

COMFORT AND EMBRACE:

BRAHMS'

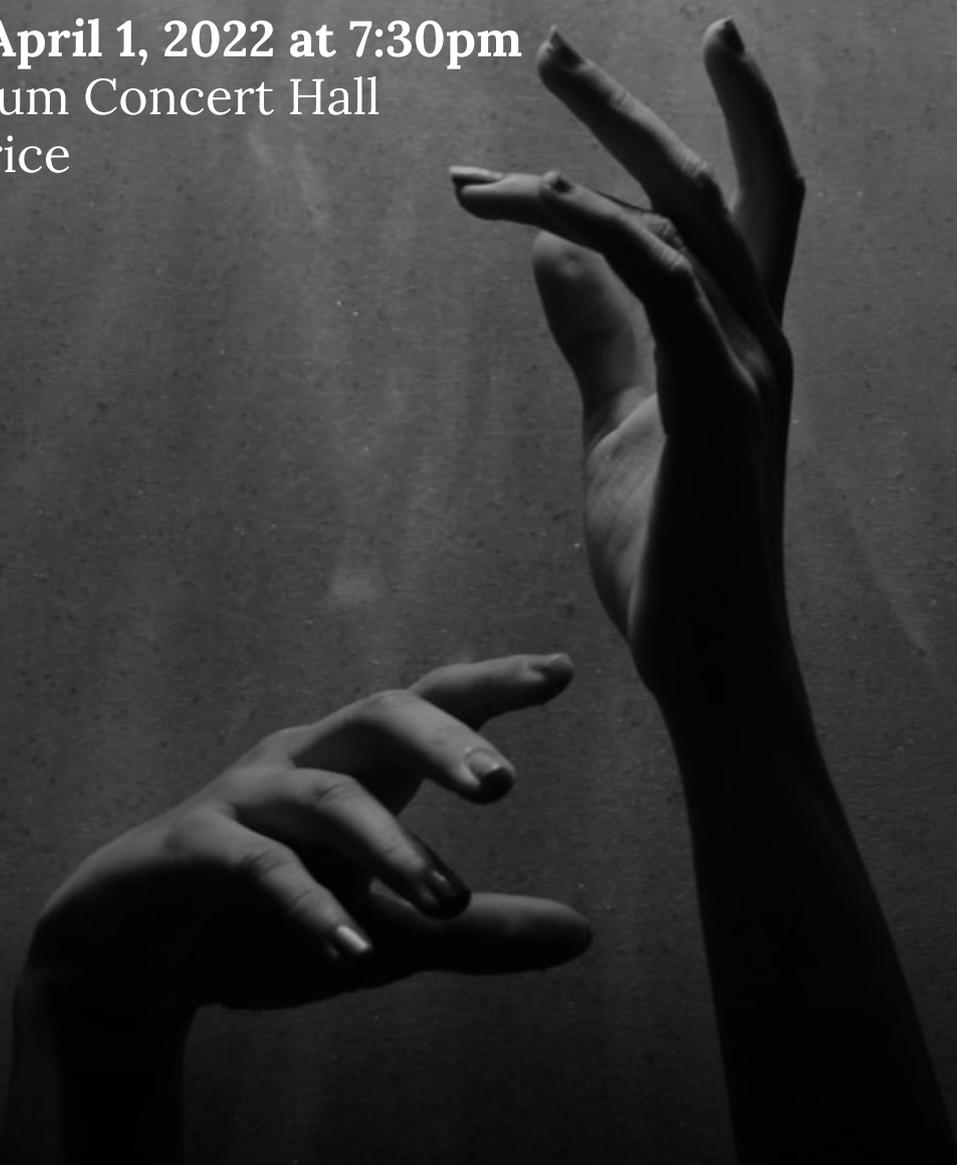
HUMAN REQUIEM

UMD Chamber Singers and The Thirteen

Friday, April 1, 2022 at 7:30pm

Dekelboun Concert Hall

The Clarice



SCHOOL OF
MUSIC

CONDUCTOR'S NOTE

What happens to us when we die? Humanity has sought to answer this existential question for as long as there has been civilization. This is the question that the texts of the traditional Catholic Requiem Mass conclusively answers. And this is the question that Brahms refuses to address in his Requiem. Instead, Brahms chooses texts and writes a work that focuses on those who are alive, asking: how can we handle our own mortality and the death of those we love? Brahms' Requiem's chiasmic and symmetrical form mirrors the arc of life itself, beginning and ending in the pedestrian key of F major: Brahms seems to be suggesting that grief and dying are processes of transmutation rather than transfiguration. He begins by looking inward: "Blessed are those who mourn," and concludes with a joyful look outward: "Blessed are the dead." Those who "sow in tears" with a sighing figure in the first movement "reap with joy" with ebullient rising figures in the piano in the final movement. In between we experience the full panoply of the human experience, from deep despair to unbridled joy. Before ending his work with cascading repetitions of the word "blessed," Brahms' final words hint at some semblance of resurrection: "Blessed are the dead... their works follow after them." It is in the previous movements that we learn: it is not the work of our hands that follows after us, but rather the work of our hearts.

-Matthew Robertson

STAGE DIRECTOR'S NOTE

Brahms' Requiem presents a director some of the most significant challenges of any traditional concert work reimagined as staged theater or ritual. This is because Brahms was an inherently non-dramatic composer, at least in the conventions of dramatic gesture that fed his fellow composers of the day - Verdi, Wagner, and their devotees. With Brahms' Requiem, by turning away from the Latin text which contains real drama and clear narrative architecture Brahms intends a listening experience not to be felt linearly, but rather one that sits in contemplative moments arranged harmonically and interrogatively. This is not a dramatic climax with requisite denouement, but something rather more human. The text provides a structure of musical setting, but the music itself is the story. For me, the job has been to search for something unerringly honest, overtly eschewing theatricality, and unafraid to sit still in moments of deep returning contemplation. Most importantly, it must invite the audience to participate in the performance, rejecting time honored concert traditions, and hearing this music afresh.

