University of Maryland School of Music Presents

CHORAL COLLAGE

UMD MEN'S CHORUS, WOMEN'S CHORUS,
& UNIVERSITY CHORALE

November 20, 2016 . 7:30PM
DEKELBOUM CONCERT HALL
at The Clarice
University of Maryland School of Music

CHORAL COLLAGE
UMD MEN’S CHORUS,
UMD WOMEN’S CHORUS,
UNIVERSITY CHORALE

UMD Men’s Chorus
Ianthe Marini, conductor

Tshotsholoza.................................................................Traditional South African
Adapted by Jeffrey Ames
Dan O’Neill, soloist

Adoramoste, Señor ......................................................Francisco de la Torre
(1483-1504)

Hanacpachap Cussicuinin ...........................................Juan Perez Bocanegra
(1598-1631)

Jubilate Deo......................................................................Giovanni Gabrieli
(1557-1612)

Bobby Burgard, Johnathon O’Neal,
Dan O’Neill, Caleb Lee, soloists

Laudate Pueri .................................................................Felix Mendelssohn
(1809-1847)

Spaseniye sodelal..........................................................Pavel Chesnokov
(1877-1944)

Dirge for Two Veterans....................................................Gustav Holst
(1874-1934)

Dona Nobis Pacem ..........................................................Joe Gregorio
(b, 1979)

~ Brief Pause ~

UMD Women’s Chorus
Kenneth Elpus, conductor

Wayfaring Stranger.....................................................arr. Moira Smiley
Dixit Dominus ........................................................... Baldassare Galuppi  
(1706-1785)

Dixit dominus  
Juravit dominus  
Judicabit in nationibus

Even When He Is Silent ........................................... Kim André Arnesen  
(b. 1980)

Gloria Kajoniensis ............................................ Levente Gyöngyosi  
(b. 1975)

Shuai Wang, piano

~ Brief Pause ~

University Chorale  
Aaron Peisner, conductor

Es ist ein Ros entsprungen ............................... Melchior Vulpius  
(c. 1570-1615)

Ave Maria ................................................................. Robert Parsons  
(c. 1535-1571/2)

Vesperae solennes de confessione, K. 339...... Wolfgang Amadeus  
Mozart (1756-1791)

Dixit

Nina Anderson, soprano  
Vivian Wang, alto  
Dilan Rojas, baritone  
Jeremiah Lee, baritone

Laudate pueri  
Laudate Dominum

Raha Mirzadegan, soprano

The Shower, Op. 71, No. 1................................. Edward Elgar  
(1857-1934)

Anoj pusėj Dunojėlio ........................................... Vaclovas Augustinas  
(b, 1959)

Emily Shallbetter, soprano

This performance will last approximately 95 minutes including two brief pauses.
**Tshotsholoza**, a traditional South African anthem of freedom, was sung by the workers who mined for gold in the region. It was sung again in celebration of Nelson Mandela’s release from prison. The song conveys the hope of the South African people for moving forward.

A Spanish composer mainly active in Naples, Francisco de la Torre served the royal court of Naples for twelve years before becoming maestro de capilla in Seville in 1500. There, he wrote music for the church, including this setting of *Adoramoste, Señor*. Its simplicity brings clarity to its text of praise.

A Franciscan priest, Bocanegra was a professor of Latin at the University of San Marcos. He also had a rich understanding of Andean language and culture, and wrote *Ritual, formulario*: a manual that served as an Andean guide for 17th Century European Catholics. *Hanacpachap Cussicuinin* is a processional hymn composed in 1622 in adoration of the Virgin Mary. Scholars of Andean culture believe it to be the first piece of notated vocal homophony in the Americas.

One of the most influential musicians of his time, Gabrieli represents the Venetian style of composition during the shift from the Renaissance to the Baroque. At the San Marco cathedral in Venice, he used the unusual layout of the building to develop the technique of *cori spezzati*: when multiple choirs of voices and/or instruments play in a call-response style, creating striking aural and spatial effects. *Jubilate Deo* has moments of call and response between the tutti chorus and the TTBB soli quartet.

