PROGRAM COORDINATORS AND HELPERS

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Stage Crew: Kyle Brady, Soichiro Conner, Stefanic Davis, Takumi Matsumoto, Keiko Miller, David Nosal, Macklin O’Rourke, Donald Romberger, Emily Kii-Ziegler, Margaret Kii-Ziegler
Kimono Dressers: Fumiko Baxter, Yoshiko Capps, Momo Garland, Wand Butler Hardie, Keiko Ishibashi, Yoko King, Eriko Murray, Keiko O’Rourke, Misae Soto, Yoshiko Waeldner
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Mekuri Greeter: Coco Lei Li
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Program and Technical Assistance: Yuriko Gandolfi, Tom Oeste, Paul Okamoto, Yoshie Yagerline
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The Washington Toho Koto Society is a 501(c) nonprofit cultural and educational organization incorporated in Maryland to promote goodwill and enjoyment of koto music.

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AN AMERICAN PORTRAIT

UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Rachel Carlson, assistant conductor

UMD MEN’S CHORUS
Joseph Shortall, conductor

Sunday, April 27, 2014 8 PM
Elsie & Marvin Dekelbaum Concert Hall
AN AMERICAN PORTRAIT

UMD WOMEN’S CHORUS
Kenneth Elpus, conductor
Rachel Carlson, assistant conductor

UMD MEN’S CHORUS
Joseph Shortall, conductor

I. UMD WOMEN’S CHORUS

Music of American Women Composers

EMMA LOU DIEMER (b. 1927)
Hope is the Thing with Feathers

JOAN SZYMKO (b. 1957)
Nada te turbine

Music on American Poetry

RANDALL THOMPSON (1899–1984)
From *Frostiana*
  3. Come In
  5. A Girl’s Garden
  7. Choose Something Like a Star

Music of the American Folk Tradition

AMERICAN FOLK
arr. M. Dalglish
Sail Away

SPILMAN/SHAW
Text by William Walker
arr. S. Hatfield
Amazing Grace

Music of Enslaved African Americans in the Antebellum South

arr. M. HOGAN
Adapted for women’s choir by K. Rodde
This Little Light of Mine

arr. C. NOBLE
Hold On

INTERMISSION

II. UMD MEN’S CHORUS

Old American Songs

AARON COPLAND (1900–1990)
arr. G. Koponen
Zion’s Walls

AARON COPLAND
arr. R. Wilding-White
At the River

AARON COPLAND
arr. I. Fine
Simple Gifts
Ching-a-Ring-Chaw

Music of American Male Composers

RANDALL THOMPSON (1899–1984)
Alleluia

ERIC WHITACRE (b. 1970)
The Seal Lullaby

LEE HOLDRIDGE (b. 1944)
An American Hymn
Andrew Rudderow, French horn
Hope is the Thing with Feathers is the first of a set of five songs by Emma Lou Diemer on texts by Emily Dickinson. Each of the poems features Dickinson’s use of domestic images — bees, birds, balls of yarn — to express hopes and fears of both future and the past. Emma Lou Diemer taught herself to play the piano at the age of five by listening to the radio; she began composing original music at the age of six. On the recommendation of a visiting pianist who heard her play, the teenaged Diemer was accepted at the Yale School of Music and entered as one of only two female composition students in the entire school.

Nada te turbe is a setting of a text by Christian Mystic and Saint Teresa of Avila (1515–1582); it was found in her breviary written in her own hand. Its consoling nature was of particular help to composer Joan Szymko in times of personal struggle. The work was written for the women’s choir Viriditas in the late 1990s. Of the work, Szymko states that she “wanted the audience to be able to hear [and understand] Teresa’s message in real time, directly from the singers — not by reading program notes — so I made a conscious decision to include some key phrases in English in my setting.”

In 1958, the town of Amherst, Massachusetts commissioned Randall Thompson to set music to the poetry of Robert Frost in commemoration of the town’s 200th anniversary. Thompson premiered Frostiana, a suite of Seven Country Songs, in 1959. Thompson faced a challenge in composing this suite, as the two choirs who would perform the work, a men’s and women’s chorus, would have very little rehearsal time together, so he pragmatically scored only the first and last movements for mixed SATB chorus, movements 2 and 6 for men’s chorus, 3 and 5 for women’s chorus and the central movement for both choruses in a dialogue. The composer took great care to enhance these poems musically by setting the choral parts largely homophonically so as not to obscure the text.

