



University of Maryland School of Music Presents

FALL CHORAL COLLAGE

UMD Men's Chorus, UMD Treble Choir, University Chorale

November 12, 2017 . 3PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

FALL CHORAL COLLAGE

University of Maryland
Men's Chorus, Treble Choir &
University Chorale

This performance will last approximately 85 minutes.

UMD MEN'S CHORUS | Kieun Steve Kim, *conductor*

Ma Fin Est Mon Commencement Guillaume de Machaut
(c. 1300-1375)

Bonse Aba (Traditional Zambian Song) arr. A. Fischer

Henrique Carvalho and Scott Kaplowitz
soloists

Michael Weiss, *djembe*

The Last Words of David Randall Thompson
(1899-1984)

Theodore Guarrant, *piano*

An die Frauen Joseph Haydn
(1732-1809)

Andrew Jones, Jeremiah Lee,
Collin Power, Dilan Rojas
soloists

Theodore Guarrant, *piano*

Adoramus Te Giovanni Pierluigi da Palestrina
(c. 1592-1594)

Mass in F, op. 190 Josef Rheinberger
(1839-1901)

Agnus Dei

There's a Meetin' Here Tonight arr. K.S. Kim

Bryan Kihara and Philippos Sourvinos
soloists

The Steady Light Reginald Unterseher
(b.1956)

UMD TREBLE CHOIR | Kathryn Hylton, *conductor*

Be Like the Bird Abbie Betinis
(b.1980)

Mary Murdock and
Daphne Henderson
soloists

No Time (Traditional Camp Meeting Songs) arr. S. Brumfield
Yurong Yang, *piano*

Kiigelaulud Veljo Tormis
(1930-2017)

Kitsas kiik
Meri kiige all
Ilus Neiu kiigel
Kiigel kartlik

Ave Maria Gustav Holst
(1874-1934)

Stars Ēriks Ešenvalds
(b.1977)

Cúnnla Michael McGlynn
(b.1964)

Samantha McParland, *soloist*

UNIVERSITY CHORALE | Edward Maclary, *conductor*
Lucas Link, *assistant conductor*

Thou Knowest Lord the Secrets of our Hearts Henry Purcell
(1659 - 1695)

Sechs Sprüche, op. 79 Felix Mendelssohn
(1809 - 1847)

Weinachten
Am Neujahrstage
Am Himmelfahrtstage
In der Passionszeit
Im Advent
Am Charfreitage

Edward Maclary, *conductor*

Choral Dances from *Gloriana* Benjamin Britten
(1913 - 1976)

Time
Concord
Time and Concord
Country Girls
Rustics and Fishermen
Final Dance of Homage

Luke Link, *conductor*

The **UMD Men's Chorus** features a wide range of musical styles in diverse languages and periods of music history. They are linked together with the theme of circularity and spiritual journey of life. The first three pieces are performed as a set. Machaut's **Ma Fin Est Mon Commencement** is a rondeau, a 14th century French poetic and musical form that contains a refrain. Machaut assigns the top two parts the same melody, but in opposite temporal directions, and the lowest of the three parts sings the first half of the music backwards at the midpoint of the song to illustrate the refrain: "my beginning is my end and my end is my beginning." The medieval rondeau transitions immediately to **Bonse Aba**. This Zambian song uses a rondo form that contains a refrain that declares "All that sing have the right to be called the children of God." The set concludes with **The Last Words of David** by the 20th century American composer Randall Thompson. The text comes from 2 Samuel—an utterance of David's final words at the end of his life.

The mood shifts to Haydn's light-hearted part-song **An Die Frauen** which describes the useless struggle of men against the charms of women's beauty. The next two *a cappella* works by Palestrina and Rheinberger also form a set. **Adoramus Te** is a Renaissance motet attributed to Palestrina. Rheinberger was not in sympathy with the attempts of the conservative Cecilian movement to return to the Catholic liturgical music, but his **Agnus Dei** from the Mass in F carries the musical traits of Palestrina and the music of the late Renaissance.