Felix Mendelssohn was a child prodigy as composer, pianist, organist, and conductor. He had a great interest in the music of Johann Sebastian Bach, and with his performance of the Bach *St. Matthew Passion* in 1829 rejuvenated the desire for others to perform the music of Bach. His music is elegant, sensitive to text and phrase, and harmonically and rhythmically interesting. *Laudate Pueri* is a song for female voices, arranged here for men by Peter Eklund, and is taken from Opus 39 motets.

Chesnokov graduated from the Moscow Conservatory as a student of Mikhail Ippolitov-Ivanov. He taught chant at the Moscow Synodal School and at a number of Russian Orthodox churches. He composed over 500 works for choir, of which over 400 are sacred. His choral music is characterized by the change between austere and stark
unisons to sumptuous and rich polyphony and homophony. *Spaséniye sodéla* is based on chant, but is harmonized with colorful and chromatic harmonies. This particular piece is one in a cycle of ten Communion hymns, all based on traditional Kievan and Greek chant melodies.

Holst was an English composer, arranger, and teacher. He was also a pacifist as were Ralph Vaughan Williams and Benjamin Britten. *A Dirge for Two Veterans* by Walt Whitman (1819-1892) has been set musically a number of times, perhaps most famously in RVW’s choral cantata *Dona Nobis Pacem* in 1936. That piece is said to have been a warning to the world of the coming Second World War. This piece, composed by Holst in 1914, is sometimes credited with serving a similar purpose: a warning sign of the coming First World War. This setting is picturesque: the sound of the bugles in the distance approaching, the austerity and vastness of the “immense and silent moon” within a striking unison, and the rhythms of the “great guns pounding.”

“In 2001 the Carlton Savage Endowment for International Relations and Peace invited composers of all nationalities to submit choral music on the theme of ‘waging peace.’ The purpose of the program is to encourage the creation and distribution of an international repertoire of choral music on peace-related texts. Composers from more than thirty countries participated. More than 700 entries in ten categories were sent. *Dona Nobis Pacem* won Top Honors in the Men’s Chorus category.”

—Joe Gregorio

American folk song *Wayfaring Stranger* is associated with both sacred and secular sources. It is thought to have originated in the Appalachian Mountains around the time of the American Revolutionary War, though some evidence suggests it may have as its roots an African American spiritual. Smiley infuses her arrangement with ethereality, call and response, and syncopated rhythms. The song moved westward along with settlers from the region, eventually becoming known widely across the continent.

*Dixit Dominus*, a setting of Psalm 110, is one of the more than 20 extant choral works written by Baldassare Galuppi for the girls at the Conservatory of the Ospedale degli Incurabili in Venice, which had developed and maintained substantial music conservatories that were acclaimed to be among the most outstanding in Europe. Native Venetian
Galuppi wrote several shorter works such as the Dixit for the “nightingales” at the Incurabili (as he referred to them). It is one of his few choral works which does not contain extended solo movements. The opening instrumental material, in light opera buffa style, recurs in each of the three movements to give the work the form and spirit of a large rondo.

*Even When He Is Silent* was commissioned in 2011 by the St. Olaf Choir in Minnesota for their festival performances in Trondheim, Norway, a dual concert of the St. Olaf group and a local Norwegian choir that was filmed by and broadcast on PBS. The assignment was to write a work simultaneously conceived in two separate versions—one for mixed choir and one for treble choir. The text, which has been set in other choral compositions, was found written on a wall at a concentration camp after World War II.

Hungarian Composer Gyöngyösi Levente was born in 1975. The *Gloria Kajoniensis* is an atypical Gloria in that it is based on texts from the Cantionale Catholicum, a collection of Transylvanian Catholic songs first collected in 1676. Scored for two violins, percussion, and chorus, the work is inspired by and uses motives from Hungarian folk and gypsy music. The strongly accented, percussive, and syncopated rhythms drive the work through sections of contrasting texture, dynamic, and mood.

