, delight me;
for through you, I come closer
to dearest Jesus.

IV. Thus speak well the mouths of fools:
“We think of the true God”;
but their hearts are full of unbelief,
with that, they deny him.
Their nature is corrupt indeed,
to God it is an abomination,
there are none who do any good.

V. Now the day has ended,
and the sun no more shines,
all sleep, who were tired,
and who once wept.

O sacrum convivium
O sacred banquet in which Christ takes form;
Recalling the memory of his holy passion,
the mind is filled with grace,
and a pledge of future glory is given.
Alleluia.

Calme des nuits
Stillness of the night, cool of the evening,
Vast shimmering of the spheres,
Great silence of black vaults
You enchant profound souls.
The burst of sunlight, the gaiety,
the noise pleases the more frivolous;
Only the poet is haunted
By the love of quiet things.

Les fleurs et les arbres
The flowers and the trees,
The bronzes, the marbles,
The golds, the enamels,
The sea, the fountains,
The mountains and the plains
console our pains.
Eternal nature,
You seem more beautiful
To a heart in sorrow,
And art reigns over us,
Its flame illuminates
the laughter and tears.
Liebeslieder Waltzes

**Op. 52, #1**
Speak, dearest maiden, whose glance has hurled into my cool heart these wild, passionate feelings!
Don’t you want to soften your heart? Do you want, you overly pious one, to rest without true delight?
Or do you want me to come to you?
Rest without true delight – I don’t want to suffer so bitterly. Do come, you dark-eyed maiden; come when the stars appear.

**Op. 52, #2**
Upon the rocks the high tide breaks, hurled by a mighty force.
The one who knows not how to sigh learns it by loving.

**Op. 65, #1**
Renounce, O heart, all hope of rescue, venturing forth on love’s sea!
For a thousand boats are drifting, smashed and wrecked along the coast!

**Op. 65, #2**
Gloomy shadow of the night, dangerous billows and whirlpools!
Are they who gently rest on secure land able to understand you?
Only he and he along understands, the one who drifts on the high sea’s stormy desolation, miles away from shore.

**Op. 52, #6**
A pretty little bird flew to the garden where fruit was plentiful.
If I were a pretty little bird, I’d not delay; I’d do just as he did.
Treacherous, sticky sap lies in ambush; the poor bird could not escape.
If I were a pretty little bird, I’d definitely delay; I’d not do as he did.
The bird was free by a lovely hand; no harm came to the happy little bird.
If I were a pretty little bird, I’d not delay; I’d certainly do as he did.

**Op. 65, #7**
From the mountains wave upon wave, come the rushing torrents!
And I would so willingly give you a hundred thousand kisses.

**Op. 52, #8**
When your eyes so gently and so fondly gaze on me, every last sorrow flees that had once troubled me.
This beautiful flow of our love – do not let it die! Never will another love you as faithfully as I.

**Op. 65, #8**
Soft grasses on the meadows – such a lovely, quiet place!
How gently one rests here with a sweetheart.

**Op. 65, #12**
Dark forest, your shadow is so gloomy!
Poor heart, your suffering is so great!
What you dearly prize is standing before your eyes; Forever forbidden is love’s fulfillment.

**Op. 52, #11**
No, it is impossible to get along with such people;
They know how interpret everything so maliciously!
If I’m merry, I’m said to have frivolous desires;
If I’m silent, then it means I’m mad with love.

**Op. 65, #14**
Flaming eye, dark hair, delightful and audacious youth:
Because of you, misery has lodged itself in my poor heart.
Can the sun’s blaze turn into ice? Can the day change itself to night?
Can the ardent human heart breathe without passionate desire?
Is the field so full of light that the flower stands in darkness?
Is the world so full of bliss that the heart dies in anguish?