The Men's Chorus program concludes with a pair of contrasting styles written by modern composers. **There's a Meetin' Here Tonight** is an African American spiritual arranged by Joe and Eddie, and rearranged by the conductor. The words of **The Steady Light** by Reginald Unterseher are not specifically religious, but speak to themes of spirituality and legacy, honoring our place in the world and those who have gone before us.

The **UMD Treble Choir** explores the arc of the day from dawn until dusk in this afternoon's performance.

-dawn-

About the opening piece, **Be Like The Bird**, composer Abbie Betinis writes: "This canon was composed in 2009, just after I'd completed cancer treatment for the second time. My parents and I sent it out as our Christmas card that year which continued a tradition started in 1922 by my great-grandfather..." In the work's dedication, Betinis urges educators to "empower and inspire each girl to know that 'she hath wings.'"

The second work, **No Time**, combines the tunes of two traditional camp meeting songs; "Rise, Oh Fathers" and "No Time." In Susan Brumfield's arrangement, these prayerful melodies are interwoven to create pure, simple harmonies that portray "angels singing," while the dynamic arc of the piece mirrors the "journey home." No Time asks listeners to be diligent and purposeful with their time on earth, and gives a hopeful look to what is destined for the future.

-day-

Swinging, a daily springtime tradition in Estonian villages, was often accompanied by the singing of folk tunes. These ritualistic songs called on others to swing, shamed those who would not, and offered gifts to the builders of the swing and those pushing it. Veljo Tormis' **Kiigelaulud** compiles a set of

six swing songs, of which the Treble Choir is performing four, each with its own unique portrayal of this youthful tradition.

-dusk-

Dusk begins with a prayer to the Virgin Mary. Gustav Holst's **Ave Maria** for eight-part treble chorus is an elegant twentieth-century work that draws on early renaissance writing. His sophisticated harmonic language conveys the beauty and majesty of the Mother of God, to whom this traditional Latin prayer was dedicated. Composed in 1900, this highly personal work was dedicated to the memory of Holst's mother.

Ešenvalds' **Stars** captures the ethereal beauty of American poet Sara Teasdale's image of the night sky in lush six-part harmonies and singing crystal glasses. Ešenvalds' unique setting evokes both the grandeur and the mystery of the heavens above.

The Treble Choir program closes with a midnight ghost story, **Cúnnla**. In Irish traditional folklore, house spirits were a popular topic in storytelling. One spirit, called Cúnnla, was known to move shrewdly in the night. Composer Michael McGlynn, known for his work as the Artistic Director of ANÚNA, sets this old Irish ghost story in three parts for women's voices. This quick, rhythmic setting of *Cúnnla* is both playful and chilling!

Felix Mendelssohn's **Sechs Sprüche**, composed between 1843-46 for the Berlin Cathedral Choir, are a collection of six short motets, each between twenty and forty measures in length. Originally composed with liturgical intent, they are now most often performed in the concert setting. Written for unaccompanied 8-part divisi choir, the motets are related by their consistent blend of homophonic and polyphonic textures (with the notable exception of the wholly homophonic sixth motet) and by their sure conclusions on the text "Hallelujah!" They celebrate six significant days of commemoration within the liturgical year and express different characters drawn from the nature of their texts. In homage to the sacred music that preceded him, Mendelssohn marries polyphonic, antiphonal, and recitative textures to lush and broad nineteenth century harmonies.

Britten's **Choral Dances from 'Gloriana'** Benjamin Britten's opera *Gloriana* was composed in honor of Queen Elizabeth's II coronation. It portrays the relationship between Queen Elizabeth I (whom the sixteenth century poet, Edmund Spenser, called 'Gloriana') and the Earl of Essex. It premiered at the Royal Opera House on June 8, 1953 in the Queen's presence to the enthusiasm of the general public, but to the disdain of the composer's critics. On account of the opera's critical failure, Britten abandoned its promotion and salvaged material from its score to produce a suite. The six Choral Dances from *Gloriana* are meant to take place in the first scene of the opera's second act which portrays a masque attended by Queen Elizabeth I. The first dance describes the appearance of the demigod, Time, who is subsequently joined by his wife, Concord. After the two have danced, the country girls and rustics and fisherman of Norfolk join to celebrate and offer a final dance of homage to Gloriana, the visiting queen.

