WHEN THE NIGHT IS SWEET WITH STARLIGHT

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

UMD MEN'S CHORUS
Joseph Shortall, conductor

Sunday, November 17, 2013 . 3PM
Elsie & Marvin Dekelbaum Concert Hall
WHEN THE NIGHT IS SWEET WITH STARLIGHT

PROGRAM

I. UMD MEN'S CHORUS
ERNANI AGUIAR (b. 1950)
Salmo 150

ANONYMOUS
O virgo splendens

MAX REGER (1873–1916)
arr. P. Van Opstal
Maria Wiegenlied

FRANCIS POULENC (1899–1963)
Quatre petites prières de saint François d'Assise
  I. Salut, Dame Sainte
  II. Tout Puissant, Très Saint
  III. Seigneur, Je Vous en Prie
  IV. O Mes Très Frères

RENÉ CLAUSEN (b. 1953)
All That Hath Life and Breath Praise Ye the Lord
Brady Stevens, soloist

VINCENT PERSICHELLI (1915–1987)
Song of Peace

XHOSA FOLKSONG
Likhon' Ithemba lam

KEITH HAMPTON (b. 1957)
Praise His Holy Name

INTERMISSION

II. UMD WOMEN'S CHORUS

BENJAMIN BRITTEN (1913–1976)
Ceremony of Carols, op. 28
  I. Procession and Recession
  II. Wolcum Yole!
  III. There is no Rose
  IV. That yonge child
  V. Balulalow
  VI. As dew in April
  VII. This little Babe
  VIII. Interlude
  IX. In Freezing Winter Night
  X. Spring Carol
  XI. Deo Gracias
     Sara Magill, harp

STEPHEN HATFIELD (b. 1956)
When the Night is Sweet with Starlight
Ernani Aguiar’s Salmo 150 is a fiery, joyful and rhythmic interpretation of Psalm 150, which describes all of the ways that one can praise the Lord. Throughout there is a consistent rhythmic pedal tone on the syllable “la.” The voice parts exchange different stanzas of text and share the A-minor melodic motive on the syllable “la.”

For more than a thousand years, Christians have taken a pilgrimage to the Santa Maria de Montserrat Abbey. The abbey, located at the top of the mountain of Montserrat in Catalonia, Spain, contains the Marian shrine of Montserrat. O virgo splendens is one of ten songs found in the 14th-century manuscript “Libre Vermell de Montserrat.” Along with the collection of songs, the manuscript also explains that these songs were sung during late-night vigils held in the abbey.

Maria Wiegenlied (Mary’s Lullaby) is one of the 60 songs in Max Reger’s Schlichte Weisen (Simple Melodies), op. 76. Reger composed the songs between 1903 and 1912, in response to the complaint that his music was too challenging. Maria Wiegenlied is a simple, lyric melody in 6/8 time depicting Mary rocking Jesus to sleep. Although this piece was originally scored for solo voice and orchestra, many arrangements have been made for men’s, women’s and mixed ensembles.

Quatre petites prières de saint François d’Assise (Four Little Prayers of Saint Francis of Assisi) were composed by François Poulenc in 1948. Poulenc set this text to music at the request of his nephew Jérôme, a young monk in Champfleury. Poulenc stated that he wanted his musical settings of his (Saint Francis) prayers to be an exercise in humility.” The first prayer Salut, Dame Sainte, begins with the tenors singing a chant above a drone in the baritone voice in an organum style. Throughout the piece, the bass and baritone voices provide both a chromatic drone and counterpoint to the chant heard in the tenor voice. The text of the motet praises Mary the Virgin mother. The second prayer Tout puissant très saint is a series of phrases all of which begin on D-flat or C-sharp major. Although the beginning phrase strictly outlines the original tonal center, each subsequent phrase veers from it with the addition of step-wise chromatic tones. The second motet offers stark contrast to the preceding movements, this motet’s text asks God to have love enter the soul. The final movement, O Mes Très Frères, returns to the style of the first motet, with the tenors and baritones singing a chant in octaves, and the other voices providing a drone. The text of the final movement serves as a reminder that, in the end, all shall receive what they deserve.