**Op. 65, #15**
Now, you Muses, enough! In vain you try to describe how grief and happiness alternate in a loving heart.
You cannot heal the wounds that Cupid has inflicted, but relief comes solely, dear Muses from you
UMD Chamber Singers
Edward Maclary, Conductor
Cindy Bauchspies & Allan Laino, Assistant Conductors
Hsiang-Ling Hsiao & Shuai Wang, Accompanists

Hayley Abramowitz  Christian Hoff  Ianthe Marini+
Bonnie Alger        Daniel Hopkins  TJ Moeng
Cindy Bauchspies+    Carlos Howard-Gomez*  Erin Moody
Michael Brisentine  Samual Keeler  Dan O’Neill
Aryssa Burrs        William Kenlon  Samantha Scheff
Rachel Carlson+     Julianne Kim  Steven Seigart+
Missy Curl          Ashley Kitchelt  zachary Sener
Andrew Gast         Allan Laino+  Amanda Staub*
Greg Graf+          Caleb Lee*   Brady Stevens
Ashley Heard        Nicholas Levy  Hayley Tevelow

University Chorale
Rachel Carlson & Steven Seigart, Conductors
Milena Gligic, Accompanist

Michael Biondi        Carl Hegen
DeMarcus Boldi        Andrea Hopkins
Noah Calderon         Clara Huang
Michael Cohen         Natasha Joyce
Caroline Dong          Katherine Kelly*
Lisa Driscoll         Jon Kittner
Matt Eastman          Ted Kuligowski
Jovon Eborn           Jeff Magill
Samantha Enokian      Claire Martinez
Charles Frederick     David Matthew
Malerie Gamblin       Sukanya Maulik
Joshua Gehres         Maggie McAdam
Ann Gershunskiy       Christen McWithey
Julia Geschke         Ameerat Olatunde
Laura Goudreau

Meredith Reid
Jourdan Richard
Anthony Richardson
Emily Schweich
Jacqueline Steinberg
Victoria Taroudaki
Laura Tenbus
Maaike Visser
Andrew Waldburger
Tiffany Wang
Emily Weiser
Jonah Yeh
Erica Younkin
+graduate assistant
*student assistant

PROFESSOR OF MUSIC AND DIRECTOR OF CHORAL ACTIVITIES
Edward Maclary

ASSISTANT PROFESSOR OF CHORAL MUSIC EDUCATION
Kenneth Elpus

CHORAL ADMINISTRATOR
Lauri Johnson

CHORAL ASSISTANTS
Spencer Goldberg
Carlos Howard-Gomez
Caleb Lee
Amanda Staub

GRADUATE STUDENT CONDUCTORS
Cindy Bauchspies
Rachel Carlson
Greg Graf
Allan Laino
Ianthe Marini
Steven Seigart
Edward Maclary became the Director of Choral Activities at the University of Maryland in 2000. During that time the UMD Choirs have toured throughout the world and have performed on multiple occasions by invitation for the American Choral Directors Association, the National Collegiate Choral Organization and the National Association for Music Education. In 2014 he began his appointment as the Director of the Master Class in Choral and Orchestral Conducting at the Oregon Bach Festival. Regarded as an outstanding clinician and educator, Maclary maintains an active schedule as guest conductor for choral festivals and honors choirs throughout the United States and around the world. He has served as a guest faculty at Westminster Choir College and the Eastman School of Music, and this season he presented conducting master classes at Indiana University and Temple University. As the director of the graduate conducting program at the University of Maryland, he has built a nationally recognized course of study, and graduates from the Maryland program are now in leadership positions at colleges and universities throughout the country.

Cindy Bauchspies holds a Bachelor of Arts degree from the University of Maryland, Baltimore County and a Master of Music degree from the University of Maryland, College Park. Currently, she is pursuing her Doctor of Musical Arts degree studying choral conducting with Edward Maclary. At Annapolis Area Christian School, she taught for 24 years and developed the choral music program. The school now boasts five choirs and several music electives, involving more than one-third of the student body. Bauchspies has taken her ensembles on four European tours, and in 2003 her capella ensemble was featured at the International Church Music Festival in Bern, Switzerland. There the ensemble worked and performed with Sir Davis Willcocks, which BBC Radio broadcast across Europe. In 2007, Bauchspies became director of the U.S. Naval Academy Women’s Glee Club in Annapolis, Maryland. The 70-voice ensemble tours nationally and internationally, representing the U.S. military around the world.