-Timothy Nelson

University of Maryland School of Music Presents

Ein Deutsches Requiem (op. 45)

Johannes Brahms (1833 – 1897)

The Thirteen

Matthew Robertson, Conductor
Timothy Nelson, Stage Director
Corinne Hayes, Associate Stage Director

University of Maryland Chamber Singers

Edward Maclary, Music Director

Ein Deutsches Requiem (op. 45)..... Johannes Brahms (1833 – 1897)

- i. Chor: Selig sind, die da Leid tragen
- ii. Chor: Denn alles Fleisch, es ist wie Gras
- iii. Bariton und Chor: Herr, lehre doch mich
- iv. Chor: Wie Lieblich sind deine Wohnungen
- v. Sopran und Chor: Ihr habt nun traurigkeit
- vi. Bariton und Chor: Denn wir haben hie keine bleibende Statt
- vii. Chor: Selig sind die Toten

Melissa Wimbish, *soprano*
Edmund Milly, *baritone*
Derrick Goff & Rachelle Jonck, *piano*

THE THIRTEEN

Matthew Robertson, Artistic Director
Todd Stubbs, Managing Director
Valerie Simonsen, General Manager
Gilbert Spencer, Assistant Conductor

Alexandra Batsios, *soprano*
Steven Berlanga, *bass-baritone*
Andrew Bearden Brown, *tenor*
Aryssa Leigh Burrs, *mezzo-soprano*
Rhianna Cockrell, *mezzo-soprano*
Oliver Mercer, *tenor*
Edmund Milly, *bass-baritone*
Caroline Olsen, *mezzo-soprano*
Caroline Nielsen, *mezzo-soprano*
Corey Shotwell, *tenor*
Gilbert Spencer, *baritone*
Andréa Walker, *soprano*
Melissa Wimbish, *soprano*

UMD CHAMBER SINGERS

Edward Maclary, Music Director
Lauri Johnson, Administrator

Christopher Dale Auen, *bass*
Joshua Bates, *bass*
Sydney Black, *alto*
Jayden Brittain, *bass*
Amy Broadbent, *soprano*
Isabella Cadirola, *alto*
J. Solomon Collins, *bass*
Amanda Densmoor, *soprano*
Brynn Farlow, *tenor*
Mark Helms, *tenor*
Nathan Lofton, *bass*
Joel Zinkievich, *bass*

ACKNOWLEDGEMENTS

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ABOUT THE PROGRAM

While it is not clear exactly when Johannes Brahms began composing *Ein Deutsches Requiem*, we know that he took considerable time to complete it. He may have first conceived of a large-scale work about mortality in 1856 upon the death of his close friend and mentor Robert Schumann. After Schumann's death, Brahms moved to Düsseldorf to help his close friend's widow Clara with their children and household affairs. Their continued friendship afforded Brahms access to Robert's diaries in the years following his death, and he would later discover that Schumann himself had planned to write a "German Requiem." The second movement of the Requiem includes material taken from sketches as early as 1854 (portions of which would later become the first movement of the first piano concerto).