René Clausen uses text from Psalm 96 and Psalm 22 and a variety of compositional techniques to create his setting of All That Hath Life and Breath Praise Ye the Lord. The first and second stanzas receive the jubilant exclamations. The third stanza provides contrast with the tenor soloist sharing that God has “renewed (his) weary spirit.” In the fourth stanza, the tenors recall the familiar chorale Praise to the Lord, the Almighty, while the remaining voices accompany with an ostinato. Following the chorale, there is an alacritous section with the tenors freely expressing the melody.

Vincent Persichetti composed Song of Peace in 1959 in versions for both men’s and mixed choirs. Throughout the piece there is a melodic motive shared in both the piano and choral parts with a raised fourth-scale degree. In between iterations of “Alleluia” the choir has interjections of pleas to God for peace.

During the 1970s the slow, powerful hymn iThemba lam became popular in South Africa because it provided hope and strength for those suffering from apartheid. Likhon IThemba lam is an upbeat version of the popular text. The repetitious song is broken into two sections: “Likhon iThemba lam (My faith I will arise)” and “Themba lam (I will enter the praised heaven).”

Praise His Holy Name is one of Keith Hampton’s most popular gospel arrangements. Originally scored for a mixed ensemble for the 30th anniversary of the Voices of Melody, this arrangement is for men’s chorus. The beginning section of the piece is a homophonic declamation in three parts, and the middle section recalls the lyrics from the familiar tune Amazing Grace. The final section intensifies by adding different vocal textures and repeating the text multiple times.

The Ceremony of Carols is one of Benjamin Britten’s best known and most performed works. In March 1942, Britten was returning from America to the United Kingdom aboard a Swedish cargo ship, the Axel Johnson. During the voyage, which took approximately a month, Britten came across a book of medieval poetry — the English Galaxy of Shorter Poems by Gerald Bulleid — when the Axel Johnson was in port at Halifax, Nova Scotia. He set some of the poems to music as the ship made its way back to Britain from Halifax, and these settings would form the core of the Ceremony of Carols. At the time, Britten had been studying the harp and had planned to write a harp concerto, so he deliberately chose the timbre of the harp to accompany the songs. Originally conceived as a set of unrelated songs, Britten later unified the work with the opening and closing plainchant processional and recessional, taken from the Vespers of Christmas Eve. The published score calls for a “treble” choir, which typically indicates a children’s or boy’s choir, but some of the surviving sketches suggest that Britten may have preferred, or at least designed, the work to be sung by a women’s choir.

The carols are scored for three-part voices, and they form a two-part work around a central Interlude for harp solo that is based on the plainchant used in the Procession. Acceptable pronunciation of the medieval texts is an ongoing and lively debate among choral scholars. Early recordings of the work produced under Britten’s supervision suggest that he heard modernized pronunciations emphasizing the intelligibility of the text to modern ears, rather than more historically accurate medieval pronunciations. It is these modernized pronunciations that are performed here today.

Contemporary Canadian choral composer Stephen Hatfield’s When the Night is Sweet with Starlight is conceived as a Christmas cantata for female voices, told primarily from the point of view of Mary, her contemporaries and the women of the extended Holy Family. Time travel is an important thematic element in the work; the first image of the text interprets the Star of Bethlehem in terms of modern astronomical knowledge — that we now know starlight must travel a great distance in time and space before
reaching Earth. The piece opens with an ancient instrument (finger cymbals), a modern take on an ancient instrument (autoharp) and a modern take on a modern instrument (electric piano). In keeping with this mix of the traditional and the modern, the old and the new, the cantata combines medieval and folk sources with original text and music. In particular, the Wassail that starts “Joy, Health, Love, and Peace” is based on a Twelfth Night tradition from Pembrokeshire that celebrated the end of winter. The words are taken directly from the original.