Allan Laino is a third-year doctoral Choral Conducting student at the University of Maryland, where he is assistant conductor of the UMD Chamber Singers. In the Washington DC area, he also serves as Associate Director of the Reston Chorale in Virginia and sings professionally with the Basilica of the National Shrine in the District of Columbia. As co-director of the UMD Chorale, he prepared the ensemble for collaborations with the Baltimore Symphony Orchestra and National Symphony Orchestra in 2013. On the operatic stage, Laino served as Music Director for Jack Perla’s Love/Hate, Assistant Conductor for Die Fledermaus, La bohème and Die Zauberflöte, and Chorus Master for Mozart’s opera seria Idomeneo. Additionally, he co-directed the Sunday Night Singers, an ensemble that earned First Prize in the Mixed Chamber Choir category at the 2012 World Choir Games. Laino holds a Master of Fine Arts degree in Choral Conducting and Bachelor of Arts in Voice Performance, both from the University of California, Irvine.

Rachel Carlson is a doctoral Choral Conducting student at the University of Maryland, where she co-directs the University Chorale. She is also founder and artistic director of Six Degree Singers, and assistant conductor of the Washington Master Chorale. Appearing as a conductor, soloist, chorister and voice teacher, Carlson enjoys a versatile career. She has performed as a soloist with the Washington Bach Consort, Washington Master Chorale, Santa Fe Desert Chorale, Oregon Bach Festival, Tucson
Chamber Artists, Festival Chorus of Madison, Potomac River Chorale and Washington Revels. As a professional chorister singer, she has appeared with Conspirare, Vox Humana and the Spire Chamber Ensemble. Carlson holds Bachelor’s degrees in Voice Performance and Music Education from the University of Maryland and a Master’s degree in Choral Conducting from the University of Wisconsin-Madison.

**Steven Seigart** is a doctoral student at the University of Maryland studying choral conducting with Edward Maclary. He holds a Master of Sacred Music degree in Choral Conducting from Boston University and a Bachelor of Music degree in Organ Performance from the Eastman School of Music. At the University of Maryland, he co-directs the University Chorale and is Chorus Master of the Opera Chorus. He is also Director of Music at St. Stephen Lutheran Church in Silver Spring, Maryland. Seigart has also composed works for choir, organ, handbells, harp, piano and solo voice. Recently, Seigart’s anthem “Rejoice in the Lord Always” won the Eighth International Anthem Competition in Worcester, Massachusetts. As an organist, he has held positions in such churches as St. Paul’s Cathedral of Syracuse, Christ Episcopal Church of Rochester and St. Margaret Mary Roman Catholic Parish in Westwood, Massachusetts. Specializing in organ improvisation, Seigart was invited to improvise on NPR’s *Pipedreams Live!* and was a semifinalist in the 2012 National Competition in Organ Improvisation.

**Adriane Fang** is a dancer, teacher and choreographer with a keen interest in multi-disciplinary collaboration. Recent projects include teaming up with fellow TDPS members Jared Mezzochi, Robert Denton and J.D. Madsen to create a Flash Mob for Connect4Climate at the World Bank that featured images projected directly upon the banker/dancers. *Gravity*, a dance presented in the Fall 2012 Maryland Dance Ensemble Concert, brought together an alliance with Professor Cole Miller of the UMD Astronomy Department and Dr. Umberto Cannella of the UMD Physics Department as well as interactive projections designs by Drew Kaufman, costumes by Kate Fulop and lighting by Paul D. Jackson. Last season, Fang was the director of the Spring Maryland Dance Ensemble Concert for the second time and performed Alvin Mayes’ *While Waiting* in Fall MDE and the Baltimore Dance Invitational Showcase. This past summer, she taught at Dance New Amsterdam in New York City (7/27-8/3) and studied with somatics master-teacher Irene Dowd. Formerly a ten-year member of Doug Varone and Dancers, Fang is the proud recipient of a 2007 New York Dance and Performance Award (“Bessie”).
The UMD Chamber Singers have established a reputation over the past decade as one of the nation’s leading collegiate choral ensembles. Their repertoire encompasses music from the 16th through the 21st centuries and the group collaborates regularly with the National Symphony Orchestra in major works such as the Bach B Minor Mass, Handel’s Messiah and the Mozart Requiem. The UMD Chamber Singers has made a specialty of the a cappella repertoire of the 20th century, presenting many of the masterpieces of Barber, Britten, Copland, Penderecki, Poulenc and Schönberg. They are invited regularly to appear at the conferences of major professional music organizations such as the American Choral Directors Association and the National Collegiate Choral Organization. In 2011 the ensemble was awarded the Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance Singing at the 40th Florilège Vocal de Tours in France. In addition to working regularly with their founding director, Edward Maclary, the UMD Chamber Singers have collaborated and studied with internationally renowned artists such as Christoph Eschenbach, Helmuth Rilling, Iván Fischer, Marin Alsop, Matthew Halls and Paul Hillier. In August 2014 the UMD Chamber Singers represented the United States as one of only 20 choirs from around the globe chosen to perform at the 10th World Symposium on Choral Music in Seoul, South Korea. This past December the ensemble renewed its collaboration with Helmuth Rilling in concerts of Bach cantatas with the NSO at The Kennedy Center in Washington and this spring they performed the Mozart Mass in C Minor under the direction of Masaaki Suzuki with the Baltimore Symphony Orchestra.

