Words and Music: Choral Music Inspired by Great Poets

UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Ianthe Marini, assistant conductor

UMD MEN’S CHORUS
Greg Graf, conductor

I. UMD MEN’S CHORUS

ORLANDO DI LASSO (1532–1594)
arr. Louis Victor Saar
Matona, mia cara
attributed to ORLANDO DI LASSO
Mon cœur se recommande à vous

ROBERT SCHUMANN (1810–1856)
Der träumende See
Die Minnesänger
from Sechs Lieder für vierstimmigen Männergesang

GERALD FINZI (1901–1956)
Thou Didst Delight My Eyes

NANCY HILL COBB (b. 1951)
Terminus

NEIL GINSBURG (b. 1969)
O Mistress Mine

Arr. STAN MCGILL
A Jubilant Song

YSAYE M. BARNWELL (b. 1946)
Wanting Memories

Words and Music: Choral Music Inspired by Great Poets

UMD School of Music presents

SUNDAY, NOVEMBER 16, 2014 . 3PM
ELSIE & MARVIN DEKELBOUM CONCERT HALL

Photos by Alison Harbaugh
ABOUT THE PROGRAM

The poem is the muse of the choral composer; excellent choral music exists as the composer’s musical reaction to a text already imbued by the poet with deep emotional meaning and artistic sensitivity. In this concert, the UMD Women’s Chorus and UMD Men’s Chorus explore settings of exquisite poetry by composers of the classical, Romantic and contemporary eras.

Matona, mia cara is a popular Italian madrigal written by the great international Renaissance composer, Orlando di Lasso. The text is a young foreign man’s serenade to a lady of his desire, and it tells a story of light-hearted love. As his passion increases with each verse, his deficiency in Italian becomes clear and his true motives are revealed. At the end of each stanza, church bells chime off in the distance.

Mon coeur se recommande à vous, a popular French chanson, until quite recently had been attributed to Orlando di Lasso, but recent research has called into question his authorship. Nonetheless, this chanson’s theme of love, a popular subject matter for 15th- and 16th-century polyphonic song, is beautifully portrayed by the musical setting.

Der träumende See (The Dreaming Lake) and Die Minnesänger (The Minstrel) are the first two part-songs of Robert Schumann’s Sechs Lieder für vierstimmigen Männergesang. The year 1840 is commonly referred to as the “Year of the Song” in Schumann’s life, his earlier compositional output having been given to instrumental music. In addition to his 168 solo lieder written that year, Schumann also composed 26 songs for men’s chorus. Julius Mosen’s poem, Der träumende See, speaks of bird-song wafting through the reeds awakening the dreaming lake. The short and detached singing near the song’s end portrays nature walking lightly so as not to rouse the lake. Die Minnesänger, written by Heinrich Heine, tells of minstrels entering a tournament where art is their shield and words are their swords.

Gerald Finzi’s musical setting of Robert Bridges’ poem, Thou Didst Delight My Eyes, beautifully captures the spirit of an admirer from afar. The self-deprecating speaker is enraptured not only with the object’s appearance, but also by the sheer beauty of her voice. Finzi’s music is rich in harmony and whimsical in melody.
Claude Debussy, composer of *Nuit d’etoiles*, *Mandoline* and *Romance*, was a friend of many of the artists of his time and is perhaps most widely known as the musical incarnation of Impressionism. His music was a revolt against musical extravagance and a reaction to the heavy romanticism typified by Wagner and his followers. Tempered in dynamics, his songs have a vivid harmonic color derived from his frequent use of whole tone scales. He was greatly inspired by French poets, and his settings of their words are so idiosyncratic to the language that an equal understanding of both the verbal language and the musical language helps the listener see the beauty inherent in both the source material and the setting. He composed 47 songs for solo voice, many characterized by an ethereal quality. Modern choral scholar Alan Raines has edited and adapted these works by placing Debussy’s own vocal line in the high soprano of the choir and deriving second soprano and alto lines from the rich harmonies in Debussy’s piano accompaniments.

Paul Verlaine, whose work supplies the lyrics for *Nuit d’etoiles* and *Mandoline*, was a Symbolist — a poet who used subtle suggestion rather than a precise statement — and often evoked meaning in his poetry from repeated sounds, verse cadence and metrical innovation. Paul Bourget, poet of *Romance*, was more well known as a novelist in his own time, but his place in literary history is secured by his poetry. His observations were mainly directed at the human character, and he frequently painted the intricate emotions of women as well as the ideas, passions and failures of the young men of France.