Following the Gospel of Luke, the cantata places Mary and Joseph in Nazareth prior to the Nativity. Other traditions are also incorporated, such as Mary’s symbolic association with the color blue, the color of memory. Although the famous genealogy at the start of the New Testament traces Jesus through the male line, in fact it’s through the female line that the state of Jewry is inherited. This custom surfaces in the close of the cantata, which honors the mother, aunt and grandmother of Jesus, all of whom, according to various traditions in and out of scripture, experienced conceptions guided by the Holy Spirit.

Beyond the theme of “time travel,” as it were, the cantata also explores the dichotomy in Christianity regarding the worth of the individual person: On the one hand, our immortal soul is of such delight to the cosmos that God and Satan wage eternal warfare over who gets it. If Christ died for our sins, then that proves the worth and value of every being in the eyes of God. On the other hand, we are nothing in the eyes of God. All have failed. All are weak. All have fallen short of the glory of God. To Hatfield, these dichotomies are important. He writes that “the Bible frequently summons up the magnetic force created by the equilibrium of opposites, which westerners aren’t always so swift to pick up on since our post-Enlightenment culture de-emphasizes paradox and mystery. I want you to dig into that dichotomy. Mary is the heroine of this cantata and her strength of mind and body are both celebrated. At the same time she’s just another terrified young girl. (Keep in mind that, from what we know of Jewish society at the time, Mary would have been about 12 years old at the time of her betrothal to Joseph).”

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**TEXT & TRANSLATIONS**

**Salmo 150**

Alleluia. Praise ye the Lord in his holy places:
Praise him in the firmament of his power.
Praise ye him for his mighty acts:
praise ye him according to the multitude of his greatness
Praise him with the sound of trumpet:
praise him with the psaltery and harp.
Praise him with the timbrel and choir:
praise him with strings and organs.
Praise him on high sounding cymbals:
praise him on the cymbals of joy:
Let every spirit praise the Lord. Alleluia.

**O virgo splendens**

O Virgin resplendent,
Here on the high mountain gleaming with shining wonders,
Where believers from everywhere ascend.
Ah, with your peaceful, holy eye behold those bound in the bond of sinners,
Let them not suffer from the blows of the nether world,
But by your prayer let them be called with the blessed.

**Maria Wiegenlied**

Amid the roses Mary sits,
And rocks her Jesus-child,
While amid the treesq
Sighs the breeze so warm and mild.

And soft and sweetly sings
A bird upon a bough:
Ah, baby, dear one, slumber now!

Happy is Thy laughter,
Holy is Thy silent rest,
Lay Thy head in slumber
Fondly on Thy Mother’s breast.
Ah, baby, dear one, slumber now!
**A Ceremony of Carols**

**Procession and Recession**

Hodie Christus natus est:

hodie Salvator apparuit:

hodie in terra canunt angeli:

laetantur archangeli:

hodie exultant just dicentes:

Gloria in excelsis Deo.

Alleluia! Alleluia! Alleluia!

Wolcum Yole!

Wolcum, Wolcum, Wolcum be thou hevenè king,

Wolcum Yole! Wolcum, born in one morning,

Wolcum for whom we sall sing!

Wolcum be ye, Stevene and Jon,

Wolcum, Innocentes every one,

Wolcum, Thomas mater one,

Wolcum be ye, good Newe Yere,

Wolcum, Twelfthe Day both in fere,

Wolcum, seintes lefe and dere,

Wolcum Yole, Wolcum Yole, Wolcum!

Candelmesse, Queene of bliss,

Wolcum bothe to more and lesse.

Wolcum, Wolcum, Wolcum be ye that are here,

Wolcum Yole, Wolcum alle and make good cheer,

Wolcum alle another yere, Wolcum Yole, Wolcum!

There is no Rose

There is no rose of such vertu as is the rose that bare Jesu.