The University Chorale is an auditioned ensemble of 50 voices that sings a wide variety of a cappella and accompanied repertoire. Directed primarily by graduate conducting students from the School of Music, the University Chorale comprises music majors and students from other disciplines across the campus. The ensemble has appeared on numerous occasions at The Kennedy Center in collaboration with the National Symphony Orchestra in works such as the Haydn Creation and the Bach St. Matthew Passion. Most recently the Chorale took part in performances of Mendelssohn’s Elijah with the NSO, under the direction of the renowned German maestro Helmuth Rilling. They played a major role in the School of Music’s 2012 celebration of the music of American composer Dominick Argento with an acclaimed performance of his choral cycle, I hate and I love. The University Chorale also sings regularly with the UMD Symphony Orchestra and in recent years has performed the Mahler Symphony #2 and Du fond de l’abîme by Lili Boulanger, among other major works.
Choral Activities at the University of Maryland School of Music offer students, faculty, staff and community members a wide variety of ensembles in which to sing. The University Chorale, Chamber Singers, Men’s Chorus, Women’s Chorus, Opera Chorus and Summer Chorus perform works from all eras and styles from early Renaissance music to the masterworks of the choral/orchestral repertoire. Director of Choral Activities Edward Maclary also oversees the graduate degree program in choral conducting at the School of Music. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the University of Maryland Memorial Chapel.

If you would like information regarding our choral ensembles, upcoming events, or degree programs, please contact:

University of Maryland
Office of Choral Activities
2150 The Clarice Smith Performing Arts Center
School of Music
College Park, Maryland 20742
Tel. 301-405-5571
FAX 301-314-9504
umchoirs@umd.edu
www.music.umd.edu

Upcoming Choral Events

**L’enfant et les sortilèges** *
UMD Opera Chorus
UMD Symphony Orchestra
Craig Kier, conductor
Steven Seigart, chorus master
Saturday, April 18, 2015 . 7:30PM
Wednesday, April 22, 2015 . 7:30PM
Friday, April 24, 2015 . 7:30PM
Sunday April 26, 2015 . 3PM
Kay Theatre, The Clarice

**Ach wie flüchtig, ach wie nichtig, BWV 26**
Bach Cantata Series
Ianthe Marini, conductor
Thursday, April 23, 2015 . 1:30PM
Grand Pavilion, The Clarice
FREE

**Maryland Day**
UMD Men’s Chorus
Greg Graf, conductor
UMD Women’s Chorus
Kenneth Elpus, conductor
Ianthe Marini, assistant conductor
Saturday, April 25, 2015 . 11:15AM
Dekelboum Concert Hall, The Clarice
FREE

**Spring Showcase**
UMD Men’s Chorus
Greg Graf, conductor
UMD Women’s Chorus
Kenneth Elpus, conductor
Ianthe Marini, assistant conductor
Friday, May 8, 2015 . 8PM
Dekelboum Concert Hall, The Clarice
FREE

*For TICKETS call 301.405.ARTS or visit theclarice.umd.edu.
To learn more, email umchoirs@umd.edu or visit www.music.umd.edu/ensembles/choirs.
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