In 1861, while in Hamburg, Brahms began work on the first and second movements. Following the death of his mother in 1865, he extended them both and began working in earnest on movements III, IV, VI, and VII. During this time, Brahms composed without a commission, deadline, or a benefactor funding his work, but worked simply out of expressive necessity in the wake of these personal tragedies.

The first three movements of the Requiem were first performed in Vienna in December 1867. The partial premiere was met with jeers from the audience, largely due to a misunderstanding in the timpanist's score, who played the pedal D in the third movement fugue so loudly that it drowned out everything else! A version of the work without the fifth movement was performed at the Catholic cathedral in Bremen in 1868 to great success, marking the first real public triumph for Brahms in his lifetime. The complete work including the fifth movement then received its first performance in 1869 in Leipzig, again to great acclaim.

The Requiem takes on a uniquely humanist form in Brahms' hand, as he forgoes the practice of setting the traditional Catholic liturgical texts and instead utilizes texts from scripture that he himself chose. While unusual, this choice was not without precedent, particularly for a German composer. Martin Luther had abolished the Catholic Requiem Mass during the Reformation, so that notable German composers were accustomed to composing funeral music utilizing other texts. Consider, for instance, Heinrich Schütz's *Musikalische Exequien*, a major work written for a state funeral, or BWV 82 (*Ich habe genug*) of J.S. Bach, a cantata written for the Feast of the Purification, commemorating the death of the biblical figure Simeon. While Brahms may or may not have been familiar with the *Musikalische Exequien*, he was generally aware of Schütz's music, and the texts he chose for the Requiem are similar to those in the Schütz, both consisting of passages from the Lutheran translation of the Bible.

In advance of the Bremen premiere in 1868, the clergy and music director at the Cathedral, concerned that the Requiem did not mention Christ nor the Resurrection, pressured Brahms to include a more obviously Christian movement. Brahms responded: "As far as the text is concerned, I will confess that I would very gladly omit the 'German' as well, and simply put 'Human,' I also quite deliberately and consciously do without passages such as John 3:16 [For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.] On the other hand, however, I have no doubt included much because I am musician, because I required it, and because I cannot challenge or strike out the text of my revered poets, not even a 'from henceforth.'"

MUSIC AND TEXT

The movements of the *Requiem* are structured symmetrically in a chiasmic manner, with ideas presented and then repeated in reverse order. Thus one finds structural and thematic similarities in movements I and VII, II and VI, and III and V. The fourth movement serves as the keystone and fulcrum between the first three and final three movements. At the fourth movement inflection point the work transitions from addressing the struggle to accept death to a reconciliation with and victory over death. The relatedness of these movements can be seen both thematically in the texts chosen, and structurally in the way Brahms engineers the key centers of each movement. Scholars Leonard van Camp and Jerold Ottley diagram the work via an arch structure (fig. 1), showing that Brahms meticulously modulates through a variety of key centers, beginning and ending with F-major, the tonic or 'home' key for this work.