The evocative text of *Es ist ein Ros entsprungen*, an anonymous 16th Century German poem expressing the prophecy of Isaiah 11:1, has been set by several composers, most famously by Michael Praetorius, but also by Johannes Brahms, Hugo Distler, Herbert Howells, and Jan Sandström. This setting by Melchior Vulpius is an intricate four-voice canon.

Robert Parsons’ widely celebrated setting of *Ave Maria* is a staple of English Renaissance polyphony. In the first half of the piece, each soprano entrance begins one note higher than the last, floating over the ever-shifting sonorities of the lower voices. The soprano joins the other voices at the imitative “et benedictus,” and the piece ends with a sublimely expressive “amen.” Parsons’ surviving output is relatively small, spanning both Catholic and Protestant monarchs on the English throne. He is believed to have accidentally drowned in the Trent river, and the eulogy from his funeral, lamenting his young demise, was published in the Dow Partbooks along with eight of his compositions.

In the *Vesperae solennes de confessore*, K. 339 (1780), we
hear Wolfgang Amadeus Mozart at the end of his career as a church musician in Salzburg. Frustrated by restrictive and uninspiring work conditions under Archbishop Colloredo, Mozart, in this work, pursues his own artistic ideals rather than being constrained by the conventions of writing for the cathedral. The first psalm, Dixit, is an animated Allegro movement, complete with trumpets and timpani. Mozart colors particularly violent aspects of the text, such as “conquasabit capita in terra multorum (“He will shatter heads in many lands”) with unstable harmonies and dramatic choral exclamations, although otherwise the piece remains primarily in major keys. Mozart sets the fourth psalm, Laudate pueri, to a learned fugal stile antico texture, flaunting his contrapuntal abilities and defying the jubilant text with his serious D-minor setting. With the fifth psalm, Laudate Dominum, Mozart completely abandons the notion of church music altogether, writing instead what is essentially an operatic aria for soprano, with the choir singing the doxology at the end.

Best known for his larger scale orchestral works, English composer Edward Elgar wrote extensively in more intimate genres as well, including both sacred and secular choral works. Elgar’s love of literature is reflected in his choice of texts in the secular part-songs, drawing from many generations of English poetry. In The Shower, Op. 71, No. 1, Elgar sets the last stanza of Henry Vaughan’s eponymous poem, replacing the word “Yet”, a continuation from the previous stanza, with “Cloud.”

Vaclovas Augustinas’ Anoj pusėj Dunojėlio is based on a traditional Lithuanian song that the composer learned from his father. Through a blend of contemporary compositional techniques, including heterophony and improvisation, with traditional tonal harmonies, Augustinas highlights the nostalgia and poignancy of the poem.
Tshotsholoza
Go forward! At those far away mountains, the train comes from South Africa
Because you’re running away. At those far away mountains, the train comes from South Africa

Adoramoste, Señor
We adore you, Lord
God and true man
remedy maker
who made man first

Oh perfect majesty
Everyone who raised
the very high trinity
that all he redeemed

Great redeemer
True Son of God
remedy maker
who made man first

Hanacpachap Cussicuinin
Heaven’s joy!
A thousand times shall we praise you
O tree bearing thrice-blessed fruit
O hope of humankind
Helper of the weak
Hear our prayer

Attend to our pleas
O column of ivory, Mother of God
Beautiful iris, yellow and white
receive this song we offer you:
come to our assistance
show us the fruit of your womb.

Jubilate Deo
O be joyful in the Lord, all ye lands, for thus shall the man be blessed that feareth the Lord.
O be joyful in the Lord, all ye lands.
May the God of Israel unite you and himself be with you.
May he send thee help from the sanctuary, and strengthen thee out of Sion.
O be joyful in the Lord, all ye lands.
The Lord that made heaven and earth give thee blessing out of Sion.
O be joyful in the Lord, all ye lands,
Serve the Lord with gladness.
Laudate Pueri,
Praise the Lord, ye servants: O praise the Name of the Lord.
Blessed be the Name of the Lord: from this time forth
for evermore.

