INTRODUCING OUR

2013–2014 SEASON

MISCHA MAISKY, CELLO
LILY MAISKY, PIANO
Sunday, October 6, 2013 at 5:30 pm

MUSICIANS FROM MARLBORO
Sunday, October 20, 2013 at 5:30 pm

NELSON FREIRE, PIANO
Sunday, November 17, 2013 at 5:30 pm

MIRÓ QUARTET
SHAI WOSNER, PIANO
Sunday, December 15, 2013 at 5:30 pm

GERALD FINLEY, BASS-BARITONE
JULIUS DRAKE, PIANO
Sunday, February 9, 2014 at 5:30 pm

GIL SHAHAM, VIOLIN
Sunday, February 23, 2014 at 5:30 pm

SCHAROUN ENSEMBLE BERLIN
Sunday, March 16, 2014 at 5:30 pm

TINE THING HELSETH, TRUMPET
KATHRYN STOTT, PIANO
Sunday, April 6, 2014 at 5:30 pm

EMANUEL AX, PIANO
Sunday, May 11, 2014 at 5:30 pm

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Shriver Hall Concert Series

UMD SCHOOL OF MUSIC
PRESENTS

AROUND THE WORLD IN 80 MINUTES

UMD Women’s Chorus
Kenneth Elpus, conductor

UMD Men’s Chorus
Joseph Shortall, conductor

Friday, April 19, 2013 . 8PM
Elsie & Marvin Dekelboum Concert Hall
AROUND THE WORLD IN 80 MINUTES

UMD Women’s Chorus
Kenneth Elpus, conductor

UMD Men’s Chorus
Joseph Shortall, Conductor

I. UMD MEN’S CHORUS

KOUSAOU DAN
Umí Sono Ai
arr. R. Stenson

VELJO TORMIS (b. 1930)
Vastlalaulud
1. Vistel-vastel
2. Lina loitsimine
3. Liulaskmise-laul

CLAUDIO MONTEVERDI (1567-1643)
Crucifixus

DOLORES KEANE (b. 1953) and JOHN FAULKNER
Mouth Music

II. UMD WOMEN’S CHORUS

RONALD PERERA (b. 1941)
All in green went my love riding

TRADITIONAL ZULU
Ukuthula (South African Prayer for Peace)
arr. A. van der Marwe

SICHUAN FOLKSONG
When Will the Scholar tree Blossom? (from Chinese Mountain Songs)
arr. Chen Yi

GYÖRGY ORBÁN (b. 1947)
Lauda Sion

INTERMISSION

III. UMD MEN’S CHORUS

VIA BABATUNDE OLATUNJI (1927-2003) and WENDELL WHALUM (1931-1987)
Betelehemu
arr. R. Brooks

SCOTT AUCOIN (b. 1992)
Atlantis Disappeared

BRAZILIAN RUGBY SONG
Sambalele

NOBLE CAIN (1896-1977)
Cider Song

FUN
Some Nights
Christian Hoff, soloist

JAMAICAN FOLKSONG
Hol’ You Han’
arr. P. Rardin

IV. UMD WOMEN’S CHORUS

FRENCH CANADIAN FOLKSONG
Savory, Sage, Rosemary, and Thyme (from Six Songs of Early Canada)
arr. D. PintoQuin

LIL’UOKALANI (1838-1917)
Ahe Lau Makani
arr. S. Hatfield

ANDEAN FOLKSONG
Ojos Azules
arr. S. Hatfield

DAVID BRUNNER (b. 1953)
All I was doing was breathing

Continued on following page
Umí Sono Ai tells the story of the man who visits the ocean to reflect upon his life. The man feels that each wave represents a new experience in his life, and that these passing waves carry him to his destiny. Rachel Stenson arranged this piece for the Varsity Ensemble at St. Mary's International in Tokyo, Japan, where she teaches elementary choral and general music.

In 1966, Estonian composer Veljo Tormis wrote a series of five choral cycles entitled Eesti kalendrilaulud (Estonian Calendar Songs). Vastlalaulud (Shrovetide Songs) is the third cycle in this series, and is broken into three contrasting movements. The first movement, Vistel-vastel, is taken from northern Estonia, while the final two movements Line loitsimine and Lindakmisse-laul are taken from the south. All three songs depict the Estonian custom of sledding on Shrove Tuesday. Estonians commonly believed the longer the sled traveled down the hill, the longer the flax would grow in the summer time.