Edward Elgar was the preeminent British composer of the late 19th and early 20th centuries. He is probably best known to American audiences as the composer of the march *Pomp and Circumstance*. *The Snow* sets a poem by his wife, Alice, who also supplied the text to a piece called *Fly, Singing Bird*, the second song (along with *The Snow*) in Elgar’s Op. 26. Lady Elgar was a published author and poet in her own right (publishing under the name C. Alice Roberts prior to her marriage). Alice was supremely supportive of her husband’s musical endeavors, and supplied texts to no fewer than 17 of Elgar’s vocal and choral works.

Ralph Waldo Emerson, a mid-19th-century American author, wrote the poem *Terminus* as a reflection on his own struggle with disease. Emerson was the leading exponent in America of Transcendentalism, a philosophy purporting the belief that all things in the universe are part of the divine while at the same time placing the spiritual above the empirical. The phrase, “I man the rudder, reef the sail” reflects his belief that man is the master of his own fate.

The text of *O Mistress Mine* comes from the greatest playwright of the English language, William Shakespeare, and is taken from his comedy, *Twelfth Night*. The youthful man woos a girl not to delay in acting on her love for him. The longer she equivocates, the more the sweetness of their youthful love will be lost.

*A Jubilant Song* is an adaptation of a few phrases from Walt Whitman’s poem “A Song of Joys” from *Leaves of Grass*. The lively and fiery nature of this piece is manifested in frequent time changes, and syncopation, spontaneous/impulsive texture changes and distinctive word painting.

As the poet/composer Barnwell writes: “Wanting Memories” was part of a suite of songs commissioned for a dance theater piece called *CROSSINGS*. I did dedicate the “Wanting” to my father when we recorded it, but it was written while both my parents were still alive. What was special though was that I am an only child and when my father died and then my mother, and I prepared to sell the house I grew up in, I found bags of photos, letters and other memorabilia — the kind of things especially an only child hopes for ... So in a sense, the song was an unconscious wish or prayer that actually came true.” — Barnwell
Eric Whitacre originally wrote the *Five Hebrew Love Songs* as a set for solo soprano, violin and piano for a concert in 1996 in the city of Speyer, Germany. Whitacre and his then-girlfriend Hila Plitmann were invited to Speyer by their mutual friend from graduate school, violinist Friedemann Eichhorn. The violinist had asked Whitacre to compose a set of songs that they could perform together. Whitacre asked Plitmann to write him a few “postcards” in Hebrew, her native language, and a few days later she presented him with these poems. Of the work, Whitacre writes, “Each of the songs captures a moment that Hila and I shared together. Kala Kalla (which means ‘light bride’) was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of Eyle Sheleg are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.” The adaptation for women’s choir and string quartet performed tonight was commissioned by the Efroni Choir in Israel.

The *Three Poems from the Parlour* derive from a group of four, known as “Verses to rhyme with ‘Rose,’” composed by Jane Austen, her older sister Cassandra Elizabeth Austen, their mother Cassandra Leigh (Mrs. George) Austen and their sister-in-law Elizabeth Bridges Austen. They survived as an enclosure, in Jane’s hand, to a letter of 1807 and were then published in 1884. They are the product of a parlor game where the ladies had to apply their imaginations to devising poems in which every line ended in a rhyme with “rose.” Jane’s shows a predictably sophisticated use of language, Cassandra’s is strikingly subtle and Mrs. Austen’s demonstrates a robust sense of humor as well as a gift for versifying. The only contender in the game who seemed unsure of herself was Elizabeth, whose poem begins “Never before did I quarrel with a rose./Till now, that I am told some lines to compose,/Of which I have little idea, God knows.” The rather shaky rhythms that unfold in this fourth poem would make it difficult to set successfully to music, which is why it was excluded from this setting by contemporary Canadian composer Eleanor Daley.

