UMD School of Music Presents:

**SPRING CHORAL SHOWCASE**

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

**UMD MEN’S CHORUS**  
Greg Graf, conductor

Friday, May 8, 2015 . 8PM  
Elsie & Marvin Dekelboum Concert Hall

Program

**I. UMD MEN’S CHORUS**

**LELAND B. SATEREN (1913-2007)**

*Do You Fear the Wind?*

**FELIX MENDELSSOHN (1809-1847)**

ARR. P. A. EKLUND  
*Laudate Pueri*

**ANTON BRUCKNER (1824-1896)**

*Inveni David*  
Josh Gehres, Ashleigh Naude, Nicholas Hogg and Nathan Reynolds, trombonists

**AMY CHENEY BEACH (1867-1944)**

*Sea Fever*
II. UMD WOMEN’S CHORUS

ELEANOR DALEY (b. 1955)
TEXT: SONG OF SOLOMON
Rise Up, My Love

ARR. M. CULLOTON (b. 1976)
Famine Song
Alexandra August and Clara Huang, soloists

STEPHEN PAULUS (1949-2014)
TEXT: MICHAEL DENNIS BROWNE
The Road Home
Caitlin DeLatte, soloist

-INTERMISSION-

III. UMD MEN’S CHORUS

ARR. P. SOZIO
El Yivneh Hagalil

ADAPTED AND ARRANGED BY R. DE CORMIER
Rainbow ’Round My Shoulder
Maurice Watkins and Mario Perez, percussionists

ENGLISH SEA CHANTY
ARR. A. PARKER & R. SHAW
What Shall We Do with a Drunken Sailor?

JASON MCCOY
Come, Ye Thankful People, Come

BILLY JOEL (b. 1949)
ARR. E. BROWN
The Longest Time
Dan O’Neill, William Bentz, Noah Israel and Christian Hoff, soloists

IV. UMD WOMEN’S CHORUS

STEPHEN HATFIELD (b. 1956)
When I was in my prime

GYÖRGY ORBÁN (b. 1947)
Mass No. 6
Kyrie
Gloria
Sanctus-Benedictus
Agnus Dei

PAUL BASLER (b. 1963)
from Songs of Faith
Alleluia
Do You Fear the Wind? is a poem written by American author Hamlin Garland. Best known for his fictional portrayals of hard-working Midwestern farmers, this poem includes themes of strength, perseverance and tough grit. Using imagery such as strong winds and slashing rain, the speaker instructs a young man to be resolute and tenacious in his endeavors as he combats the obstacles on his path to manhood. The speaker reassures the young man that the journey will be worthwhile, for he will then be able to walk like a man.

Laudate Pueri, Opus 39, No. 2, is the second piece of Mendelssohn’s Three Motets, which were written while he was in Rome, and later revised in Leipzig in 1837. After visiting the romanesque church of Trinità dei Monti in 1830, Mendelssohn wrote to his parents “The French nuns sing there, and it is wonderfully lovely. Now, one should know one more thing: that one is not allowed to see the singers. Therefore I have come to an unusual decision: I will compose something for their voices, which I remember exactly...” Originally written for women’s voices, this arrangement for three-part men’s chorus is true to Mendelssohn’s elegant style and sensitivity to text and phrase.

Anton Bruckner’s Inveni David, WAB 19, written in 1868, is one of more than 40 sacred motets. It was commissioned for the 24th anniversary of the Liedertafel Frohsinn, a singing academy of which Bruckner was a member. The final “Alleluia” section is inspired by the Hallelujah from Handel’s Messiah.

In John Masefield’s poem, Sea Fever (from his 1902 collection, Salt-Water Ballads) the speaker hears the irresistible call of the sea and its promise of exploration. The colorful imagery suggests an enterprise that allures all five senses and that satisfies the need for adventure. With a rich harmonic palette and jaunting rhythm, Amy Cheney Beach’s setting offers a rousing compliment to the spirited poem.

Canadian composer Eleanor Daley has gathered acclaim in the past two decades for her sonorous and pleasing choral settings of beloved texts. Rise up, My Love is a setting of an Old Testament verse often read at weddings. Simple and joyful, the text is set similarly in Daley’s short piece for women’s choir. In a lively tempo, with ascending scales sung in quick rhythms, Daley paints the poetry of being whisked away.