Although Claudio Monteverdi's best-known choral composition is the Vespro della Beata Vergine of 1610, he also composed more than a hundred madrigals, and four masses. Crucifixus is a portion of the Credo in Monteverdi's Missa a 4 da cappella. This polyphonic work features a chromatic descent as each of the voice parts enters on the phrase “Crucifixus etiam pro nobis.”

Musicians Delores Keane and John Faulkner made Mouth Music popular through their own performances of the piece in the 1970s. The genre of “mouth music” is likely a translation of the Gaelic term “port-a-beul,” which means tunes from the mouth. Scottish and Irish immigrants began to use their mouths as instruments to help lighten the workload and to accompany dances. These songs, comprising nonsense syllables and the rhythms of Irish music, are credited with aiding the survival of Irish dance.

All in green went my love riding is the fourth in a set of six songs from the cycle Earthsongs, a celebration of the renewing force of spring, the instinctual, erotic side of human nature and the hand of God in the natural world. The six E.E. Cummings poems that form the text are drawn from his earliest published work, Tulips and Chimneys (1923). The poems are by turns satirical, ambiguous, lyrical, romantic, sensuous and ecstatic. The musical settings are predominantly lighthearted, with diatonic and modal melodic writing, triadic harmonies and easily perceived meters. They do, however, contain frequent twists and ambiguities that serve to make melody and harmony as elusively as some of the poet's imagery.

Ukuthula, the South African Prayer for Peace, originated in churches in the townships of pre-democratic South Africa. The content of the song is unashamedly emotional. Arranger Andre van der Merwe hails from Cape Town and is the conductor of the South African Youth Choir.
When Will the Scholartree Blossom? is drawn from Chen Yi’s *Chinese Mountain Songs*, which are among the many Chinese folksongs the composer learned when studying composition at the Central Conservatory of Music in Beijing. The complete set of songs represents provinces in the east, west, north and south of China, including music of the ethnic majority Han as well as the Zang, Li and Mongolian ethnic groups. Our selection comes from the Sichuan province and is associated with the Han group. Generally, mountain songs are love songs or work songs, praising beautiful landscapes and sweethearts.

*Betelehemu* is a Nigerian Christmas carol that was imported to the United States by African drummer Babatunde Olatunji. While at Morehouse College in the 1950s, Olatunji collaborated with Wendell Whalum to create this arrangement.

For centuries the world has been fascinated with the idea of the lost continent of Atlantis. The text of *Atlantis Disappeared* comes from Plato’s dialogue “Timæus” in 360 BC, which describes its disappearance. This homophonic work utilizes voicings accessible only to a male chorus.

*Sambalele* is a Brazilian rugby song that emulates a crowd cheering at a rugby match. It begins in unison, before breaking into a three-part round. There are three separate melodic sections in the music, each accompanied with a different movement from the choir.

American composer Noble Cain is most well known for his service from 1932 through 1939 as the musical director of NBC. During his musical career he arranged a variety of American tunes including the *Cider Song*, which tells the story of how a young man first met his future wife.

*Some Nights*, released in June 2012, is one of the newest songs written by the American indie rock band Fun. Other popular songs composed by this group include “We are Young” and “Carry On.” Over the past year, “Some Nights” has reached the top of the charts in the United States for rock, pop and alternative songs.

*Hol’ You Han* is a Jamaican folksong originally made popular by Louise Simone Bennett-Coverley. Paul Rardin’s energized arrangement takes the unison folksong and adds a variety of features including a Jamaican rap, a semi-chorus and body percussion.

*Savory, Sage, Rosemary, and Thyme* highlights the influence of British folk music on the culture of British Columbia, Canada. The final number in a set of *Six Songs of Early Canada*, it features several hallmarks of Patriquin’s arrangements: a busy piano accompaniment and the dovetailing of melodic material about the voice parts.

Hawaiian love lyrics are often couched in references to nature, and the image of the breeze is a favorite with songwriters, especially since there are more than 150 Hawaiian words for the various winds. *Ahe Lau Makani* (*Many soft breezes*) is a beautiful example of this. It was written in 1868 by Princess Lili‘uokalani. The Lili‘uhua rain in the second verse is from the Palolo Valley, in the hills above the Princess’s Waikiki home. In a classic example of Hawaiian double entendre, or *kauna*, when the breeze carries the scent and the mist of the valley to the Princess, her response could be sensuous longing for a distant loved one, or simply an invocation of the natural setting.