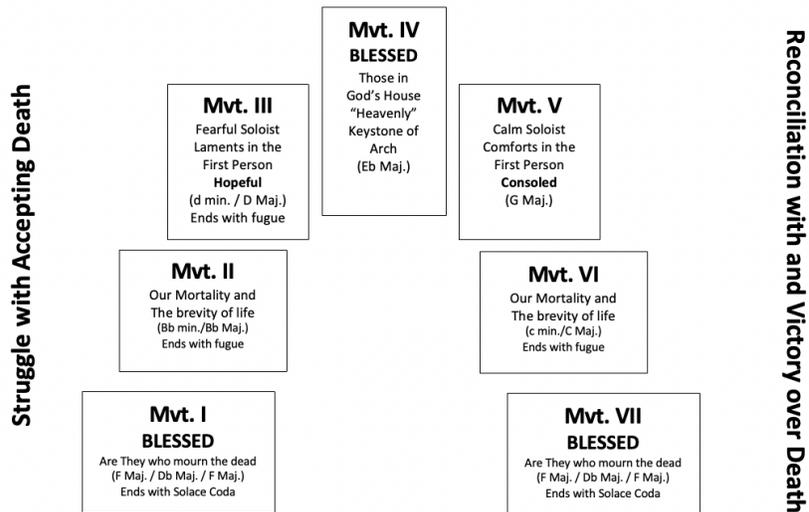


Fig. 1

Fig. 1 shows the movement of key centers as they relate to the tonic of F-major through each of the seven movements. The first three movements climb from F-major / D-flat major, to subdominant B-flat major/minor, to the submediant D-minor, finally reaching E-flat major in the fourth movement. E-flat is the most distantly related key to the tonic, the subdominant (E-flat) of the subdominant (B-flat), and serves as the turning point to begin descent to the tonic again through the final three movements. Once over the summit of movement IV, we descend first to the secondary dominant (G-major) in the fifth movement, then to the dominant, C-major/minor in the sixth, and finally returning to the tonic, F, which then modulates to A, in a mirror image of the first movement's modulation to D-flat.

One may now begin to approach the thematic analysis of the pairs of movements, which are all related both in key and in musical content. The first and final movements, related both in text and musical character, offer consolation and hope to the listener. Brahms opens the *Requiem* introspectively with a single low F pedal. Next an E flat is introduced, a minor seventh above the bass, creating a sense of unresolved anguish and longing while also alluding to the material to come in the fourth movement. The chorale melody upon which the movement is built is then gently passed through the accompaniment, eventually resolving as the choir enters with a text from the Gospel of Matthew: "Blessed are they that mourn, they shall be comforted." The movement then unexpectedly modulates from F major to D-flat major as the text shifts away from the Beatitudes to a text from Psalm 126: "They that sow in tears shall reap in joy...", again a foreshadowing of the material from the final movement, which will modulate inversely from F-major to A-major, and then back again to F.

The second movement opens with a funeral march in b-flat minor, material originally composed years before, in the immediate aftermath of Robert Schumann's descent into syphilitic madness and attempted suicide in 1854. In triple meter, an ascending fourth motive is repeated in the bass, a weighted repetition punctuated by accented triplet eighth notes. This burdensome material, especially given its origins, illustrates the weight of Brahms' sorrow in the face of loss. The material is so heavy, it is as if the music is being held back by heavy chains, struggling to move forward in the face of death. As the march ends and the text shifts from grief to joy, the key abruptly shifts as well, from b-flat minor to B-flat major for the final fugue, full of hope and joy.

The sixth movement begins with tonal uncertainty (represented by the opening text "For here have we no enduring city, but we seek one to come...") though van Camp and Otley posit that the movement may be viewed through the lens of c-minor, perhaps in either phrygian or mixolydian mode. Throughout the opening section of the movement, the key weaves chromatically, finally arriving at the final fugue in C-major. The B-flat major/minor parallel from the second movement is recalled here in the sixth, linking the two in the chiasmic structure Brahms so masterfully crafted.

Movements three and five each feature extensive solo passages. The plaintive baritone solo in the third movement, pleading for answers in the face of tragedy, is answered with growing intensity from the chorus, who join the baritone in asking "Now, Lord, in what shall I find solace?" A short fugue full of diminished intervals then represents the uncertainty of life's meaning in the face of death. The movement

concludes with a triumphant answer: “My Hope is with thee.” Accompanied by the famous pedal D in the bass (which had drowned out the choir in the first performance in Vienna) the final fugue (on the text “The souls of the righteous are in God’s hand, and no pain touches them”) answers the questions posed earlier in the movement. Thus concludes the first section of the work.

The chromaticism and fury, fear and questioning, found in these first three movements gives way to the serenity of the fifth movement, the last to be completed in the work. The final three movements of the work address the necessity of finding comfort in death. The fifth movement begins in G major, with a serene, maternal melody sung by the soprano soloist. She sings “You now have sorrow, but I will see you again,” to which the choir adds the single phrase: “I will comfort you, as one whom his mother comforts.”