Ma fin est mon commencement

My end is my beginning
And my beginning my end
And true tenor.

My end is my beginning.
My third part three times only
Moves backwards and so ends.

My end is my beginning
And my beginning my end

Bonse Aba

All people who accept
His authority are his children
Are children
Are children
In the power of God.

The Last Words of David

He that ruleth over men must be just,
ruling in the fear of God.
And he shall be as the light of the morning,
When the sun riseth,
even a morning without clouds;
As the tender grass springing out of
the earth by clear shining after rain.
Alleluia. Amen.

An die Frauen

Nature gave steers horns;
She gave horses hooves,
The hares swift feet,
The lions wide jaws;
To the fish she gave fins,
and wings to the birds;
To men, to men, however, she gave wisdom.
To men!... not to women?
What did she give to them? Beauty, beauty.
Instead of all our spears,
Instead of all our shields --
For against the beauty of women
Neither steel nor fire can triumph.

Adoramus Te

We adore Thee, O Christ,
and we bless Thee,
who by Thy Holy Cross
hast redeemed the world.
He who suffered death for us,
O Lord, O Lord, have mercy on us.

Agnus Dei

Lamb of God, you who take away the sins of
the world, have mercy upon us.
Lamb of God, you who take away the sins of
the world, have mercy upon us.
Lamb of God, you who take away the sins of
the world, grant us peace.

There's a Meetin' Here Tonight

Refrain:

There's a meetin' here tonight.
I can tell by your friendly face
There's a meetin' here tonight.
Halllujah! There's a meetin' here tonight.

Well I went down in the valley one day
Met old Satan on my way
What do ya reckon old Satan did say?
He said: "Turn back young man, you're too
young to pray."

Well, Satan got mad, an' I am glad.
Lost the soul he thought he had.
Satan is a liar and a conjurer, too.
You'd better watch out, brother, he'll conjure you.

The Steady Light

Let my footfall on this blessed earth tread
lightly as a falling leaf.
Let my shadow from this blessed sun shut no
one from the light.
Let my dance beneath these holy stars grow
stronger with the years.
Let my heart expand with sky-wide love.

Those who go before
hold high the steady light
that shows me where I am.

Be Like The Bird

Poem by Victor Hugo (1802-1885)

Be like the bird that,
Pausing in her flight awhile
on boughs too slight,
Feels them give way beneath her
And sings, knowing she hath wings.

No Time

Rise, oh fathers, rise,
let's go meet 'em in the skies,
We will hear the angels singing
in that morning.
Oh I really do believe that just before
the end of time,
We will hear the angels singing
in that morning.

Rise, oh mothers, rise,
let's go meet 'em in the skies,
We will hear the angels singing
in that morning.
Oh I really do believe that just before
the end of time,
We will hear the angels singing
in that morning.

No time to tarry here, no time to wait for you,
No time to tarry here, for I'm on my journey home.

Brothers, oh fare ye well, Sisters, oh fare ye well,
For I'm on my journey home.

Kiigelaalud

Kitsas kiik "The Narrow Swing"
Let's go see the swing now,
try the wing now,
Will it swing us, hold us, sway us!
If it will not, then let it go,
if it sings not, then let it wane!
Oh you mad builders, mad swing makers,
You've made this swing so very narrow;
Under it no duck can ever swim, over it
can no swallow pass,
Through it, not a single starling,
Pass the center not a pied bird.

Meri kiige all "The Sea Under the Swing"
Swing high, oh swing wide, 'kiigäle'
Under our swing, what lies?
What at the sea's center?
There's a brooch at the sea's center,
What is on the Who that brooch?
Maiden forest here among us,
she will have that brooch
Who will have that sea as theirs?
Splendid cradle we have gotten,
Over oaken cross beams fly
Sea there beneath our swing.
What's at the brooch pin tip?
Fancy swing we have gotten.