Alleluia, alleluia.

For in this rose contenèd was heaven and earth in litel space,

Res miranda, res miranda.

By that rose we may well see there be one God in persons three,

Pares forma, pares forma,

The angels sungen the shepherds to:

Gloria in excelsis, gloria in excelsis Deo.

Gaudemus, gaudemus.

Leave we all this worldly mirth, and follow we this joyful birth.

Transeamus, transeamus, transeamus,

Alleluia, res miranda, pares forma, gaudemus,

Transeamus, transeamus, transeamus.

That yongë childe

That yongë child when it gan weep with song she lulled him asleep:

That was so sweet a melody it passèd alle minstrelsy.
The nightingalë sang also: Her song is hoarse . . and nought thereto:
Whoso attendeth to her song and leaveth the first . . then doth he wrong.

Balulalow
O my deare hert, young Jesu sweet, Prepare thy creddil in my spreit,
And I will rock thee to my hert, And never maer from thee depart.
But I will praise thee evermoir With sangs sweet unto thy glor;
The knees of my hert sall I bow, And sing that richt Balulalow.

As dew in Aprille
I sing of a maiden that is makeles:
King of all kings to her son she ches
He came also stille there his moder was,
As dew in Aprille that falleth on the grass.
He came also stille to his moder's bour,
As dew in Aprille that falleth on the flour.
He came also stille there his moder lay,
As dew in Aprille that falleth on the spray.
Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

This little Babe
This little Babe so few days old, is come to rife Saran's fold;
All hell doth at his presence quake, though he himself for cold do shake;
For in this weak unarm viz the gates of hell he will surprise.
With tears he fights and wins the field, His naked breast stands for a shield;
His battering shot are babish cries, His arrows looks of weeping eyes,
His martial ensigns Cold and Need, and feeble Flesh his warrior's steed.
My soul, with Christ join thou in fight; stick to the tents that he hath pight.
With in his crib is surest ward; this little Babe will be thy guard.
If thou wilt foil thy foes with joy, then flit not from this heavenly Boy.

Interlude (harp solo)

In Freezing Winter Night
Behold, a silly tender babe, in freezing winter night,
In homely manger trembling lies. Alas, a piteous sight!
The inns are full; no man will yield T his little pilgrim bed.
But forced he is with silly beasts in crib to shroud his head.
This stable is a Prince's court, this crib his chair of State;
The beasts are parcel of his pomp, the wooden dish his plate.
The persons in that poor attire His royal liversies wear;
The Prince himself is come from heaven; This pomp is prized there.

With joy approach, O Christian wight, Do homage to thy King,
And highly praise his humble pomp, wich he from Heaven doth bring.

Spring Carol
Pleasure it is to hear iwis, the Birdes sing,
The deer in the dale, the sheep in the vale, the corn springing.
God's purveyance for sustenance, It is for man, it is for man.
Then we always to give him praise, And thank him than.

Deo Gracias
Deo gracias! Deo gracias!
Adam lay ibounden, bounden in a bond;
Four thousand winter thought he not to long.
Deo gracias! Deo gracias!
And all was for an appil, an appil that he tok,
As clerkes vinden written in their book.
Deo gracias! Deo gracias!
Ne had the appil take ben, the appil take ben,
Ne hadde never our lady a ben hevene quene.
Blessed be the time that appil take was.
Therefore we moun singen.

