UMD CHAMBER JAZZ, PART II

Chris Vadala, Director of Jazz Studies
Andrew Hare and Griffith Kazmierczak, coaches

ANDREW HARE COMBO
Program to be selected from the following:

SEÑOR BLUES
Horace Silver

DOODLIN’
Horace Silver

AH! SO
Horace Silver

SISTER SADIE
Horace Silver

GREGORY’S HERE
Horace Silver

PEACE
Horace Silver

ANDREW HARE COMBO
John Wambach, trombone
Matthew Rosenfeld, tenor saxophone
Alex Galliastatos, guitar
Valerie Cabrejo, piano
Livia Amoroso, bass
Sam Klotz, drums

GRIFFITH KAZMIERCZAK COMBO
Program to be selected from the following:

SCRAPPILE FROM THE APPLE
Charlie Parker

PASSION DANCE
McCoy Tyner

ESTATE
Bruno Martino

GREEN CHIMNEYS
Thelonious Monk

QUARTERMASTER
Snarky Puppy

GRIFFITH KAZMIERCZAK COMBO
Hart Guonjian-Petit, trumpet
Hannah Wynne, saxophone
Noah Boaz, piano
Patrick Fowler, bass
Joey Antico, drums

Program is approximately 1 hour and 30 minutes, which includes a 10-minute intermission.

UMD School of Music presents

UNIVERSITY CHORALE
SPRING CONCERT

Cindy Bauchspies and Allan Laino, conductors
Sean Carmichael, accompanist

Friday, April 11, 2014 . 8PM
Elsie & Marvin Dekelbaum Concert Hall
III. Bach Cantata

JOHANN SEBASTIAN BACH (1685–1750)

Der Herr denket an uns, BWV 196

Anna Mendham, soprano
Joseph Shortall, tenor
Allan Laino, bass
Kristin Bakkegard, violin 1
Alexandra Cantalupo, violin 2
Karl Mitec, viola
Jessica Albrecht, cello
Ian Saunders, bass
Sean Carmichael, continuo

IV. Brahms Quartets

JOHANNES BRAHMS (1833–1897)

Vier Quartette, op. 92

“O Schöne Nacht”
“Spätherbst”
“Abendlied”
“Warum”

V. Americana

SAMUEL BARBER (1910–1981)

To Be Sung on the Water
Sure on This Shining Night

CECIL EFFINGER (1914–1990)

Selections from Four Pastorales

“Basket”
“Wood”
David Dickey, oboe

AARON COPLAND (1900–1990)

Selections from Old American Songs

“Boatmen’s Dance”
“Long Time Ago”
“Zion’s Walls”

STACEY V. GIBBS (b. 1965)

This Little Light of Mine
(World Premiere)

Program is approximately 68 minutes.
Sing Joyfully is one of William Byrd’s best-known anthems. Employed by the Chapel Royal in service of the monarch, Byrd was a prolific composer of sacred and secular music in late Renaissance England. Though he remained a practicing Catholic throughout his life, he wrote more than a hundred anthems for the Church of England. Sing Joyfully, with text from the opening four verses of Psalm 81, is set for six voices, with madrigalian word painting and close imitative counterpoint that are hallmarks of Byrd’s masterful style.

Tomás Luis de Victoria, a contemporary of William Byrd, trained in Rome and may have studied with Palestrina. His compositional output includes Masses, Psalms, motets, hymns, lamentations and Magnificats. Unlike most of his contemporaries, Victoria wrote only sacred music, eschewing the popular madrigal of the time. However, his motets show elements of word painting so common in madrigal writing, and Vere languores is no exception. The word dolores (pain) is set four times to a melodic interval of a minor second, and a descending triad is used for the word “portrait,” which refers to Christ’s bearing the world’s sorrows. Victoria’s style of intense emotional appeal through the use of dissonance and word painting abounds in this motet.

In 1830, while on a visit to Rome, Mendelssohn received a Lutheran hymnal from a friend and fellow Bach enthusiast, Franz Hauser. A year later he wrote to Hauser, “I intend to set the little song Verleih uns Frieden as a canon with cello and bass.” The text is by Martin Luther; the music is Mendelssohn’s own. It is set in three declamations of the text and music, starting with the men alone; the altos take the theme in the second reiteration with a countermelody in the basses, culminating with a rich four-part texture in the final statement. Bach also set this text in his cantata BWV 126, and Mendelssohn pays homage to Bach with his own chorale-like tune set to this Luther text. Robert Schuman said of this “little song” in 1840: “The small piece deserves a world celebrity and they will gain in statement. Bach also set this text in his cantata BWV 126, and Mendelssohn pays homage to Bach with his own chorale-like tune set to this Luther text. Robert Schuman said of this “little song” in 1840: “The small piece deserves a world celebrity and they will gain in the future; Madonnas of Raphael and Murillo can not stay a secret for long.”