Paul Halley, composer of *Untraveled Worlds*, resides in Nova Scotia, where he is Music Director at St. George’s Anglican Church, the Chapel of the University of King’s College and Atlantic School of Theology. The text of *Untraveled Worlds* comprises disjointed excerpts from Alfred, Lord Tennyson’s epic poem *Ulysses*, which is conceived as a dramatic monologue, spoken by a single character whose identity is revealed in his words. *Ulysses* is written in blank verse, or unrhymed iambic pentameter, which imparts a fluid and natural quality to the speech. The poem was written in 1833 and revised for publication in 1842; it draws on two prior literary retellings of the Greek Odysseus myth: one, from Homer, where Ulysses learns from a prophecy that he will take a final sea voyage after killing the suitors of his wife, Penelope; and the other, from Dante’s *Inferno*, where in Canto XXVI, Ulysses finds himself restless in Ithaca and driven by a longing to gain the experience of the world. Dante’s Ulysses is a tragic hero, who dies while sailing too far in an unending quest for knowledge. Tennyson sets the poem shortly after Ulysses returns to Ithaca and shortly before taking his final voyage.
Der träumende See (The Dreaming Lake);  
Poem by Julius Mosen (1803–1867)  
The lake lies deep in the blue dream, cover and flowers of water. Your little bird high in a pine tree that you do not awaken the sleeper to me. But softly blowing the reeds and weighs the main, the main with a slight sense, a blue butterfly flies but also lonely hi, lonely way.

Die Minnesänger (The Minstrel); Poem by Heinrich Heine (1797–1856)  
Minnesingers now step up  
To take part in the contest:  
Ah! What strange feuding!  
What a strange tournament!

Imagination is the minnesinger’s  
Wild and foaming steed,  
And art serves him as a shield,  
And the word is his sword.

Pretty ladies gaze cheerfully down  
From the carpet-covered balcony,  
But the right one is not among them  
With the laurel crown.

Other people, when the enter  
The lists, are sound in body:  
But we minnesingers already bring  
With us our mortal wounds.

Minnesingers now step up  
To take part in the contest:  
Ah! What strange feuding!  
What a strange tournament!

Imagination is the minnesinger’s  
Wild and foaming steed,  
And art serves him as a shield,  
And the word is his sword.

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TEXTS & TRANSLATIONS

Matona, mia cara; Poem by authorship unknown  
My lovely Lady, I want a song to sing Under your window: this lancer is a jolly fellow!

Don don don, diri diri, don don don don.  
Please listen to me, because I’m singing well And I’m as fond of you as a Greek is of a capon!

When I go hunting, I hunt with the falcon, And I’ll bring you a woodcock, as fat as a kidney.

I cannot tell you many elegant things, I know nothing of Petrarch, nor the Fountain of Helicon.

If you’ll love me I won’t be lazy I will kiss all night long, I will dance like a ram.

Mon cœur se recommande à vous; Poem by Clément Marot (1496–1544)  
My heart is offered still to you, Full now of woe and deep despairing! Be not to constancy untrue; Say one farewell, my sorrow sharing! My mouth which once could smile in gladness, And charming stories improvise Now can only curse in its madness Those who banished me from your eyes.
A Jubilant Song; Poem excerpts by Walt Whitman (1819–1892)
O! O! O! O!
Listen to a jubilant song,
O! Listen to a jubilant song—
The joy of our spirit is uncaged
it darts like lightning!
My soul, it darts like lightning!
Listen to a jubilant song,
For we sing to the joys of youth,
and the joy of a glad light—
beaming day.
Listen to a jubilant song,
For we sing to the joys of
life and youth,
and the joy of a glad light—
beaming day.
O! Our spirit sings a jubilant song
that is to life full of music,
a life full of concord, of music,
a life full of harmony,
We sing prophetic joys of lofty ideals.
We sing universal love awaking
in the hearts of men.
O! To have life a poem of new joys!
To shout! To dance, exult,
to shout and leap.
O! To realize space and flying clouds.
O! To realize space, the sun and moon.
O! To be rulers of life,
O! To be rulers of destiny.
O! Listen to a song, a jubilant song!
Listen our song!
The joy of our spirit is uncaged.
We dance, exult, shout and leap!
O! Listen to our song! O!

— Adapted from Walt Whitman

Pretty ladies gaze cheerfully down
From the carpet-covered balcony,
But the right one is not among them
With the laurel crown.

Other people, when the enter
The lists, are sound in body:
But we minnesingers already bring
With us our mortal wounds.

English translation: Richard Stokes © 2001

Terminus; Poem by Ralph Waldo Emerson (1803–1882)
As the bird trims her to the gale, I trim myself to the storm of time, I man
the rudder, reef the sail, Obey the voice at eve obeyed at prime: "Lowly
faithful, banish fear, Right onward drive unharmed; The port, well worth
the cruise, is near. And every wave is charmed."