The central movement of the work, the fourth, is perhaps the most famous, excerpted by choirs around the world as a core piece of the choral repertoire. It is the heart of this great work, lyrical and beautiful, while serving as the keystone and transition between the first three movements on grief to the certainty of eternal rest and comfort of the final three. While the fourth movement contains some of the most beautiful melodic content of the whole work, it also features other notable moments of chromaticism: “My soul desires, yea, even longs for the courts of the Lord...” is harmonically unsteady, representing Brahms’ grappling with death, perhaps even desiring it rather than enduring the pain of loss. The movement includes a short fugue towards the end, which eventually gives way to a reprise of the opening thematic material. Written in sonata-like form, the movement begins with a thematic statement which is then developed, expanded upon, and eventually capped with a reprise of the thematic material at the end. It incorporates all of the major components of the work as a whole as well: achingly beautiful melodic content, chromatic instability, a fugue, and finally a return to the original material.

The final movement opens with a soaring and confident melody from the sopranos, sung to a text from Revelation, “Blessed are the dead, which die in the Lord from henceforth.” The confidence in the comfort provided by God is a direct answer to the uncertainty found in the opening material. The final movement also modulates unexpectedly up a third to A-major (in symmetry with the first movement’s modulation down from F to D-flat). This section includes the final gasps of tonal uncertainty, as the singers murmur “Yea, says the Spirit, that they may rest from their labors; and their works do follow them” against restless sextuplets in the accompaniment. As Brahms approaches the end of the movement, glimpses of E-flat major again return, indicating a final attempt to create distance from death (represented by the tonic key of F-Major). The subtle reintroduction of the opening material is again a formal reference to the sonata-like form found throughout the work, and serves as a comforting reminder that “those who die, die in the Lord, and they are blessed and at rest.”

-Program Note by Gilbert Spencer

TEXT AND TRANSLATIONS

I. Chor

Selig sind, die da Leid tragen,
ar sie sollen getröstet arden.

Die mit Tränen säen,
arden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

II. Chor

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet

I. Choir

*Blessed are they that mourn:
for they shall be comforted.*

*They that sow in tears
shall reap in joy.
He that goes forth and weeps,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.*

II. Choir

*For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withers,
and the flower thereof falls away.*

*Be patient, therefore, brethren,
unto the coming of the Lord.
Behold, the husband waits*

auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfahe
den Morgenregen
und Abendregen.
So seid geduldig.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen,
und gen Zion kommen mit Jauchzen; Freude,
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden Sie ergreifen,
und Schmerz und Seufzen
wird weg müssen

III. Bariton und Chor

Herr, lehre doch mich, daß ein Ende
mit mir haben muß, und mein Leben
ein Ziel hat, und ich davon muß.
Siehe, meine Tage sind einer Handbreit
vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

Der Gerechten Seelen
sind in Gottes Hand,
und keine Qual rühret sie an.

IV. Chor

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar!

V. Sopran und Chor

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.

Ich will euch trösten,
wie einen seine Mutter tröstet.

Sehet mich an: ich habe
eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.

*for the precious fruit of the earth,
and hath long patience for it,
until he receive the early
and latter rain.
Be ye also patient.*

But the word of the Lord endures forever.

*And the ransomed of the Lord shall return,
and come to Zion
with songs and everlasting joy
upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing
shall flee away.*

III. Baritone and Choir

*Lord, teach me that there must be an end of me,
and my life has a term,
and I must go hence.
Behold, my days are a handbreadth
before thee,
and my life is as nothing before Thee:
Ah, what vain things are all men, that yet
live so sure of themselves.
They go about like a shadow, and make
themselves much useless anxiety;
they amass possessions,
and know not who will enjoy them.
Now, Lord, in what shall I find solace?
My hope is in Thee.*

*The souls of the righteous
are in God's hand,
And no pain touches them.*

IV. Choir

*How amiable are Thy tabernacles,
O Lord of hosts!
My soul desires, yea, even longs
for the courts of the Lord:
my heart and my flesh
cry out for the living God.
Blessed are they that dwell in thy house:
they will still be praising Thee.*

V. Soprano and Choir

*Ye now therefore have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.*

*I will comfort you,
as one whom his mother comforts.*

*Behold me: I have for a little while had
tribulation and labor, and have found great
comfort.*

VI. Bariton und Chor

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Herr, du bist würdig,
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge erschaffen
und durch deinen Willen
haben sie das Wesen und sind geschaffen.

VII. Chor

Selig sind die Toten,
die in dem Herrn sterben, von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

VI. Baritone and Choir

*For here have we no enduring city,
but we seek one to come.*

*Behold, I shew you a mystery;
we shall not all sleep, but we shall all be changed.
In a moment, in the twinkling of an eye,
at the last trumpet:
For the trumpet shall sound, and the dead
shall be raised
incorruptible,
and we shall be changed.
Then shall be brought to pass
the saying that is written:
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?*

*Thou art worthy, O Lord,
to receive glory and honor and power:
for Thou hast created all things,
and for Thy pleasure
they are and were created.*

VII. Choir

*Blessed are the dead
which die in the Lord from henceforth.
Yea, says the Spirit, that they may rest from
their labors;
and their works do follow them.*

ABOUT THE ARTISTS

Praised for performing with “striking color and richness” (The Washington Post) and “a tight and attractive vocal blend and excellent choral discipline” (American Record Guide), **THE THIRTEEN** is an all-star professional ensemble known for reimagining the potential of vocal music. Since its founding in 2012, the choir has been at the forefront of invigorating performances of choral masterworks ranging from early chant to world premieres and the centuries in between.

The Thirteen draws its artists from among the finest ensembles in the world, including Chanticleer, Seraphic Fire, Apollo’s Fire, Conspirare, I Fagiolini, Opera Philadelphia, Boston Early Music Festival, and Trinity Wall Street. The choir’s peerless singers are best described by National Public Radio commentator M.D. Ridge: “to talk about the remarkable abilities and sound of the individual singers would... be like trying to say which whitecaps on the ocean reflect the sun most beautifully, or which leaves on a tree dance most gracefully with the wind... I stand in awe.”

The Thirteen’s growing discography includes “Truth and Fable,” which premiered in October 2019, “Voice Eternal,” which was pre-nominated for a Grammy® award, the critically-acclaimed Christmas album “Snow on Snow,” “RADIANT DARK,” which features the finest works of the late Tudor period and reached #28 on the iTunes Classical Charts, as well as The Thirteen’s debut recording “...to St. Cecilia.

Praised for his “incisive tempos and dramatic pacing,” (Washington Classical Review), **MATTHEW ROBERTSON** is the driving force of the all-star professional ensemble, The Thirteen. As founder and Artistic Director, Robertson has led the ensemble in well over a hundred concerts, two dozen concert tours, six commercial recordings, and numerous world premieres. Robertson’s 2021-2022 season includes a triumphant return to in person performances and will include staged performances of Brahms’ Requiem, performances of Scott Ordway’s opera that Robertson commissioned, The Outer Edge of Youth, Monteverdi: The Lost Vespers II, Vaughan Williams’ Mass in G, a newly commissioned work from composer Trevor Weston and more. Past seasons included repertoire spanning more than half a millennium, collaborations with many of the finest instrumentalists of his generation, and world

premieres by Scott Ordway, Melissa Dunphy, and Lori Laitman. Robertson's growing discography includes six recordings with The Thirteen, the most recent of which, *Truth & Fable*, received four stars from Choir & Organ and Fanfare, with the latter writing "[The Thirteen] is confident and responsive, allowing Robertson to shape flowing lines and dramatic climaxes." From 2010-2012 Robertson served as Assistant Conductor for the Westminster Symphonic Choir, conducting the choir in performance and assisting in preparation for concerts with the New York Philharmonic, Philadelphia Orchestra and the New Jersey Symphony Orchestra, for such conductors as Yannick Nezet-Seguin, Peter Schreier, Alan Gilbert and Jacques Lacombe.

TIMOTHY NELSON is active as a stage director in North America and Europe. Most recently Nelson directed *L'Incoronazione di Poppea* and *Il Ritorno d'Ulisse in Patria* at London's Barbican Hall for the Academy of Ancient Music, *Un Ballo in Maschera* for Iford Arts Festival, and *Les Pêcheurs de Perles* for the Nationale Riesopera. From 2002-2012 he served as Artistic Director of American Opera Theater, directing and designing a diverse body of productions. Nelson served as Artistic Director of the Netherlands Opera Studio where he directed and designed numerous productions. Other guest credits include Bard College, Georgetown University, Indiana University, Oberlin College, Royal Hague Conservatory, and Peabody Conservatory. Nelson was an awardee in the Opera Europa Directing Prize, and Belgium's Goude Meeuw.

CORINNE HAYES has recently been appointed Associate Artistic Producer for IN Series, working in collaboration with Artistic Director Timothy Nelson. With IN Series, Corinne conceived and directed a virtual production of Melissa Dunphy's *The Gonzales Cantata*, and has served as Creative Producer on *Black Flute* and *BOHEME in the Heights*. As a stage director and educator, she has created new productions of *La rondine* and *Le nozze di Figaro* for Miami Music Festival, *La finta giardiniera* for the Maryland Opera Studio, and *The Little Prince* for Red River Lyric Opera; beyond the rehearsal hall, Corinne has presented courses and lectures at the University of Maryland, Temple University, University of North Carolina-Chapel Hill, and Webster University. Corinne's long affiliation with Washington National Opera includes serving as Assistant Director to Francesca Zambello (*Candide*, *The Little Prince*) and E. Loren Meeker (*Don Giovanni*).

DERRICK GOFF is an alumnus of the Metropolitan Opera Lindemann Young Artist Development program and a member of the Met's music staff since 2020. He is a coach, pianist, and chorus master with Teatro Nuovo (previously Bel Canto at Caramoor), and an alumnus of the Florida Grand Opera Studio. Derrick co-founded Bel Canto Boot Camp with long-time collaborator Rachelle Jonck in 2020 and maintains a private coaching studio in New York. Derrick has also prepared and conducted performances of *Idomeneo*, *Don Pasquale*, *Faust*, *L'elisir d'amore*, and *I Capuleti e i Montecchi*.

RACHELLE JONCK received her musical training at the Conservatory of the University of Stellenbosch in South Africa, majoring in piano and musicology. She was awarded a FNB/Vita award for her contribution to opera in South Africa and the Nederburg Opera Prize – South Africa's premier opera award. In 1998 Rachelle moved to New York City where her private coaching studio includes established professionals whose careers take them to the largest opera houses of the world. Her recital appearances in the United States include Weill Recital Hall, Opera America, Van Cliburn Concerts and National Gallery Recitals. She has appeared multiple times as a guest on Garrison Keillor's *Prairie Home Companion*. As a conductor she has led performances of Rossini's *La gazza ladra* and Donizetti's *Anna Bolena*. In March 2020 Rachelle co-founded Bel Canto Boot Camp with Derrick Goff. BCBC's signature Vaccai Project inspires hundreds of singers and teachers all over the world.

EDMUND MILLY brings "perfect diction" (Los Angeles Times) and "mellifluous" tone (San Francisco Chronicle) to every performance. Increasingly in demand as a soloist, he has recently shared the stage with Bach Akademie Charlotte, the Oregon Bach Festival, The Thirteen, BaRock Band, the Folger Consort, and the Baltimore Choral Arts Society, and has also been heard internationally on BBC and CBC. A devoted performer of Bach, Edmund's portrayal of Jesus in the *St. John Passion* has been described as "authoritative and confident" (Seen and Heard International), and he has performed over 70 of the cantatas. Mr. Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music.

In the world-premiere of *Josephine*, "...the afternoon belonged to **MELISSA WIMBISH**, who was creating the role of Josephine Baker... Beautifully prepared, vocally stunning, and theatrically riveting, Wimbish effortlessly held the audience in her hand throughout this one-woman show." (Washington Post). Melissa's work is relentless in variety, spanning classical, contemporary, and popular styles. In the 2020-21 season, Wimbish self-directed a groundbreaking recital for INVISION, appeared in the title role in Dunphy's *Gonzales Cantata*, and sang Pamina in *The Magic Flute*, set to a reimagined script and

libretto by an all-Black creative team. This season she will make debuts with Vermont Symphony and Raleigh Symphony. Melissa will also present at Yellow Barn Chamber Music Residency and premiere the role of Stella-Rondo in *Why I Live at the P.O.* with UrbanArias. Upcoming engagements include Washington Concert Opera, Illuminarts, ChamberQUEER, and Maryland Choral Society.

Founded in 2001 by Music Director Edward Maclary, the internationally renowned **UNIVERSITY OF MARYLAND CHAMBER SINGERS** specialize in the highest quality and most challenging repertoire from the Renaissance, Baroque, 20th century, and Contemporary periods. The Washington Post has described their singing as “...dazzling... impeccable... reverberantly alive.” The ensemble has toured the globe, winning top prizes in international competitions and performed multiple times by invitation for the American Choral Directors Association, the National Collegiate Choral Organization, and the International Federation for Choral Music. The UMD Chamber Singers collaborate regularly with the National Symphony Orchestra and the Baltimore Symphony Orchestra and have performed with conductors such as Gianandrea Noseda, Marin Alsop, Iván Fischer, Nathalie Stutzmann, and Nicholas McGegan, among many others. Alumni from the ensemble are now singing, conducting, and teaching professionally throughout the United States and around the world.

EDWARD MACLARY is Professor of Music and Director of Choral Activities at the University of Maryland School of Music. Under his leadership the UMD choirs have achieved international renown, winning top prizes competitions around the world and appearing at major artistic venues such as the Kennedy Center and Carnegie Hall. UMD choirs have become the ensembles of choice for both the National Symphony Orchestra and the Baltimore Symphony. He has served as an artist in residence at Indiana University, the Eastman School of Music, and Westminster Choir College. Known for his advocacy of early music, from 2014 through 2017 he was the Director of the Conducting Master Class at the Oregon Bach Festival. Maclary has served as Chorus Master for many of the world’s great conductors and for orchestras including the Boston Symphony Orchestra and the Cleveland Orchestra. He is a protégé of legendary choral artists Robert Shaw, Margaret Hillis, and Helmuth Rilling.

UPCOMING CHOIR EVENTS

Sun, Apr 10 at 7:30pm

SPRING CHORAL COLLAGE

University Chorale, UMD Treble Choir
& UMD Men’s Chorus

An exciting exploration of the breadth and depth of music history’s most enchanting choral literature. As a special treat University Chorale performs John Corigliano’s *Fern Hill* with strings, harp and piano.
Gildenhorn Concert Hall, The Clarice

Sun, May 1 at 7:30pm

SPRING CHORAL SHOWCASE

UMD Chamber Singers

One of the nation’s most honored collegiate ensembles offers a program of music new and old, featuring Brahms’ *Liebeslieder Waltzes* with guest artists, Rita Sloan and Justina Lee.
Gildenhorn Recital Hall, The Clarice

Mon, May 2 at 8pm

SPRING CONCERT

Femmes de Chanson & MännerMusik

The final campus concert of the year by the UMD choirs is presented by our student led a cappella ensembles presenting an array of familiar standards and exciting new arrangements.

Gildenhorn Recital Hall, The Clarice

Fri, May 20 at 8pm

Sat, May 21 at 8pm

Sun, May 22 at 3pm

HOLST THE PLANETS

DEBUSSY NOCTURNES

Women’s Voices of the UMD Concert Choir
Baltimore Symphony Orchestra
Peter Oundjian, conductor
*Joseph Meyerhoff Symphony Hall
Music Center at Strathmore*

UMD CHORAL ACTIVITIES FACULTY AND STAFF

EDWARD MACLARY

Professor of Music & Director of Choral Activities

KENNETH ELPUS

Associate Professor and Division Coordinator of Choral Music Education

LAURI JOHNSON

Choral Administrator

GRADUATE CONDUCTORS

Amy Broadbent

Matthew Goinz

Mark Helms

Jonathan King

Tim Keeler

Nathan Lofton

CHORAL ASSISTANTS

Isabella Cadirola, *Artistic Operations*

Megan Flynn, *Artistic Operations*

Mihika Kulkarni, *Artistic Operations*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Soprano, Diction & Pedagogy*

Jennifer Casey Cabot, *Soprano*

Kevin Short, *Bass-Baritone*

Gran Wilson, *Tenor*

Delores Ziegler, *Mezzo-soprano*

Kenneth Elpus, *Choral Music Education*

Craig Kier, *Director of Maryland Opera Studio*

Edward Maclary, *Director of Choral Activities*

CHORAL ACTIVITIES AT THE UMD SCHOOL OF MUSIC offers students, faculty & staff, and the community a wide variety of ensembles. The UMD Chamber Singers, University Chorale, UMD Treble Choir, UMD Men's Chorus, Opera Chorus, and UMD Summer Chorus perform works from all eras and styles from early Renaissance music to the 20th century. Director of Choral Activities Edward Maclary also oversees the School's graduate program in choral conducting. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the intimate Memorial Chapel.

For more information, contact:

UMD Choral Activities

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SCHOOL OF MUSIC