Ilus neiu kiigel "A Pretty Girl on the Swing"

Oh swing, swing far, swing wide,
swing high!
Distant, high up, you can see me,
Very distant, very costly.
If it's not me, myself, you see, on my head
my wreath is gleaming,
If I myself am not glowing, on my neck, a
necklace glowing,
Coins upon my breast are shining,
Rings upon my fingers sparkly.
Riga's rich man looked on over,
Waif upon a wall looked over:
Is that moonlight, is that sunshine,
Or is it the rain's own rainbow,
Or is it a star in the sky?
Soon a suitor heard, responded:
It is not moonlight, it is not the sunshine
No, it is not the rains own rainbow,
No, it is not a star in the sky.
That is my bride most beautiful:
On her head, a wreath like sunshine
On her neck, the rains own rainbow,
Coins upon her breast like moonlight,
Rings upon her fingers, starlight.

Kiigel kartlik "A Timid Girl on the Swing"

Oh, you fine boys who swing me,
sway me,
Fellows true who pull me, push me,
Rock me not roughly when you swing me
Fling me not fiercely when you sway me:
For I am quickly downward falling,
I am swiftly downward swerving!
I have no brother beneath the swing now,
Who will place pillows beneath
the swing now.
Stranger boy's beneath the swing here,
He sets stones beneath the swing here
If I do fall, who will pay my ransom!
My eye is worth a good-size heifer
My ear is worth a sorrel gelding
My face is worth a pair of oxen
A galloping steed my fair tresses.
Myself, I'm worth the whole huge
wide world.

Ave Maria

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

Stars

Poem by Sara Teasdale (1884-1933)

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And a heaven full of stars
Over my head
White and topaz
And misty red;

Myriads with beating
Hearts of fire
The aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill
I watch them marching
Stately and still.

And I know that I
Am honored to be
Witness
Of so much majesty.

Cúnnla

Who is that down there knocking
the stone walls down?
Me, myself, says Cunnla
Cunnla dear, don't come any nearer to me!
Who is that down there pulling
the blanket off me?
Me, myself, says Cunnla
Cunnla dear, don't come any nearer to me!
My soul I will, says Cunnla
Me, myself, says Cunnla
Who is that down there tickling
the soles of my feet?
Me, myself, says Cunnla
My soul I will, says Cunnla

Thou Knowest, Lord, the Secrets of Our Hearts

Thou knowest, Lord, the secrets of our hearts;
shut not thy merciful ears unto our prayer;
but spare us, Lord most holy,
O God most mighty,
O holy and most merciful Saviour,
thou most worthy Judge eternal,
suffer us not at our last hour,
for any pains of death,
to fall from thee. Amen.

Weihnachten

Rejoice, ye people of the earth, and praise God!
The redeemer is come, whom the
Lord has promised.
He has revealed his justice to the world.
Hallelujah!

Am Neujahrstage

Lord, God, you are our refuge for evermore.
From before the mountains were made, and
the earth
and the world were created, you are our God
from age to age.
Hallelujah!

Am Himmelfahrstage

O Lord, above all praise, all majesty, all glory,
Thou reignest forever and ever.
Hallelujah!

In der Passionszeit

Lord, remember not our wrongdoings,
and have mercy on us in our affliction.
Lord, you who are our saviour, help us,
redeem us and forgive us our sins,
for the glory of your name's sake.
Hallelujah!

Im Advent

Let us rejoice, the redeemer is coming,
whom the Lord has promised.
The name of the Lord be praised for ever.
Hallelujah!

Am Charfreitag

For the sake of our sins,
Christ has made himself humble,
and has submitted even unto death on the cross;
therefore has God raised him up,
and given him a name which is above all
names.
Hallelujah!