The madrigal started in Italy as an outgrowth of the 14th-century frottola, and quickly became one of the most popular styles of a capella secular music of the Renaissance. Josquin des Prez, an early writer of the form, used paired imitation and rhetorical repetition in his madrigals, and developed these ideas into new art forms. Mille regretz was one of his final madrigals, and was published a year before he died. Fast forward another century to Jacques Arcadelt’s madrigal Margot laboureurs les vignes which, with its strophic form, diatonic harmonies and homophony, displays the characteristics of his madrigal-composing style. Another hundred years brings us to Monteverdi, who was one of the last composers to write madrigals as a common form. Baci sani e cari, from his first book of madrigals for five voices, represents his early style. The texture is mostly homophonic, and harmony is the primary mode of expression. Prolonged dissonances and chromaticism help to convey the intensity of the poetry.

While most of the surviving 200 cantatas of J.S. Bach are from his final post in Leipzig, Der Herr denket an uns, BWV 196, is believed to be from around 1707, when Bach was the organist at St. Blasius’ church in Mühlhausen early in his career. Unlike his later cantatas, there is no recitative or main chorale theme, and the cantata opens with a sinfonia that is thematically linked to the following choral movement. Given the text and the regal processional-like sinfonia, it is possible that this cantata was written for a wedding. It is in four movements that together comprise about 11 minutes of music, but exhibits elements of Bach’s compositional style that come into full bloom in his later cantatas.

Brahms composed several quartets for four solo voices with piano accompaniment (including the Liebeslieder and Neue Liebeslieder). Along with his solo lieder, vocal duets and solo piano works, the vocal quartets were a popular genre for amateur music making, which thrived in the 19th century. After a 14-year hiatus, he returned to the genre and composed Vier Quartette, op. 92. The set features poetry by four different poets: Daumer, Allmers, Hebbel and Goethe. The nocturnal, nostalgic and introspective qualities of this set are characteristics of his later style.

To be Sung on the Water was composed in 1968. The poem by American poet Louise Bogan speaks to the ephemeral quality of life and love. The three-note motif that repeats throughout the work is carried mostly by the tenor and basses, suggesting oars passing through the water. The men’s parts never join in the same music and text with the women’s parts — there is a distance between them that is hinted at in the text and portrayed through Barber’s setting.

Written in 1938, Sure on this Shining Night was originally conceived as an art song, and quickly became one of Barber’s most performed art songs. Thirty years later he himself recast it for chorus and piano. The text comes from American poet James Agee, and the piano accompaniment paints a serene backdrop for Barber’s sublime choral treatment of this poignant text.

Cecil Effinger was an accomplished American composer who studied with Nadia Boulanger. A skillful oboist, his writing in the Four Pastoral scenes features exquisite lines that play an important role in evoking the idyllic images of the poetry. Copland wrote two sets of Old American Songs; the first set was composed at the request of Benjamin Britten and Peter Pears for a performance at the Aldeburgh Festival in October 1950. Copland took 19th-century American tunes he discovered through a variety of sources and displayed his genius as an arranger and composer by writing entirely new arrangements for each tune. Originally written for medium voice and piano, Copland authorized composer Irving Fine to arrange them for choirs. They are equally as popular today in their choral and solo form.

With more than 30 published works, Stacey V. Gibbs has become one of the leading arrangers of African-American spirituals. This Little Light of Mine opens with a slow introduction and a serene presentation of the tune accompanied by lush harmonies. The development of rhythm and texture creates a vibrant energy that is characteristic of his compositional style.
The Lord is mindful of us and blesses us.
He blesses the house of Israel,
He blesses the house of Aaron.

He blesses those who fear the Lord, both small and great.
May the Lord bless you more and more, you and your children.

You are the blessed of the Lord, who made heaven and earth. Amen.
Psalm 115: 12-15

Vier Quartette, op. 92

O lovely night! (Daumer)
In the heavens, the moon gleams magically
in all its splendor;
around it, the sweet comradeship of tiny stars.
The dew glimmers brightly on the green blades of grass;
with great power, the nightingale sings out in the elder-bush;
the young man steals quietly to his sweetheart – O lovely night!

Late autumn (Allmers)
The grey mist drops down so silently
upon the field, wood and heath
that it is as if Heaven wanted to weep
in overwhelming sorrow.

The flowers will bloom no more,
the birds are mute in the groves,
and the last bit of green has died;
Heaven should indeed be weeping.