The third movement, Come In, depicts the appealing call of a thrush heard at the edge of the woods, performed as a flute solo excerpted from Thompson’s orchestrated version of the piece in 1965. The fifth movement, A Girl’s Garden, tells the story of a girl on a farm in rural New England in the form of a catchy folk tune. The seventh and final movement of the suite, Choose Something Like a Star, originally composed for SATB choir, was later arranged for SSAA choir as well. The comforting and eternal presence of the star is portrayed musically in long-held notes by the first sopranos in their upper register, while the other three voices declaim the text in their lower register, as though from earth below.

Sail Away is an old American fiddle tune considered in the broad category of “roots music,” which in the U.S. comprises bluegrass, country music, gospel, “old time” music, jug bands, Appalachian folk, blues, Cajun and Native American music. Roots music is considered American either because it is native to the United States or developed here, from foreign origins, into something distinctly new. This tune is identified with the south central Kentucky and middle Tennessee locales.

Amazing Grace, as arranged here, is the coda from Ower the Hills, a longer work by Stephen Hatfield. Hatfield’s take on this oft-performed work denies the choristers the opportunity to ever perform the famous melody, reserving the “famous” musical material
only for the accompanying oboist, and instead providing the choristers with a slowly building and ultimately satisfying counter-melody. The melody and text were first combined by William Walker (1809–1875), an American Baptist song leader and shape note “singing master” — that is, one of the young nation’s earliest music educators.

This Little Light of Mine and Hold On are concert arrangements of the African American Spiritual, perhaps more properly called African American “Slave Songs,” one of the earliest contributions to the canon of Western choral music with uniquely American origins. The slave songs are the product of three central experiences: the first of these was the inhumane Middle Passage on ships between Western Africa and the auction block, the second was the enslavement on plantations in the American Antebellum South and the third was the conversion of the slave population to Christianity. Frederick Douglass in his autobiography recollected, “The songs of the slaves represented their sorrows, rather than their joys. Like tears, they were a relief to aching hearts.”

In 1950, Benjamin Britten asked Aaron Copland to compose a set of American folk tunes for his Music and Arts Festival in Aldeburgh, England. This set of five songs, The Old American Songs (“The Boatman’s Dance,” “The Dodger,” “Long Time Ago,” “Simple Gifts” and “I Bought Me a Cat”), was first performed by tenor Peter Pears in June of that year. Copland later composed another set of American folk tunes in 1952 with the songs “The Little Horses,” “Zion’s Walls,” “The Golden Willow Tree,” “At the River” and “Ching-a-Ring-Chaw.”

Since The Old American Songs’ initial success, Copland and other composers have transcribed, adapted and arranged this music for a variety of ensembles. The Men’s Chorus will perform a sampling from both the first and second sets of music. Zion’s Walls is a revivalist tune originally with words and music written by John McCurry. At the River explains the reward that awaits in heaven by referencing the twenty-second chapter of Revelations (“Then the angel showed me the river of the water of life, as clear as crystal, flowing from the throne of God and of the Lamb.”) and was originally composed by Joseph Brackett in 1848. The two-part choral arrangement of the familiar Shaker tune Simple Gifts passes the melody between both voice parts. Copland had used this tune earlier in his career (1944) in his ballet Appalachia Spring. The syncopated Ching-a-Ring-Chaw is an old minstrel song imitating the strumming of a banjo.

In 1940, Serge Koussevitsky commissioned Randall Thompson to compose for the opening of the Berkshire Music Center. Thompson responded with one of his now most famous works, Alleluia. The initial performance on July 8, 1940 established a tradition at the Center, and the a cappela work is now performed at the opening ceremonies at Tanglewood each summer.

Eric Whitacre composed The Seal Lullaby for an animated film of Rudyard Kipling’s “The White Seal,” a film that was ultimately not produced. The choral setting heard today is the text at the beginning of Kipling’s short story, where a mother seal is singing her baby pup to sleep.

An American Hymn was made famous during the ABC mini-series “East of Eden,” a video representation of John Steinbeck’s novel of an American family that spans three generations. The inspiring song explains how the gentle wind, the mountaintops and the golden prairies make the character feel at home.

Although Deep River is one of the popular spirituals in American history, the origin of its history is unclear. Although it is now well known, it was not until 1872 that this spiritual was mentioned in publication — almost ten years after Slave Songs of the United States was published. Harry Burleigh’s arrangement in 1913 re-harmonized the second and third iterations of the refrain.