Time

Yes, he is Time,
Lusty and blithe!
Time is at his apogee,
Although you thought to see
A bearded ancient with a scythe.
No reaper he
That cries 'Take heed!'
Time is at his apogee!
Young and strong in his prime!
Behold the sower of the seed!

Concord

Concord is here
Our days to bless
And this our land to endure
With plenty, peace and happiness.
Concord and Time
Each needeth each:
The ripest fruit hangs where
Not one, but only two, only two can reach.

Time and Concord

From springs of bounty
Through this county
Streams abundant
Of thanks shall flow!
Where life was scanty
Fruits of plenty
Swell resplendent
From earth below!
No Greek nor Roman,
Queenly woman
Knew such favour
From Heav'n above
As she whose presence
Is our pleasance
Gloriana
Hath all our love!

Country Girls

Sweet flag and cuckoo flower,
owslip and columbine,
Kingcups and sops-in-wine,
Flower-deluce and calaminth,
Harebell and hyacinth,
Myrtle and bay and rosemary between,
Norfolk's own garlands for her Queen.

Rustics and Fishermen

From fen and meadow
In rushy baskets
They bring ensamples of all they grow.
In earthen dishes
Their deep-sea fishes;
Yearly fleeces,
Woven blankets;
New cream and junkets
And rustic trinkets
On wicker flaskets,
Their country largess
The best they know.

Final Dance of Homage

These tokens of our love receiving
O take them, Princess great and dear,
From Norwich city you are leaving,
That you afar may feel us near.

With an astonishing diversity in repertoire that ranges from chant to barbershop, the **UNIVERSITY OF MARYLAND MEN'S CHORUS** is one of the university's most dynamic ensembles. Since 2001 the chorus has headlined performances including A Festival of Nine Lessons and Carols, Maryland Day, and the annual Men's Chorus Invitational, which brings talented male choirs from the DC metropolitan area for an evening of workshops and collaborations. Previous performance tours include the 2013 New England coast that took the ensemble to venues across New York and Pennsylvania, as well as a 2007 tour to Williamsburg, VA. In 2016, the UMD Men's Chorus performs throughout the Midwest in a tour leading up to the group's performance in the Intercollegiate Men's Choruses National Seminar at the University of Illinois Urbana Champaign. Also a frequent collaborator of the UMD Women's Chorus and UMD Concert Choir, the UMD Men's Chorus has appeared in performances of beloved orchestral repertoire including Mahler's Symphony No. 2, Brahms' Alto Rhapsody, and Shostakovich's Symphony No. 13.

KIEUN STEVE KIM is pursuing his doctoral studies in choral conducting at University of Maryland, where he directs the UMD Men's Chorus. In previous years, he directed the University Chorale, served as Opera Chorus chorus master, and was assistant conductor of the UMD Chamber Singers, which he prepared for performances with the Baltimore Symphony Orchestra. Kim's vocal and instrumental compositions have been performed by renowned ensembles including Chanticleer, Westminster Choir, Westminster Kantorei, North Carolina High School Honors Chorus, San Francisco New Music Ensemble, and Seoul Arts Orchestra. As assistant conductor of Westminster Symphonic Choir and Westminster Williamson Voices, he assisted in preparing major choral-orchestral works for the ensembles. He has also served in the faculty of Boston University Tanglewood Institute's Young Artist Vocal Program, and a conducting fellow at Yale School of Music's Norfolk Chamber Choir. Kim currently serves as music director at Neelsville Presbyterian Church. Kim's musical analyses in *Teaching Music Through Performance in Choir, Volume 3* are published by GIA Publications, Inc. Kim holds an MM in Choral Conducting from Westminster Choir College, and a BM in Composition from San Francisco Conservatory of Music.