When the Night is Sweet with Starlight
When the night is sweet with starlight, blessing all things below,
Wise men say it is a far light, traveling so long ago.
Thus when the great star all people could see
Shone the call to all the sages,
Wise men who followed knew this decree
Proclaimed was through all the ages.
Slowly, slowly, daughter of Eva, let your spirit be filled,
Slowly, slowly, daughter of Eva, as your master has willed.
Holy, holy daughter of Eva, let your glory unfold.
Joy, health, love and peace be all here in this place.
By your leave we will sing concerning our king.
Our king is well dressed in the light of the blessed,
In a radiance so rare, no king can compare.
We have travelled many miles over hedges and stiles
In search of our king. Glad tidings we bring.
For the yuletide is near at the death of the year,
Bringing life ever new, and hope unto you.
Joy, health, love and peace be all here in this place.
And to all that hear us, may the good Lord cheer us.
Our Lord was of a woman born, sons of Adam, think you well.
Our Lord was of a woman born, so then let the women tell.
Woman’s body held the secret of the Son,
God and woman gave you bliss, all your bliss.
Oh sons of Adam, think on this.
Now Mary was a Hebrew maid, and betrothed to David’s line.
Now Mary was a Hebrew maid in the hills of Palestine.
The people watched her draw the water from the well,
Ah but none of them could see, couldn’t see
What Mary had been born to be.
She was born to be Maria. Ave Maria.
What do people say? What do God’s people say?
Adam, Moses, Samuel – tell me, what do they say?
They say, “I’m here, I’m here my Lord.
I am here, I am ready, thy will be done. Allelujah.”

Meeting in the market, all that we want to know –
Who will be next marrying in Nazareth?
Saw her at the river, smiling at so-and-so –
Who will be next marrying in Nazareth?
Ay-li-lie, who will bid her family goodbye?
Ay-li-lie, dressed like Esther, elegant and shy?
Who'll be a bride with servants to chide?
Who will bear the baby?
Oh, who’ll be a bride and sit down beside
Her husband as his lady?
Next year, Jerusalem! Then with children of our own!
Next year, Jerusalem! Then with pretty children of our own!
Who will be next marrying in Nazareth?

I’m chosen for a carpenter, someone here in Galilee.
I’m chosen for a carpenter, he’s a goodly man to see,
With the nails and wood to scar his handsome hands
When he comes to carry me, carry me,
My carpenter will carry me.
She’s chosen for a carpenter, well they all can’t be a king.
She’s chosen for a carpenter, not the most exciting thing.
But may she blessed bear the seed of Abraham,
May she covenanted be, three times three.
Your carpenter shall carry thee.
But who can nail the thunder down? Who can saw the sky in two?
But who can nail the thunder down? Who can drive the heavens through?
And when all the world is falling round my head,
Who’ll come home and rescue me, rescue me?
Oh who will come and rescue me?

Who can tell? Who can tell where will come the one to rescue Israel?
Who can tell? Who can tell?
Because your eyes are narrow, on earth I seem an angel.
I bear the light inside me. My name is Gabriel.
Immortal hands will hold you. On earth their touch is music.
You’ll bear the sound inside you, like water in the well.
In the well, in the well, there’s a thirst in me the clearest water can dispel.
In the well, in the well.
The sky is blue above you, the blue goes on forever.
The people bow below it, they tremble as they pray.
Ave, ave Maria, who takes the sky upon you,
Who pulls it deep inside you, who bears the fear away.
You’ll be blessed, you’ll be blessed.
Soon you’ll see how you’ve been chosen for a quest.
You’ll be brave, please be brave.
There’s no life your own devotion cannot save.
Please, be brave.

No, never my Lord should I deny thee.
Here is your maid to magnify thee.
But you are most high – then what shall I be?
You have all heaven and I have nothing.
Only my hope to draw you nigh me,
Only my strength that you might try me,
Only my soul to glorify thee.
If I am the one, thy will be done,
Then let thy will be done. Alleluja.

Slowly, slowly, daughter of Eva, let your spirit be filled.
Lowly, lowly daughter of Eva, as your master has willed.
Slowly, slowly, daughter of Eva, let your story unfold.
Holy, holy daughter of Eva, let your glory be told.
Alleluja, for we were alone. None could tell when hell should name us.
Alleluja, for flesh and bone of thy birth has worth to claim us.