Vida is a four-woman a cappella group from Indiana. Its music is composed collectively through improvisation, rhythmic experimentation and harmonies of vocal and social traditions from around the globe. Matthew Culloton (b. 1976) has arranged Famine Song in a way that captures the spirit of the original song, inspired by first-account stories of Sudanese women who survived the famine of the 1980s. These women began weaving baskets together: an act that provided families in hardship a sense of hope and survival. Culloton creates a drone in the alto voice that continues throughout the piece as an illustration of each day’s repetition. Above the drone, the upper voices sing mostly consonant sonorities, depicting the hope and community of working collectively. The second verse talks of the pain of famine, with notes that clash against one another in the upper three voices. The sounds shift from pleasing to ones that are jarring and unstable.
Stephen Paulus was a prolific American composer who provided more than 400 works for chorus before his death last year. *The Road Home* is one of his most performed choral works. The melody is taken from the tune “Prospect” in the 1835 book *Southern Harmony* — a compilation of shape-note tunes from Colonial America. Paulus stays true to the melody and the simplicity of the text by keeping his music simple and straightforward. The three verses represent the journey from life, to death, to the after-life. Between each verse is a simple harmonized “calling” on the neutral syllable “loo,” perhaps symbolizing the ever-present and welcoming song of the angels.

**El Yivneh Hagalil** is a Hebrew folk song with the text “The Lord will build Galilee, the Blessed will build Galilee.” The melody is taken from the hymn *Adon Olom* (The Lord of the Universe). This hymn was originally intended as a nighttime prayer, however, it has been included in the morning service in the 15th century and has remained a part of Hebrew ritual. This arrangement begins slowly and soothingly before ending with a fiery conclusion.

**Rainbow 'Round My Shoulder** is a part of the Negro chain gang song repertoire. It was originally arranged and adapted in the early 1960s by Robert De Cormier for Donald McKayle’s ballet of the same name. The story takes place on a chain gang in the American South where prisoners work building a railroad. They long for freedom while knowing that their ultimate deliverance is found in Heaven after death. De Cormier says, “‘Rainbow 'Round My Shoulder’ refers to the arc the hammer makes when the worker swings it across his shoulder. At the end of the ballet, one of the chain-gang prisoners attempts to escape and is killed by the guards.”

**What Shall We Do with a Drunken Sailor?** is a traditional English sea chanty with text first appearing in publication in 1891. It begins with the question that is repeated throughout, “What shall we do with a drunken sailor early in the morning?” Each verse offers a different and often humorous strategy of sobering the sailor.

**Come, Ye Thankful People, Come** is an English Christian harvest festival hymn written in 1844. This particular arrangement by Jason McCoy includes the first verse of the title hymn by Henry Alford, and also includes text from *Praise to God, Immortal Praise* by Anna L. Barbauld. The hymn calls people to give thanks to God for the harvest season and for all that God provides.

Billy Joel’s *The Longest Time* was an instant doowop hit in 1984. Joel initially intended this to be a classical piano piece, which he later transformed into an almost completely *a cappella* tribute to the Doo-Wop sounds of the ’50s. The song has remained a classic in American pop culture by appearing in the TV show *Family Guy* and *How I Met Your Mother*. The song has also been performed by many *a cappella* groups such as Boys II Men.
**Do You Fear the Wind?**
Do you fear the force of the wind,
The slash of the rain?
Go face them and fight them,
Be savage again.
Go hungry and cold like the wolf,
Go wade like the crane:
The palms of your hands will thicken,
The skin of your cheek will tan,
You’ll grow ragged and weary and swarthy,
But you’ll walk like a man!

**Laudate Pueri**
Praise the Lord, all ye children,
Praise the name of the Lord.
Blessed be the name of the Lord
From henceforth now and forever.

**Inveni David**
I have found David, my servant;
I have anointed him with my holy oil;
For my hand shall aid him
and my arm shall strengthen him.
Alleluia.

**Sea Fever**
I must go down to the seas again,
to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song
and the white sail's shaking,
And a grey mist on the sea's face, and
a grey dawn breaking,
I must go down to the seas again,
for the call of the running tide
Is a wild call and a clear call that may
not be denied;
And all I ask is a windy day with the
white clouds flying,
And the flung spray and the blown spume,
and the sea-gulls crying.