*Ojos Azules* is an Andean folksong known in Ecuador, Peru, Bolivia and Chile, and perhaps Columbia as well. Stephen Hatfield has mixed the melody with two other Andean tunes: *Llamar* from Ecuador and *Cholchita Bonita* from Peru. Perhaps because the color blue suggests water, and by extension tears, it’s often the case that when there is a girl weeping in a song she has blue eyes. Since “Ojos Azules” is sung in many Andean countries, there are many extant variants of the text. For example, the phrase in the first line “ni te enamores” is elsewhere sung as “mi pena amores” or “ni tengas amores.”

*All I was doing was breathing* is from a planned set of songs set to the texts of Mirabai’s (1498–1547) *Ecstatic Songs*. The songs of Mirabai are startling in the power of their imagery — words at once mystical and religious, earthy and sensual. They are private and personal, words that nearly belong in a diary. Mirabai’s renunciation of worldly things and devotion to Krishna led her to express both intense desire and unfailing devotion in poetry and song, frequently entering into states of ecstasy and trance. Sinuous and sensual solo lines, drones, embellishment, rhythmic ostinato and layering of voices and instruments characterize this movement. There is a strong presence of breath throughout the piece in the vocal falloffs, sustained drones, long-breathed solo phrases and overtone singing.

Russian ethnomusicologist and folklorist Feodosiy Rubtsov created this SATB arrangement of the tongue twister *Veniki*. Although the English translation talks about brooms being torn off the hearth, Rubtsov explains that this is actually non-sense text. As more voice parts enter into the texture of the piece, listen as the tempo gradually increases.
**Umi Sono Ai (The Ocean’s Love)**
With the waves that drift ashore,
Our hopes grow and vanish,
Though the tides ever crest and fall,
In these waves our dreams may call.

Unafraid, we turn our gaze
Embrace a new horizon,
Give us faith, Give us strength,
Through a storm, through the calm, to the dawn.

Sail with me, set sail for liberty,
Ride the waves, sail the seas with me,
Soft winds will blow, and make us free.
Let us chart a way, to a brighter day.
Though storms may come, we'll ride them out.
You and I will go to find our freedom.

**Vastlalaulu (Shrovetide Songs)**
1. **Vistel-vastel**
Oh today is visteli,
And tomorrow vasteli,
After that will come Ash Wednesday.
Vistel, vastel, little brother,
Pistel, pastel, little fellow.

No, shrovetide does not sit inside,
Vistel, vastel, watches o’er the commons,
Squats in between the village ways,
Vistel, vastel, wearing mittens of frost,
Frosty figures on the mittens,
Waiting for the sleighers, sliders
For the ones who sit a-sleighing.

Oh today is visteli...

Shrovetide sings upon the commons,
Flax for sleighers, flax for sliders, gliders
For the sliders sitting sleighing,
Fluff to those who’re pulling sleighs now,
Tow to those who’re pushing, pushing, pushing sleighs now.

Those who do not come a-sleighing,
May their flax lie ever soaking,
At the near wall growing mouldy,
At the far fence growing musty.

**Vistel, vastel, little brother.**

2. **Lisut laitimine (Spell Upon Flax)**
Let’s go sleighing, sliding down, liugu, laugu,
May our flax grow long as sleigh tracks, liugu, laugu,
Village flax let grow an ell’s worth, liugu, laugu,
Parish flax let grow a span’s worth, liugu, laugu,
May our flax grow long as sleigh tracks, liugu, laugu.

3. **Liulaskmise-laul (Sledding Song)**
Let us slide down, let us glide down, liuge, lauge!
Then let our flax grow long as, liuge,
liuge, long as sleigh runners’ sliding,
liuge, lauge, liuge, lauge, ech, aah, ooh!
Sexton’s flax to marsh heather, liuge, lauge,
Parson’s flax to reed thin willow, liuge, lauge!
Let us slide down, let us glide down, liuge, lauge!

**Crucifixus**
Crucified even for us, under Pontius Pilate: suffered and was buried.

**Ukuthula**
In this sinful world,
Through the blood of Jesus,

We find peace!
We are saved!
We are filled with gratitude!
We will conquer!
We are consoled!
We find peace!