Oh my Lord, gentle my Lord, how to accept my life’s reward?
Oh my Lord, gentle my Lord, with all my joy so richly stored.
Oh my Lord, gentle my Lord, so much more than I could afford.
I lay awake at night, my skin is burning bright, I’m silver as your sword.
So come and turn me, turn me, in your hand.
Burn me, burn me, like a brand.
Be stern, be stern ‘til I understand
That I have been made with every good thing,
Made with hope to draw you nigh me,
Made with strength that you might try me,
Made with hope to glorify thee.
If I am the one, thy will be done,
Then let thy will be done. Alleluja.
When the night is sweet with starlight, then our journey’s begun.
When the night is sweet with our light, then our journey is done.
Oh sons of Adam, think again. Amen.

Praise to his father, praise to his family, Mary and Ann and Elizabeth.
Whose blood made Jesus a member of Jewry? Mary and Ann and Elizabeth.
Ay-li-ie, who gave their God the obedient reply?
Ay-li-ie, who said, “Jehovah, here am I”?

With Christmas in sight, for our saviour’s delight,
You do him honour when you recite: Mary and Ann and Elizabeth.
His birthday will fall as a blessing on us all,
So do him honor when you recall Mary and Ann and Elizabeth.
This year in Bethlehem we do him an honour of our own:
Starlight to sunlight in Nazareth.

Hear us, hear us, son of Maria, hear us cry unto thee.
Be near us, near us, son of Maria, show us what we might be.
Son of all heaven, Lord of all light,
Slave and master and prophet and dreamer,
Manna in the day and fire in the night,
Truth confessed, our blessed redeemer.

Oh Jesu my king, oh Jesu my child,
My heart shall sing thee how all heaven smiled.
Oh Jesu my life, oh Jesu my joy.
My heart shall sing thee for pride in my boy.
Oh Jesu my soul, oh Jesu my breath,
This love I bring thee is stronger than death. Alleluja.

The sky is dark above you, the dark goes on forever.
The people search for starlight. The star has moved away.
It leads you from your warm home to where you least expect it,
It leads to where you can’t accept it without the faith to say:
Starlight, starbright, star of heavenly height.
Where will you lead us? Will you lead us, Osanna, if we follow thee?
Starlight, starbright, star of heavenly height.
How will we know to find you? How will we know in this world of woe
Where to find you, oh thou promised one.
Oh come, oh come, rescue Israel. Rescue all the world,
Not a world of woe but a heaven on earth.
Hosanna in excelsis.
Starlight in winter night, so high the sky above thee,
How weak and weary is the world below thee,
Oh thou promised one, here we wander, wander,
Wander searching for thee.
Starlight, starbright, star of heavenly height
Dona nobis pacem.

Allelu, allelu, what is the world a-coming to? Now the year is nearly through?
Now the old is made a new will and testament, from earth to heaven sent
In flesh and blood like you.
Sing alleluja to a world of wonder, ‘leluja to a sweet surrender,
‘leluja to a Lord so tender, ‘leluja to a God of thunder.
Alleluja, Lord so tender. Alleluja, world of wonder.
Alleluja, sweet surrender. Alleluja, God of thunder.
God most high of a sweet protection,
My God who leads in a strange direction,
My God who guides me to perfection.
If I am the one, thy will be done.
Oh let thy will be...
UMD MEN’S CHORUS
Joseph Shortall, conductor
Theodore Guernant, accompanist

Alex Alburqueque
Tyler Angier
Scott AuCoin
Petur Babkin
Collin Brown
David Burkey
William Chavez
Ernest Caggie
Jonathan Deibert
Joshua DesPortes
Matthew Dohm
Alex Downes
Joseph Doyle
Aidan Edelman
Daniel Eisenberg
Sam Elmore
Andrew Gradone
Christopher Hawker
Zack Henderson
Nolan Holl
Daniel Hopkins*
Carlos Howard-Gomez
Ben Hsieh
Patrick Hsieh
Mavonte Johnson
Caleb Lee
Corey Lowman