O Mistress Mine; Scene from William Shakespeare's (1564–1616)
Twelfth Night, Act II, scene 3
O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

With a hey nonny no.
Wanting Memories; Poem by Ysaye M. Barnwell (b. 1946) from CROSSINGS

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me
To see the beauty in the world through my own eyes.

You said you’d rock me in the cradle of your arms.
You said you’d hold me ’til the storms of life were gone.
You said you’d comfort me in times like these and now I need you.
Now I need you...
And you are – gone.

So, I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
Since you’ve gone and left me, there’s been so little beauty,
but I know I saw it clearly through your eyes.
Now the world outside is such a cold and bitter place.
Here inside I have few things that will console.
And when I try to hear your voice above the storms of life,
then I remember all the things that I was told.

Well, I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
Yes, I am sitting here wanting memories to teach me
To see the beauty in the world through my own eyes.
I think on the things that made me feel so wonderful when I was young.
I think on the things that made me laugh, made me dance, made me sing.
I think on the things that made me grow into a being full of pride.
I think on these things, for they are true.

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
I thought that you were gone, but now I know you’re with me.
You are the voice that whispers all I need to hear.

I know a “Please”, a “Thank you”, and a smile will take me far.
I know that I am you and you are me, and we are one.
I know that who I am is numbered in each grain of sand.
I know that I am blessed,
again, and again, and again, and again,
and, again.

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me
To see the beauty in the world through my own eyes.

Nuit d’étoiles (Starry Night); Poem by Paul Verlaine (1844–1896)

Night of stars
Beneath your veils
Beneath your breezes and your scents
Sad lyre that sighs,
I dream of lost love.
I dream of lost love.

A serene melancholy
Comes to bloom in the depths of my heart,
And I hear the soul of my love
Quiver in the dreaming woods.

I see again at our fountain
Your glances blue as the skies;
This rose is your breath,
And these stars are your eyes.
**The Snow**; Poem by Caroline Alice Elgar (1848–1920)
O snow, which sinks so light,
Brown earth is hid from sight
O soul, be thou as white as snow,
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow’rs the winter brave;
O heart, so sooth and save,
as does the snow.
The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou’rt white no more,
Thy sparkling too, is o’er;
O soul, be as before,
Was bright the snow.
Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

**Mandoline** (Mandolin); Poem by Paul Verlaine (1844–1896)
The givers of serenades
And the beautiful, listening women
Exchange insipid words
Beneath the singing branches.

There is Thrysis and Amyntas,
And there’s the eternal Clytander,
And there’s Damis, who, for many
Cruel women, wrote many tender verses.

Their short, silk vests,
Their long robes with trains,
Their elegance, their joy,
And their soft, blue shadows,

Whirling in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers of the breeze

**Romance** (Romance); Poem by Paul Bourget (1852–1935)
The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Where, then, have the winds chased it,
This charming soul of the lilies?

Is there not a perfume that remains
Of the celestial sweetness
Of the days when you enveloped me
In a supernatural haze,
Made of hope, of faithful love,
Of bliss and of peace?
Three Poems from the Parlour

I. Jane
Happy the lab’rer in his Sunday clothes!
In light-drab coat, smart waistcoat, well-darn’d hose,
And hat upon his head, to church he goes;
As oft with conscious pride, he downward throws
A glance upon the ample cabbage rose
Which, stuck in button-hole, regales his nose,
He envies not the gaiest London beaux.

In church he takes his seat among the rows,
Pays to the place the reverence he owes,
Likes best the prayers whose meaning least he knows.
Lists to the sermon in a softening doze,
And rouses joyous at the welcome close.

— Jane Austen (1775–1817)

II. Cassandra
Love, they say, is like a rose;
I’m sure ’tis like the wind that blows,
For not a human creature knows
How it comes or where it goes.
It is the cause of many woes:
It swells the eyes and reds the nose,
And very often changes those
Who once were friends to bitter foes.

But let us now the scene transpose
And think no more of tears and throes.
Why may we not as well suppose
A smiling face the urchin shows?
And when with joy the bosom glows,
And when the heart has full repose,
’Tis mutual love the gift bestows.

— Cassandra Elizabeth Austen (1773–1845)

Five Hebrew Love Songs; Poems by Hila Plitmann (b. 1973)

I. Temuna (A Picture)
A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Kala Kalla (Light Bride)
Light bride
She is all mind,
And lightly
She will kiss me!