I must go down to the seas again,
to the vagrant gypsy life,
To the gull's way and the whale's way where
the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when
the long trick's over.

**Rise up, My Love**
Rise up, my love, my fair one, and come away, for
lo, the winter, the winter is past, the rain is over and
gone. The flow'rs appear upon the earth, the time
of the singing of birds is come. Rise up, my love,
my fair one, and come, come away.

*Song of Solomon 2:10*

**Famine Song**
Ease my spirit, ease my soul,
Please free my hands from this barren soil.
Ease my mother, ease my child,
Earth and sky be reconciled.

Rain,
Weave, my mother, weave, my child
Weave your baskets of rushes wild.

Out of heat, under sun,
Comes the hunger to ev'ry one.
Famine's teeth, famine's claw
On the sands of Africa.
The Road Home
Tell me where is the road I can call my own,
That I left, that I lost so long ago?
All these years I have wander’d,
   Oh, when will I know
There’s a way, there’s a road that will lead me home?
After wind, after rain, When the dark is done,
As I wake from a dream in the gold of day,
Through the air there’s a calling from far away,
There’s a voice I can hear that will lead me home.
Rise up, follow me, Come away is the call,
With love in your heart as the only song;
There is no such beauty as where you belong,
Rise up, follow me, I will lead you home.

— Michael Dennis Browne

El Yivneh Hagalil
God will build Galilee,
Blessed is the building of the Galilee.

Rainbow ’Round My Shoulder
I got a rainbow, tied all around my shoulder.
I’m goin’ home, My Lord, I’m goin’ home.
Everywhere I, where I look this mornin’,
Look like rain, my Lord look like rain.
Every mail day I get a letter.
Momma says come home, my Lord, son,
   come home.
That old letter read about dyin’.
My tears run down, Lord, my tears run down.
Just you wait ’til one of these days I’m started.
Just you wait, my Lord, I’m goin’ home.
Don’t you hear your mother callin’.
Don’t you hear her, callin’?
My Lord, run, son, run.
I’m a gonna break right past that shouter.
I’m goin’ home, My Lord, I’m goin’ home.

What Shall We Do with a Drunken Sailor?
What will we do with a drunken sailor?
What will we do with a drunken sailor?
What will we do with a drunken sailor?
Early in the morning.
Way hay and up she rises
Way hay and up she rises
Way hay and up she rises
Early in the morning.
Way hay and up she rises
Way hay and up she rises
Way hay and up she rises
Early in the morning.
Put him in the longboat until he’s sober
Put him in the longboat until he’s sober
Put him in the longboat until he’s sober
Early in the morning.
Way hay and up she rises
Way hay and up she rises
Way hay and up she rises
Early in the morning.
Pull out the plug and wet him all over,
Pull out the plug and wet him all over,
Pull out the plug and wet him all over,
Early in the morning.
Way hay and up she rises
Way hay and up she rises
Way hay and up she rises
Early in the morning.
Put him in the scuppers with a hosepipe on him,
Put him in the scuppers with a hosepipe on him,
Put him in the scuppers with a hosepipe on him,
Early in the morning.
Way hay and up she rises
Way hay and up she rises
Way hay and up she rises
Early in the morning.
Heave him by the lug with a runnin’ bowlin’
Heave him by the lug with a runnin’ bowlin’
Heave him by the lug with a runnin’ bowlin’
Early in the morning.
Come, Ye Thankful People, Come
Come, ye thankful people, 
come, raise the song of harvest home; 
All is safely gathered in, 
er, the winter storms begin; 
God, the Maker, does provide for our wants to be supplied; 
Come to God’s own temple, 
come, raise the song of harvest home. 

All the blessings of the field, 
All the stores the gardens yield, 
All the fruit in full supply, 
ripened ’neath the summer sky, 
All the spring with bounteous hand scattered o’er the smiling land, 
All the liberal autumn pours from its rich overflowing stores, 
These to Thee, our God, we owe, 
source whence all our blessings flow, 
our souls shall raise grateful vows, 
And solemn praise. 