Gabriel Macedo
Matt McAlister
Seamus McKenna
Theo Michalik
Lucas Murphy
Harsha Neerchal
Andre Nogueira
Jack Riley
Andrew Rudderow
Pablo Salazar
Santiago Sanz
Zachary Sener
Kyle Siefering
James Skaggs
Samuel Stenecker
Brady Stevens
Shimeng Tong
Jordan Washer
Christopher Wong
David Yun

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

Gabriella Aka
Octavia Alexander
Genevieve Allen
Aileen Amador
Alexis Anthony
Sarah Barham
Jackie Berges
Christine Condo
Amanda Dew
Dian Dong
Alexandra Forrester
Caitlin Gompf
Aby Goron
Barbara Hampton
Anna Harris
Ashley Heard*
Natalie Hogg
Clara Huang
Shir Kantor
Cynthia King
Merzana Kostreci
Vasudha Kowtha
Becca Lane
Anne Langdon
Ali Larcombe
Ilana Leonard
Grace Lin
Jessica Liu
Alyssa Miller
Arielle Miller
Emily Morris
Juliet Morris
Lili Notowitz
Gyu Young Oh
Noelle Roy
Katie Seymour
Irene Solaiman
Amanda Staub
Nicole Stevenson
Madeline Tallman
Kaitlin Tullis

Julia Tuvin
Rachel Walker
Jennifer Wall
Vivian Wang
Jaclyn Webber
Lynique Webster
Kate Weiss
Megan Wilhelm
Angelina Wong
Veronica Wrede

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PROFESSOR OF MUSIC AND DIRECTOR OF CHORAL ACTIVITIES
Edward Maclary

ASSISTANT PROFESSOR OF CHORAL MUSIC EDUCATION
Kenneth Elpus

CHORAL ADMINISTRATOR
Lauri Johnson

CHORAL ASSISTANTS
Spencer Goldberg
Kellie Motter
Amanda Staub
Rebecca Vanover

GRADUATE STUDENT CONDUCTORS
Cindy Bauchspies
Rachel Carlson
Greg Graf
C. Paul Heins
Allan Laino
Joseph Shortall
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 UMD 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 UMD 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 UMD 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 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. 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 SHO&TALL 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.
UPCOMING CHORAL EVENTS

Linda Mabbs Remembers Benjamin Britten
UMD CHAMBER SINGERS
Edward Macary, conductor
Sunday, November 21, 2013. 8PM
Gildenhorn Recital Hall, Clarice Smith Center
FREE

Bach Cantata Series
BWV 106 – Gottes Zeit ist die allerbeste Zeit
Rachel Carlson, conductor
Thursday, December 5, 2013. 1:30PM
Grand Pavilion, Clarice Smith Center
FREE

NSO Pops: Happy Holidays! With Brian Stokes Mitchell
UMD CONCERT CHOIR
NATIONAL SYMPHONY ORCHESTRA
Steven Reineke, conductor
Thursday, December 12, 2013. 7PM
Friday, December 13, 2013. 8PM
Saturday, December 14, 2013. 1:30PM & 8PM
The John F. Kennedy Center for the Performing Arts
TICKETS: $20-80
CALL 202-467-4600

12th Annual Festival of
Nine Lessons and Carols
UMD WOMEN’S CHOIR
Kenneth Elpus, conductor; Rachel Carlson, assistant conductor
UMD MEN’S CHOIR
Joseph Shortall, conductor
THE MARYLAND STATE BOYCHOIR
Stephen Holmes, music director
Friday, December 13, 2013. 8PM
Memorial Chapel, College Park Campus
TICKETS: $15/10 SENIORS/5 STUDENTS
CALL 301-405-ARTS

Music in Mind: Images of the Christmas Feast
UMD CHAMBER SINGERS
Kenneth Slowik & Edward Macary, conductors
Sunday, December 15, 2013. 3PM
Dekelebaum Concert Hall, Clarice Smith Center
TICKETS: $25
CALL 301-405-ARTS

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