Founded in 2001, the **UNIVERSITY OF MARYLAND TREBLE CHOIR**, an active and integral part of the university's choral program, is comprised entirely of soprano, mezzo-soprano and alto singers. One of the most popular ensembles on campus, its repertoire spans all styles from classical to contemporary and its membership includes students from diverse fields of study. Headlining such campus traditions as the Annual Festival of Nine Lessons and Carols and the Celebration of Women's Voices, the UMD Treble Choir performs frequently throughout the semester, on tour and on campus, often collaborating with the UMD Men's Chorus. A pioneer in contemporary music, the ensemble pushes the boundaries of the classical choral cannon with acclaimed performances of music by Whitacre, Britten, Orbán, Hatfield, Daley, Fjellheim, Daley, and others.

Past performance credits include performing in Washington's St. Matthew's Cathedral, and events sponsored by the Federal Triangle Partnership in honor of Women's History Month. In Spring 2016, the UMD Treble Choir (then known as the UMD Women's Chorus) traveled to Boston to perform for the Eastern Division Conference of the American Choral Directors Association.

KATHRYN HYLTON is a first-year doctoral student in choral conducting, studying under Edward Maclary. She conducts the UMD Treble Choir and organizes and assists with the Festival of Nine Lessons & Carols. Prior to starting her work at the University of Maryland, Hylton was Director of Music at Holy Family Catholic Community in Middletown, MD, where she conducted the Adult, Youth, and Children's choirs, and led the Praise Band and instrumental program. She also taught middle school general music and choir at St. Thomas More Academy. Between 2010 and 2014, Hylton was Director of Choral Music at Blair Academy in New Jersey. There, she conducted the Blair Academy Singers and founded the Men's, Women's, and Chamber choruses. She also prepared and conducted yearly musicals and taught cross-curricular courses in music & religious studies and music & movement. Hylton is particularly interested in Dalcroze Eurhythmics and is pursuing her Dalcroze Certificate with Jack Stevenson and Monica Dale. As a soloist and choral singer, she has appeared with the Master Singers of Virginia under Erik Jones, and with Voices under William Weinert. She is engaged as a singer/songwriter with Frederick Acoustic Music Enterprise and teaches applied voice, piano, and guitar. Hylton holds an MM in Choral Conducting from Eastman School of Music and a BS in Music Composition and Theory from Hofstra University, graduating summa cum laude.

The **UNIVERSITY CHORALE** is an auditioned ensemble of 50 voices that sings a wide variety of a cappella and accompanied repertoire. Primarily directed by graduate conductors from the School of Music, the University Chorale is comprised of music majors and students from other disciplines across the campus. In 2012, the ensemble played a major role in the UMD School of Music's celebration of the music of American composer Dominick Argento with an acclaimed performance of his choral cycle *I Hate and I Love*. Among the highlights of the ensemble's career are participations with the UMD Concert Choir in National Symphony Orchestra performances of Mendelssohn's *Elias* and Bach's *St. Matthew Passion*, as well as Britten's *War Requiem* with the Baltimore Symphony Orchestra under Marin Alsop. An active member of the university's choral ecosystem, the University Chorale regularly appears in UMD Choral Activities traditions including the annual High School Choir Invitational and the Festival of Nine Lessons and Carols. Recent showcases have included masterworks of Handel, Messiaen, Saint-Saëns, Whitacre, and Vaughan Williams.

EDWARD MACLARY is Professor of Music and Director of Choral Activities. Recognized as one of the leading choral conductors and pedagogues of his generation, since his appointment in 2000 he has led the UMD Choral program to global acclaim. The school's flagship ensemble, the UMD Chamber Singers, has toured extensively and won top prizes in international competitions around the world. Over the past decade the UMD Concert Choir has become the symphonic chorus of choice for both the National Symphony Orchestra and the Baltimore Symphony Orchestra. Maclary has served as the chorus master for Robert Shaw, Christoph Eschenbach, Marin Alsop, Andris Nelsons, Iván Fischer, Helmuth Rilling, Robert Spano, Matthew Halls, Nathalie Stutzman, and Masaaki Suzuki, among many others. Choirs under his direction have also performed with the Cleveland Orchestra and the Boston Symphony Orchestra. From 2014 – 2017, Maclary served as the Director of the Master Class in Conducting for the Oregon Bach Festival. He has also been the Artist in Residence for the Eastman School of Music Summer Choral Institute and has taught conducting master classes at Indiana University, Westminster Choir College, the University of Wisconsin, and Temple University. Regarded as an outstanding clinician and educator, Edward Maclary maintains an active schedule as a guest conductor for choral festivals and honors choirs around the country. Under his leadership the graduate conducting program at the University of Maryland has become one of most sought after in the country and its alumni occupy professional and academic positions around throughout the nation.