Come, then thankful people come! 
Raise the song of harvest home. 
Come to God’s own temple of harvest home. 
Amen. 

The Longest Time
Oh, oh, oh 
For the longest time 
Oh, oh, oh 
For the longest time 
If you said goodbye to me tonight 
There would still be music left to write 
What else could I do 
I’m so inspired by you 
That hasn’t happened for the longest time

Once I thought my innocence was gone 
Now I know that happiness goes on 
That’s where you found me 
When you put your arms around me 
I haven’t been there for the longest time 
Oh, oh, oh 
For the longest time 
Oh, oh, oh 
For the longest 
I’m that voice you’re hearing in the hall 
And the greatest miracle of all 
Is how I need you 
And how you needed me too 
That hasn’t happened for the longest time 

Maybe this won’t last very long 
But you feel so right 
And I could be wrong 
Maybe I’ve been hoping too hard 
But I’ve gone this far 
And it’s more than I hoped for 

Who knows how much further we’ll go on 
Maybe I’ll be sorry when you’re gone 
I’ll take my chances 
I forgot how nice romance is 
I haven’t been there for the longest time 

I had second thoughts at the start 
I said to myself 
Hold on to your heart 
Now I know the woman that you are 
You’re wonderful so far 
And it’s more than I hoped for 

I don’t care what consequence it brings 
I have been a fool for lesser things 
I want you so bad 
I think you ought to know that 
I intend to hold you for the longest time
UMD Men's Chorus
Greg Graf, conductor | Theodore Guerrant, accompanist

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UMD Women's Chorus
Kenneth Elpus, conductor | Ianthe Marini, assistant conductor | Matthew Daley, accompanist

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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
Carlos Howard-Gomez
Caleb Lee
Amanda Staub

GRADUATE STUDENT CONDUCTORS
Cindy Bauchspies
Rachel Carlson
Greg Graf
Allan Laino
Ianthe Marini
Steven Seigart
Kenneth Elpus is Assistant Professor of Music Education at the University of Maryland, College Park, where he teaches courses in choral music education and directs the UMD Women’s Chorus. He holds a Bachelor of Music degree in choral music education from The College of New Jersey and earned the Master of Music and Doctor of Philosophy degrees in music education from Northwestern University in Evanston, Illinois. Since arriving at the University of Maryland, he has conducted numerous honor choirs and prepared the UMD Women’s Chorus for performances with the NSO Pops at The Kennedy Center. Dr. Elpus’ research and scholarly writing focus on three main areas: characteristics of music students and the process of selection into music study, music education in education policy and music education as a context for positive youth development. This work is published in the Journal of Research in Music Education, Arts Education Policy Review, the international journal 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 and the International Baccalaureate Organization.

Greg Graf is a second-year doctoral student at the University of Maryland, where he is Conductor of the Men’s Chorus and studies conducting with Edward Maclary. Graf taught at Mineral Area College in Missouri, where he served as Director of Choirs, Voice Instructor and Departmental Accompanist. He was also director of Tapestry, an award-winning chamber ensemble. An active conductor, Graf has led performances of Faure’s Requiem, Britten’s Five Flower Songs, Gjeilo’s Sunrise Mass, Rutter’s Requiem, Vivaldi’s Gloria and Handel’s Messiah. In 2013, he was awarded Outstanding East-Central District Director by the Missouri Choral Directors Association. Graf holds a Master of Church Music degree in choral conducting and a Bachelor of Music degree in voice performance from Bob Jones University.

Ianthe Marini is a first-year doctoral student in choral conducting at the University of Maryland. She recently received her Master of Music degree from Temple University. Marini served as Adjunct Professor of Choral Music at Philadelphia University and as Pennsylvania Young Conductor Representative to the American Choral Directors Association. Between 2008 and 2011, Marini served Stoughton High School in Massachusetts as its choir director, and keyboard, general music and dance teacher. She was also band director at Northeastern High School in Pennsylvania. Marini is currently choral director at Metropolitan School of the Arts in Virginia and sings professionally in Washington DC.
The UMD 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 UMD 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 UMD 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 UMD 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

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:

University of Maryland
Office of Choral Activities
2150 Clarice Smith Performing Arts Center
School of Music
College Park, Maryland 20742

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