**When Will the ScholarTree Blossom?**
In the high mountain, there is a scholarTree
The girl leaning against the fence is looking for her boyfriend.
Her mother asks: “What are you looking into?”
“I look forward to the blossom of the scholarTree.”
Lauda Sion
Sion, lift up thy voice and sing:
Praise thy Savior and thy King,
Praise with hymns thy shepherd true.
All thou canst, do thou endeavour:
Yet thy praise can equal never
Such as merits thy great King.
See today before us laid
The living and life-giving Bread,
Theme for praise and joy profound.
The same which at the sacred board
Was, by our incarnate Lord,
Giv’n to His Apostles round.
Let the praise be loud and high:
Sweet and tranquil be the joy
Felt today in every breast.
On this festival divine
Which records the origin
Of the glorious Eucharist.

Ojos Azules
Blue eyed girl, don’t cry, don’t cry nor fall in love.
You cry when I leave, where there’s no cure.
You swore you’d love me, love me for all of your life.
It hasn’t been two or three days since you left me.
In a cup of wine, I wish to drink poison.
Poison to kill myself, poison to forget you.

Veniki
Brooms, brooms, yes brooms-sweepers, yes on the hearth laid about, yes from the hearth were torn off. Godfather Gabriel, godfather Gabriel, I to Gabriel was saying.

Ahe Lau Makani
This fragrance wafts my way
From the many gentle breezes
Brought here to surround my entire being,
Warming my breast.

Oh, companion of the many soft breezes
Bringing fragrance to my land

This perfumed fragrance
From the misty Liliehua rain,
Brought here to my breast,
Warmed by love.

This fragrance lightly blowing
From the softly blowing wind,
Brought here to remain close,
Warmed by my thoughts.

This gentle fragrance
From the appealing voices of the birds,
Brought here and captivating me,
Warmed by your voice.

Betelehemu
We are glad that we have a Father to trust.
We are glad that we have a Father to rely upon
Where was Jesus born?
Where was He born?
Bethlehem, the city of wonder.
That is where the Father was born for sure.
Praise, praise, praise be to Him.
We thank thee, we thank Thee, we thank
Thee for this day, Gracious Father.
Praise, praise, praise be to Thee,
Merciful Father.
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. Elpus was recently awarded a research grant from the National Endowment for the Arts.

JOSEPH SHORTALL is the Assistant Director of the Maryland State Boychoir, where he works with all six of the performing ensembles, and serves as the primary director of the Treble Choir. Shortall also serves as the Music Director at Calvary United Methodist Church where he directs the Adult Choir and the Hand Bell Choir and oversees the Choral Arts Scholars Program. He recently received his Bachelor of Music Education degree from the University of Maryland, and is currently pursuing his master’s degree in choral conducting.
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Choral Activities at the University of Maryland School of Music offer students, faculty, staff and community members a wide variety of ensembles in which to sing. The University Chorale, Chamber Singers, Men's Chorus, Women's Chorus, Opera Chorus and Summer Chorus perform works from all eras and styles from early Renaissance music to the masterworks of the choral/orchestral repertoire. Director of Choral Activities Edward Maclary also oversees the graduate degree program in choral conducting at the School of Music. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the University of Maryland Memorial Chapel.

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

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Office of Choral Activities
2150 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

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 last spring with the University of Maryland Symphony Orchestra in a performance of Mahler's *Second Symphony*. The Men's Chorus sings regularly at Saint Matthew's Cathedral in Washington DC and in 2010 performed at the Intercollegiate Men's Choruses Conference in Ohio.

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.
MARYLAND DAY — Verdi Te Deum
UMD Concert Choir & UMD Symphony Orchestra
Edward MacIver, conductor
Saturday, April 27, 2013 . 12-1PM
Dekelboum Concert Hall, Clarice Smith Center
FREE

UMD SCHOOL OF MUSIC
UMD Concert Choir & UMD Symphony Orchestra
Verdi Te Deum
Edward MacIver, conductor
Ives General Booth Enters Heaven
Scot Hanna-Weir, conductor
Ives Three Places in New England
Michael Jacko, conductor
Friday, May 3, 2013 . 8 PM
Dekelboum Concert Hall, Clarice Smith Center
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C. Paul Hains, conductor
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Clarice Smith Performing Arts Center
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Orpheus Chamber Orchestra
with Gabriel Kahane, voice, banjo and electric guitar
Gabriel’s Guide to the 48 States
Saturday, April 20, 2013 . 8PM
Elsie & Marvin Dekelboum Concert Hall