Moses Hogan’s Ride on, King Jesus is a spiritual written in the gospel style. The energetic and rhythmic piano part accents the repetitious homophonic movement of the choir. To emphasize the all-encompassing power and compassion of Jesus, Hogan splits the tenors and basses into a melody and counter-melody, and then splits into a double choir on the final iteration of the refrain.

The 1960s marked a time in history where the Motown sound was one of the leaders in American pop music. The Temptations, formed in 1960 in Detroit, Michigan, were one of the leading ensembles. Smokey Robinson and Ronald White wrote the famous My Girl in 1964, and it reached the top of the U.S. charts in 1965. Besides its memorable lyrics, the song has a catchy pentatonic ostinato heard throughout.
UMD MEN'S CHORUS
Joseph Shortall, conductor
Theodore Guerrant, accompanist

Alex Alburquerque
Samuel Barham
Drew Blais
Collin Brown
David Burkey
William Chavez
Ernest Claggett
Jonathan Deibert
Joshua DesPortes
Kevin Do
Matthew Dohm
Alex Downes
Joseph Doyle
Aidan Edelman
Hon Laam Fung
Andrew Gradone
Zach Harris
Nolan Holl
Daniel Hopkins*
Dylan Howe
Ben Hsieh
Brian Huber
Samuel Keeler
Yonatan Kott
Caleb Lee
Corey Lowman
Seamus McKenna
Theodore Michalik
Cody Nardone
Nicholas Ober
Jack Riley
Andrew Rudderow
Pablo Salazar
Zachary Sener
Kyle Siefering
James Skaggs
Samuel Steenecker
Shimeng Tong
Christopher Walkup
Rob Williams
Christopher Wong
David Yun

UMD WOMEN'S CHORUS
Kenneth Elpus, conductor
Rachel Carlson, assistant conductor
Matthew Daley and Sean Carmichael, accompanists

Gabriella Aka
Genevieve Allen
Maria Amador
Alexis Anthony
Sarah Barham
Kendra Browne
Christine Browne-Munz
Lezah Calvin
Kaydra Davy-Coore
Amanda Dew
Dian Dong
Alexandra Forrester
Meghan Foster
Caitlin Gompf
Abby Goron
Barbara Hampton
Anna Harris
Ashley Heard*
Tiffany Hu
Audrey Johnson
Shir Kantor
Cindy King
Jocelyn Knaizik
Merranza Kostreci
Becca Lane
Anne Langdon
Ali Larcombe
Ilana Leonard
Kristi Licare
Grace Lin
Jessica Liu
Moira Malloy
Kelsey McDonell
Alyssa Miller
Kristina Mitchell
Juliet Morris
Lili Notowitz
Deanna Pellerano
Zhaklina Poulos
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Rachel Carlson
Greg Graf
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Allan Laino
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AN AMERICAN PORTRAIT | 40
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The UNIVERSITY OF MARYLAND MEN’S CHOIR 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 ensemble sings regularly at Saint Matthew’s Cathedral in Washington D.C. 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 CHOIR 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.

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.

RACHEL CARLSON is pursuing a DMA in choral conducting at the University of Maryland, College Park. She founded and serves as artistic director of Six Degree Singers and serves as assistant conductor of the Washington Master Chorale. She enjoys a versatile career as a conductor, soloist, chamber ensemble singer and voice teacher, appearing as a soloist with the Washington Bach Consort, Washington Master Chorale, Santa Fe Desert Chorale, Oregon Bach Festival, Tucson Chamber Artists, Festival Chorus of Madison, Potomac River Chorale and Washington Revels and as a professional choral singer with Conspirare, Vox Humana and the Spire Chamber Ensemble. Carlson holds bachelor’s degrees in both vocal performance and music education from the University of Maryland, as well as a master’s degree in choral conducting from the University of Wisconsin-Madison.

JOSEPH SHORTALL is 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, 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.
### University of Maryland Choirs

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 Macary 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  
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College Park, Maryland 20742

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### Upcoming Choral Events

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

**Bruckner Motets**  
UMD Concert Choir  
NATIONAL SYMPHONY ORCHESTRA  
Christoph Eschenbach, conductor  
Thursday, June 12, 2014 7PM  
Friday, June 13, 2014 8PM  
Saturday, June 14, 2014 8PM  
The John F. Kennedy Center for the Performing Arts  
For tickets call 202-487-4600.

To learn more, email umchoirs@umd.edu or visit www.music.umd.edu/ensembles/choirs.