Spasěňye sodělal
Salvation is created in the midst of the earth, O God. Alleluia.
Psalm 74:12

Dona Nobis Pacem
Grant us Peace

Dixit Dominus

Dixit
The Lord said to my Lord;
Sit at my right hand,
Until I place your enemies
As a footstool for your feet.
The rod of your power
The Lord will send forth from Zion: rule
In the midst of your enemies.
Sovereignty is with you on the day of your strength,
In the splendor of the Holy Ones:
Out of the womb before the light
I begot you.
The Lord has sworn,
And will not repent of it:
You are priest forever
According to the order of Melchisedech.
The Lord at your right hand
Crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.
He will drink from the rushing stream on the way;
Therefore He shall lift up His head.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.

Gloria Kajoniensis
Glory to God in the highest,
Heaven, and on earth peace among those whom he favors,
Holy peace to believers and those who confess their sins to you.

We praise you, Lord.
We say you blessings,
and we adore you.
King and eternal Father,  
and only Son,  
Father’s descendant.

Oh my God, Lamb of God,  
who takes away the sins of the world,  
please have mercy on me.

Glory to God in the highest.

Es ist ein Ros entsprungen  
A rose has sprung up,  
from a tender root.  
As the old ones sang to us,  
Its lineage was from Jesse.

Ave Maria  
Hail Mary, full of grace,  
The Lord is with you;  
Blessed are you among women,  
And blessed is the fruit of your womb.  
Amen

Vesperae solennes de confessore, K. 339

Dixit  
See translation above.

Laudate pueri  
Praise the Lord, O sons,  
Praise the name of the Lord.  
May the name of the Lord be blessed from henceforth  
And forevermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And His glory is above the heavens.  
Who is like the Lord our God,  
Who dwells on high  
And regards the lowly in heaven and on earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust;  
In order to place him  
With the princes of His people.  
Who makes the barren one to dwell  
In a house as the happy mother of children.  
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever, and for generations of generations. Amen.

*Laudate Dominum*
Praise the Lord, all nations;
Praise Him, all people.
For His has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen

**The Shower, Op. 71, No. 1**
Cloud, if as thou dost melt, and with thy train
Of drops make soft the Earth, my eyes could weep
O'er my hard heart, that's bound up and asleep;
Perhaps at last,
Some such showers past,
My God would give a sunshine after rain.

**Anoj pusėj Dunojėlio**
On the other bank of the river
A meadow grew green
Several maidens were raking grass
And they sang while they worked.

“Do not sing, my maidens,
These doleful songs.
Do not sadden my heart,”
Said a young soldier.

There lay a dead soldier
Shot in the battle,
There also stood his black steed
With his bridle still on.

Come, black steed,
I shall tell you something.
On your little bridle
I will write a letter.
The University Chorale sings a wide variety of a cappella and accompanied repertoire. In 2012, the ensemble played a major role in the UMD School of Music’s celebration 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 as well as Britten’s War Requiem with the Baltimore Symphony Orchestra under Marin Alsop.

Founded in 2001, the UMD Women’s Chorus is one of the most popular ensembles on campus. Its repertoire spans styles from classical to contemporary and its membership includes students from diverse fields of study. Headlining such productions as the Festival of Nine Lessons and Carols, and the Celebration of Women’s Voices, the group performs both on campus and on tour. In Spring 2016, the UMD Women’s Chorus travelled to Boston for performances at the 2016 American Choral Directors Association Eastern Division Conference.

With an astonishing diversity in repertoire that ranges from chant to barbershop, the UMD 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.

Kenneth Elpus is Assistant Professor of Music Education at the University of Maryland, where he prepares choral music educators and teaches graduate research methods. He holds PhD and Master of Music degrees in choral music education from Northwestern University and a Bachelor of Music degree from The College of New Jersey. In addition to his work with the UMD Women’s Chorus, he has prepared the UMD Concert Choir for performances with the National Symphony Orchestra. His research has been published in Arts Education Policy Review, Music Education Research, the Journal of Research in Music Education, and others. Elpus’s research is funded in part by grants from the National Endowment for the Arts.