Evening Song (Hebbel)
Peacefully
The night struggles with the day:
how to muffle it,
how to dissolve it.

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?
Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

Why (Goethe)
Why then do songs
resound heavenward?
They would gladly lure down
the stars, which
gleam and wander above;
they would entice Luna's
lovely embraces,
and invoke the warm,
blissful days
of blessed gods –
gladly would they do this!

To Be Sung on the Water
Beautiful, my delight,
Pass, as we pass the wave,
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.
Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of an oar
To which our vows were made,
Less then the sound of its blade
Dipping the stream once more.

Sure on This Shining Night
Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Basket
Know me then.
The children out of the shade have brought me a basket
Very small and woven of dry grass
Smelling as sweet in December as the day I smelled it first.
Only one other ever was this to me,
Sweet birch from a far river,
You would not know, you did not smell the birch,
You would not know, you did not smell the grass,
You, you did not know me then.
Know me then.
The children out of the shade have brought me a basket.

Wood
There was a dark and awful wood
Where increments of death accrued
To ev'ry leaf and antlered head
Until it withered and was dead,
And lonely there I wandered and wandered and wandered.
But once a myth-white moon shone there
And you were kneeling by a flow'r,
And it was practical and wise
For me to kneel and you to rise,
And me to rise and turn to go,
And you to turn and whisper no,
And seven wondrous stags that I could not believe
Walked slowly by.
Cindy Bauchspies finished her Masters in Choral Conducting last spring and is in her first year of the DMA program at University of Maryland. Since receiving her BS from UMD Baltimore County in 1986, she developed the choral music program at the Annapolis Area Christian High School, where she taught for 24 years. Her choirs performed in many venues, including the White House, the National Gallery of Art, Oriole Park at Camden Yards and with the Moscow Ballet. Bauchspies has taken her choirs on four European tours. In 2003, her a cappella ensemble was the featured choir at the International Church Music Festival in Bern, Switzerland under the direction of Sir David Willcocks. The performance was aired on BBC radio. In 2007 Bauchspies accepted the appointment as director for the United States Naval Academy Women’s Glee Club in Annapolis, Maryland. This 70-voice ensemble tours nationally and internationally, representing the military and our nation around the world. Their official visit to Brazil in 2010 has been hailed as providing “more positive results for the relations of both countries than that of a mighty aircraft carrier visit.” Most recently, they were featured on a national broadcast in conjunction with the Kennedy Library for the 50th anniversary of John F. Kennedy’s assassination.

Allan Laino is a second-year DMA choral conducting student at the University of Maryland. He directs the University Chorale and prepared the ensemble for collaborations with the Baltimore Symphony Orchestra and National Symphony Orchestra in Fall 2013. From 2012–2013, he served as assistant conductor (La bohème and Die Zauberflöte) and chorus master (Idomeneo) for the Maryland Opera Studio. For their current season, he will serve as assistant conductor for the spring production of Die Fledermaus.

He served as co-director of the Sunday Night Singers when the group earned First Prize in the Mixed Chamber Choir category at the 2012 World Choir Games. He is a professional chorister at the Basilica of the National Shrine in Washington DC, and a member of the UMD Chamber Singers. He earned his MFA in choral conducting (2009) and BA in voice (2006) at the University of California, Irvine.
The UNIVERSITY CHORALE is an auditioned ensemble of mixed voices that sings a wide variety of a cappella and accompanied repertoire. Directed primarily by graduate conducting students from the UMD 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 University of Maryland Symphony Orchestra and in recent years has performed the Mahler Symphony #2 and Du fond de l’âme by Lili Boulanger, among other major works.

ABOUT THE UNIVERSITY OF MARYLAND CHOIRS
UNIVERSITY OF MARYLAND CHOIRS
The Choral Activities at the UMD 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 School of Music 301.405.5571 (voice)
Office of Choral Activities 301.314.9504 (fax)
2150 Clarice Smith Performing Arts Center umchoirs@umd.edu
College Park, Maryland 20742 www.music.umd.edu

UPCOMING CHORAL EVENTS

Maryland Day
UMD MEN’S CHORUS
Joseph Shortall, conductor
UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Rachel Carlson, assistant conductor
Dekelbaum Concert Hall
Saturday, April 26, 2014 . 1:15 – 2 PM
FREE

An American Portrait
UMD MEN’S CHORUS
Joseph Shortall, conductor
UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Rachel Carlson, assistant conductor
Dekelbaum Concert Hall
Sunday, April 27, 2014 . 8 PM
FREE

Bach Cantata Series
Joseph Shortall, conductor
BWV 40 – Darzu ist erschienen der Sohn Gottes
Grand Pavilion
Thursday, May 8, 2014 . 1:30 PM
FREE