LUCAS LINK is a first-year Master's student in choral conducting at University of Maryland, where he assists Edward Maclary with University Chorale. He currently serves as Director of Music Ministries at ARP Church of the Atonement in Silver Spring, MD. Before his studies at University of Maryland, he worked as a Director of Children's Choirs at Spectrum Christian Homeschool Academy and sang under John Smedstad at Old St. Paul's Church in Baltimore. In Summer 2014, Lucas conducted an ACDA choral ensemble in a masterclass with Hilary Apfelstadt, as well as the Baltimore Symphony Orchestra in a masterclass with New York Philharmonic Associate Conductor Case Scaglione. Link graduated magna cum laude in 2015 with a Bachelor's degree in Composition and Choral Education from University of Maryland, Baltimore County where he studied under Linda Dusman, Stephen Caracciolo, and Joseph Regan.

CHORAL ACTIVITIES at the UMD School of Music offers students, faculty & staff, and the community a wide variety of ensembles. The UMD Chamber Singers, University Chorale, UMD Treble Choir, UMD Men's Chorus, Opera Chorus, and UMD Summer Chorus perform works from all eras and styles from early Renaissance music to the 20th Century. Director of Choral Activities Edward Maclary also oversees the School's graduate program in choral conducting. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the intimate Memorial Chapel.

UMD Choral Activities Faculty and Staff

Edward Maclary

Professor of Music and Director of Choral Activities

Kenneth Elpus

Associate Professor of Music Education, Choral Music

Lauri Johnson

Choral Administrator

Graduate Conductors

Kathryn Hylton, Kieun Steve Kim

Lucas Link, Aaron Peisner

Choral Assistants

Hayley Abramowitz, *Operations*

Carlos Howard, *Public Relations and Marketing*

Mary Shea Kealey Kustas, *Operations*

Amber Merritt, *Operations*

Blossom Ojukwu, *Operations*

UMD School of Music Voice Faculty

Carmen Balthrop, *Soprano*

Linda Mabbs, *Soprano*

Martha Randall, *Soprano*

Kevin Short, *Bass-Baritone*

Gran Wilson, *Tenor*

Delores Ziegler, *Mezzo-soprano*

Diba Alvi, *Diction & Pedagogy*

Craig Kier, *Director of Maryland Opera Studio*

For more information, contact:

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UMD MEN'S CHORUS

Kieun Steve Kim, *Conductor*
Theodore Guerrant, *Accompanist*

Justyn Alexander
Jack Cantilli
Henrique Carvalho
Bélanwar Chimamanka'a
Matthew Davis
Joshua Gaus
Dain Golsen
Quinn Harr
Mark Hubbert
Jackson Ingle
Matthew Jacobson
Andrew Jones
Scott Kaplowitz
Bryan Kihara
Julian Kopelove
Jeremiah Lee*
Lucas Link
James Lord
Michael Mitchell
Adrian Mora
Collin Power
Dilan Rojas
Joseph Saliunas
Cory Shim
Philippos Sourvinos
John Stricklett
Michael Weiss
Eli Winkler
Eugene Won