Ianthe Marini is a third-year doctoral student in choral conducting at the University of Maryland. She has prepared the UMD Concert Choir for three of its collaborations with the National Symphony Orchestra, and one with the Baltimore Symphony Orchestra. While receiving her Masters degree at Temple University, Marini served as Adjunct Professor of Choral Music at Philadelphia University and as Pennsylvania Young Conductor Representative to the American Choral Directors Association. Between 2008 and 2011, she taught at Stoughton High School in Massachusetts. During her time in Pennsylvania she was band director at Northeastern High School.
Aaron Peisner is pursuing doctoral studies in choral conducting at the University of Maryland, where he directs the University Chorale. Peisner sings professionally with the choir of St. Matthew’s Cathedral in Washington DC, and has previously sung with Yale Schola Cantorum, the San Francisco Choral Artists, and Polyhymnia. A recent graduate of the Yale School of Music, Peisner co-directed the University Church Choir at Battell Chapel, served as an assistant conductor to the Yale Camerata under Marguerite Brooks, and studied conducting with Marguerite Brooks, Jeffrey Douma, and David Hill. Peisner holds a Bachelor of Arts degree in music from Wesleyan University.

ABOUT UMD CHORAL ACTIVITIES

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 Women’s Chorus, 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.

For more information, contact:
UMD Choral Activities
2150 Clarice Smith Performing Arts Center
College Park, MD 20742
301.405.5571 (voice)
301.314.9504 (fax)
music.umd.edu
umchoirs@umd.edu
### UMD MEN’S CHOIR
Conductor, Ianthe Marini  
Accompanist, Theodore Guerrant  

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### UMD WOMEN’S CHOIR
Conductor, Kenneth Elpus  
Accompanist, Shuai Wang  

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UNIVERSITY CHORALE
Conductor, Aaron Peisner
Accompanist, Ying-Shan Su

Nina Anderson
Aniruddha Bapat
Michael Biondi
Bridget Boyle
Jen Bui
Henrique Carvalho
Kyle Cho
Emily Chu
Maria Chu
Michael Cohen
Kevin Costello
Shaina Dooley
Patrice Eubanks
Margaret Fernicola
Laura Goudreau
William Green
Brandon Greulich
Maryke Haasbroek
Dirk Holzman
Jaehoon Jang
Matthew Kirby
Ramya Kolagani
Megan Kong
Mary Shea Kealey Kustas
Serena Lao
Jeremiah Lee
Sean Love
Yingxuan Lu
Jeff Magill
Rachel Marshall
Blossom Ojukwu*
Nicole Peak
Deanna Pellerano*
Line Roager
Dilan Rojas
Maureen Roult
Joseph Saliunas
Sofiya Schug
Emily Shallbetter
Yuchen Shang
Cory Shim
Isabelle Stevens
Olivia Taylor
John-Paul Teti
Micah Tsoi
Reuben Van Eck
Vivian Wang
Emily Zhang

*ensemble assistant

ORCHESTRA

Violin I
Duo Shen
James Worley

Violin II
Ava Shadmani
Allison Reisinger

Viola
Hannah Dara
Timothy MacDuff

Cello
Samantha Flores
Peter Swanson

Bass
Patrick Fowler

Bassoon
Samuel Fraser

Trumpet
Ross McCool
Craig Basarich

Tympani
Robert Schroyer
Edward Maclary,  
Professor of Music & Director of Choral Activities

Kenneth Elpus,  
Assistant Professor of Music Education, Choral Music

Lauri Johnson,  
Choral Administrator

Graduate Conductors  
Kieun Steve Kim  
Ianthe Marini  
Aaron Peisner  
Steven Seigart

Choral Assistants  
Hayley Abramowitz, Operations  
Spencer Goldberg, External Relations  
Carlos Howard, Public Relations & Marketing  
Caleb Lee, Score Library  
Blossom Ojukwu, Operations  
Deanna Pellerano, Artistic Operations

The UMD School of Music nurtures artists, scholars, and educators who understand tradition and celebrate innovation.