III. Larov (Mostly)
"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago, two came up here,
And only one centimeter was left between us."

IV. Eyze Shelleg! (What Snow!)
What snow!
Like little dreams
Falling from the sky.

V. Rakut (Tenderness)
He was full of tenderness;
She was very hard,
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

54 Words and Music: Choral Music Inspired by Great Poets
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

Come, my friends.
'Tis not too late to seek a new world.
Push off, and sitting well in order smite
the sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.

Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are—-
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

III. Mrs. Austen
This morning I woke from a quiet repose,
I first rubbed my eyes, and I next blew my nose;
With my stockings and shoes I then covered my toes,
And proceeded to put on the rest of my clothes.
This was finished in less than an hour, I suppose.
I employ'd myself next in repairing my hose.
'Twas a work of necessity not what I chose;
Of my sock I'd much rather have knit twenty rows.
My work being done, I look'd through the windows,
And with pleasure beheld all the bucks and the does,
The cows and the bullocks, the wethers and ewes.
To the library each morning the family goes,
So I went with the rest though I felt rather froze.
My flesh is much warmer, my blood freer flows,
When I work in the garden with rakes and with hoes.
And now I believe I must come to a close,
For I find I grow stupid e'en while I compose.
If I write any longer my verse will be prose.

— Cassandra Leigh (Mrs. George) Austen (c. 1739–1827)

Untraveled Worlds
Choral text excerpted from Ulysses, by Alfred, Lord Tennyson (1809–1892)

I cannot rest from travel; I will drink
life to the lees. All times I have enjoyed
Greatly, have suffered greatly, both with those
that loved me, and alone;
I am part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untraveled world whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end.
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
ENSEMBLES

UMD MEN’S CHORUS
Greg Graf, conductor
Theodore Guerrant, accompanist

Will Chavez
Ernest Claggett
Tiziano D’Affuso
Joshua DesPortes
Matthew Dohm
Joseph Doyle
Kyle Goncz
Quinn Harr
Zach Harris
Nolan Holl
Benjamin Hsieh
Noah Israel
Scott Kaplowitz
Dae Kim
Julian Kopelove
Yonatan Kott
Ted Kuligowski
Cassidy Laidlaw
Caleb Lee
Theo Michalik
Cody Nardone
Dan O’Neill
Jackson Rau
Jack Riley
Matthew Rogers
Pablo Salazar
Zachary Sener*
James Skaggs
Brady Stevens
Jeffrey Yeung

*student assistant

UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Ianthe Marini, assistant conductor
Matthew Daley, accompanist

Mary Allison Abad
Lara Abbott
Hayley Abramowitz
Anisa Adkins
Tongwa Aka
Octavia Alice
Genevieve Allen
Olivia Altman
Alexis Anthony
Sarah Barham
Morgan Benner
Ruth Bright
Kendra Browne
Helen Cai
Shiyun Chen
Amanda Connolly
Caitlin DeLatte
Amanda Dew
Alyssa deWolfe
Dian Dong
Briana Downs
Faye Feng
Alexandra Forrester
Abby Goron
Natalie Grim
Michelle Hahm
Anna Harris
Katherine Harris
Ashley Heard*
Nicole Heard

Tiffany Hu
Audrey Johnson
Shir Kantor
Cindy King
Merzana Kostreci
Anne Langdon
Grace Lin
Shaina Martinez
Kelsey McDonell
Katharine McNee
Kristina Mitchell
Juliet Morris
Lili Notovitz
Karah Parks
Deanna Pellerano
Caroline Pyon
Namitha Ramakrishna
Alyssa Schaffer
Kayla Schorr
Sofiya Schug
Eliana Schwartz
Katie Seymour
Elizabeth Shagnea
Nicole Shapiro
Shirley Shen
Amanda Staub
Nicole Stevenson
Janine Taira
Victoria Taroudaki
Vivian Wäng

*student assistant
ABOUT THE CONDUCTORS

Kenneth Elpus is Assistant Professor of Music Education at the University of Maryland, where he teaches graduate and undergraduate courses in choral music education and directs the UMD Women’s Chorus. He earned his bachelor’s degree in choral music education from The College of New Jersey, and master’s and doctoral degrees from Northwestern University. His published research centers on music education policy and music education as a context for adolescent development. This work is published in the *Journal of Research in Music Education, Arts Education Policy Review, Music Education Research* and the *Music Educators Journal*, among other venues. His research agenda at UMD is funded in part by grants from the National Endowment for the Arts.

Greg Graf is in his second year of the DMA program in choral conducting at the University of Maryland. Graf taught at Mineral Area College in Park Hills, Missouri, serving as Director of Choruses, Voice Instructor and Departmental Accompanist for seven years. He is also the past director of Tapestry, an award-winning chamber ensemble. He has served as a guest clinician for many honor choir festivals in Missouri. In 2013, he was given the Outstanding East-Central District Director Award by the Missouri Choral Directors Association. Graf earned his BM degree in voice performance and Master of Church Music degree in choral conducting from Bob Jones University in Greenville, South Carolina.
Ianthe Marini is a DMA student in choral conducting. She recently graduated with her Master of Music degree from Temple University, while she served as Adjunct Professor of Choral Music at Philadelphia University and as the PA Young Conductor representative to the American Choral Directors Association. From 2008-2011, Marini served Stoughton High School in Massachusetts as its choir and theater director, keyboard, general music and dance teacher. Before that, she was band director at Northeastern High School in Manchester, Pennsylvania. Marini is the newly appointed choral director at the Metropolitan School of the Arts Academy in Virginia, and of the Young Men’s Chorus through the Strathmore Children’s Chorus program.

ABOUT THE ENSEMBLES

The University of Maryland Men’s Chorus is one of the most dynamic ensembles on campus. Its repertoire spans many genres and styles from the Renaissance to today. It performs annually for Maryland Day and at the Festival of Lessons and Carols. It also brings in talented male choirs from around the region to participate in the UMD Men’s Chorus Invitational held at the Memorial Chapel. The Men’s Chorus performs joint fall and spring showcases with the UMD Women’s Chorus at The Clarice Smith Performing Arts Center and collaborated with the University of Maryland Symphony Orchestra in a performance of Mahler’s Second Symphony. The ensemble sings regularly at Saint Matthew’s Cathedral in Washington DC and in 2010 performed at the Intercollegiate Men’s Choruses Conference in Ohio. The UMD Men’s Chorus most recently completed a Spring Tour in 2014 to Albany, New York City and Philadelphia.

The University of Maryland Women’s Chorus was founded in 2001 and has become an active and integral part of the choral program. 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. They perform frequently throughout the semester, on tour and on campus, often collaborating with the University of Maryland Men’s Chorus. The Women’s Chorus also performs at various venues in the Washington DC/Baltimore metropolitan area, such as Saint Matthew’s Cathedral. Since 2005 the ensemble has annually presented the Celebration of Women’s Voices at the University of Maryland Memorial Chapel, a joint venture with the President’s Commission on Women’s Issues. This event features female composers and includes the participation of advanced high school, college and community women’s choirs.
ABOUT THE UNIVERSITY OF MARYLAND CHOIRS

UNIVERSITY OF MARYLAND CHOIRS
Choral Activities at the University of Maryland School of Music offer students, faculty, 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

Herr, gehe nicht ins Gericht mit deinem Knecht BWV 105
BACH CANTATA SERIES
Steven Seigart, conductor
Thursday, November 20, 2014 . 1:30PM
Grand Pavilion, The Clarice
FREE

All-J.S. Bach Program
UMD CONCERT CHOIR
NATIONAL SYMPHONY ORCHESTRA
Helmuth Rilling, conductor
Thursday, December 4, 2014 . 7PM
Friday, December 5, 2014 . 8PM
Saturday, December 6, 2014 . 8PM
The John F. Kennedy Center for the Performing Arts
$10-85
For tickets call 202-467-4600

13th Annual Festival of Nine Lessons and Carols
UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Ianthe Marini, assistant conductor
UMD MEN’S CHORUS
Greg Graf, conductor
UNIVERSITY CHORALE
Rachel Carlson & Steven Seigart, conductors
THE MARYLAND STATE BOYCHOIR
Stephen Holmes, music director
FEMMES DE CHANSON
Amanda Staub & Erin Moody, directors
MANNERMUSIK
Daniel Hopkins, director
THEODORE GUERRANT, organist
Friday, December 12, 2014 . 8PM
Memorial Chapel, College Park Campus
$15/$10 seniors/$5 students
Call 301.405.4ARTS or visit
www.theclarice.umd.edu

To learn more, email umchoirs@umd.edu or visit