**Ensemble Assistant*

UMD TREBLE CHOIR

Kathryn Hylton, *Conductor*
Yurong Yang, *Accompanist*

Annabelle Afzali
Mary-Kate Afzali
Mae Almonte
Rose Alon*
Charlotte Bickhart
Madeleine Chen
Grace Chris
Amanda Dew
Siri Doddi
Emily Erle
Katie Harris
Daphne Henderson*
Haley Ihmels
Lynsey Jeffery
*Mary Shea Kustas
Charlotte Mann
Jenna Marcus
Miriam Marks
Samantha McParland
Mary Murdock
*Blossom Ojukwu
Heather Platter
Janey Pulzello
*Emily Shallbetter
Elena Staguhn
Nora Sussman
J Heaton Talcott
Vivian Wang
Rebecca Weinberg
Allison Wilson
Amanda Zimmerman

**Ensemble Assistant*
**Ave Maria*

UNIVERSITY CHORALE

Edward Maclary, *Conductor*

Lucas Link, *Assistant Conductor*

Ruth Bright, *Accompanist*

Benjamin Baldwin	Drew Gatlin	Blossom Ojukwu
Aniruddha Bapat	Naomi Grant	Nicole Peak
Michael Biondi	Brandon Greulich	Beth Rendely
Jen Bui	Dirk Holzman	Julia Rivadeneira
Joanie Burzymowska	Margaret Houlihan	Dilan Rojas
Henrique Carvalho	Rachel Jacob	Maureen Roult
Kyle Cho	Jaehoon Jang	Sarah Ruehle
Emily Chu	Maya Kaplan	Joseph Saliunas
Maria Chu	Bryan Kihara	Neel Sanghvi
Hema Clarence	Matthew Kirby	Cory Shim
Michael Cohen	Megan Kong	Philippos Sourvinos
Kevin Costello	Kavita Kothari	Pauline Sow
Amanda Densmoor	Jeremiah Lee	Keerthana Srinivasan
Devon DiComo	Lucas Link+	Olivia Taylor
Shaina Dooley	Sean Love	John-Paul Teti
Juliette Ducasse	Jeff Magill	Reuben Von Eck
Rebecca Elspas	Anastasiia Maksiuta	Han Wagner
Patrice Eubanks	Jeffrey Martin	Cathelyn Wang
Margaret Fernicola	Seth McKenzie	Rachel Zaff
Natalie French	Mary Murdock	

+Graduate Conductor
*Ensemble Assistant

UPCOMING FALL 2017 UMD CHORAL CONCERTS

TAMARA WILSON, SOPRANO: "WEIGHTLESS DREAMS"

Sunday, December 3 . 8PM

A 2017-2018 University of Maryland School of Music Artist in Residence and 2016 Richard Tucker Award Winner, soprano Tamara Wilson appears in recital with pianist Justina Lee. Ms. Wilson explores the works of Fanny Mendelssohn, Marx, Debussy, Fauré, Copland, and Barber in the premiere of her song recital program, "Weightless Dreams."

FESTIVAL OF NINE LESSONS AND CAROLS UMD Treble Choir & UMD Men's Chorus Femmes de Chanson & MännerMusik Theodore Guerrant, organ

Friday, December 8 . 8PM

Returning for its 16th season, the Festival of Nine Lessons and Carols tells the Christmas story through lively readings and music that epitomizes hope, goodwill and joy.

On the day of the performance, tickets will be available only at Memorial Chapel beginning at 7PM.

BACH CANTATA SERIES

Thursday, December 7 . 1:30PM

A UMD Choral Activities favorite, the Bach Cantata Series explores the more than 200 cantatas written by the great master through informal performances by students, faculty, staff, and community friends.

UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

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Director

EDWARD MACLARY

Associate Director for Academic Affairs

PATRICK WARFIELD

Associate Director for Graduate Studies and Strategic Initiatives

LORI DeBOY

Associate Director for Administrative Affairs

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ROBERT DiLUTIS

Community Engagement

PATRICE SHEFFIELD JACKSON

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AARON MULLER

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THEODORE GUERRANT

Accompanying

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Choral Administrator

MING LI

Piano Technician

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Interim Director of Orchestral Activities

DAVID SALNESS

Director, Chamber Music Activities

CHRIS VADALA

Director of Jazz Studies

MICHAEL VOTTA

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J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles