



SPRING CHORAL COLLAGE

APRIL 10, 2022 | 7:30PM

DEKELBOUM CONCERT HALL

THE CLARICE

University of Maryland School of Music Presents

Spring Choral Collage

University of Maryland Men’s Chorus
Nathan Lofton, conductor

- The Stars are with the Voyager*.....Eleanor Daley (b. 1955)
- Agnus Dei*.....William Byrd (1543-1623)
Mass for Three Voices
- The Ballad of Little Musgrave and Lady Barnard*.....Benjamin Britten (1913-1976)
- Lullabye (Goodnight, My Angel)*.....Billy Joel (b. 1949), arr. P. Lawson (b. 1957)

University of Maryland Treble Choir
Kenneth Elpus, conductor
Jonathan King, assistant conductor

- Dixit Dominus*.....Baldassare Galuppi (1706-1785)
I. *Dixit Dominus*
II. *Juravit Dominus*
III. *Judicabit in nationibus*
Jonathan Toomer, *violin*
Anna Kelleher, *violin*
William Gu, *viola*
Sam Lam, *cello*
Asa Dawson, *double bass*
Theodore Guerrant, *organ*
- Lauda Sion*.....György Orban (b. 1947)
- Choral Hymns from the Rig Veda*.....Gustav Holst (1874-1934)
Third Group
I. *Hymn to the Dawn*
II. *Hymn to the Waters*
- TāReKiṭa*.....Reena Esmail (b. 1983)
- Untraveled Worlds*.....Paul Halley (b. 1952)
Clare Hofheinz, *violin*
Jesse Florida, *percussion*

University of Maryland Chorale
Matthew Goinz & Mark Helms, *conductors*

Laudate Jehovam, omnes gentes.....Georg Philipp Telemann (1681–1767)
Anna Luebke and Jonathan Toomer, *violin*
Katie McCarthy, *cello*
Monica Tang, *organ*

Flower of Beauty.....John Clements (1910–1986)
Dieu! qu'il la fait bon regarder.....Claude Debussy (1862–1918)
My Spirit Sang All Day.....Gerald Finzi (1901–1956)

Fern Hill.....John Corigliano (b. 1938)
Jessica Harika, *mezzo-soprano*
Anna Luebke, *concertmaster*
Jonathan Toomer, Anna Kelleher, and Joanna Choi, *violin*
Seth Goodman and William Gu, *viola*
Katie McCarthy and Samuel Lam, *cello*
Asa Dawson, *bass*
Lauren Twombly, *harp*
Monica Tang, *piano*

Combined Ensembles
Mark Helms, *conductor*

How Can I Keep from Singing?.....arr. S. Quartel (b. 1982)

PROGRAM NOTES

The **UMD Men's Chorus** presents a program about storytelling. The centerpiece of our program is Benjamin Britten's 1943 setting of *The Ballad of Little Musgrave and Lady Barnard*, an Elizabethan story of secret love, jealousy, and murder. Britten's work is bookended by two short pieces from different centuries that offer space for reflection: the *Agnus Dei* from William Byrd's 1595 *Mass for Three Voices*, and a King's Singers arrangement of Billy Joel's 1993 hit *Lullabye (Goodnight, My Angel)*. Our program opens with a 2002 composition by the Canadian composer Eleanor Daley, *The Stars are with the Voyager*.

The **UMD Treble Choir** set pairs old and new works based on similar themes and inspirations. Galuppi's *Dixit Dominus* is one of more than twenty extant choral works the composer wrote for the girls at the music conservatory of the *Ospedale degli Incurabili* in Venice, a hospital originally founded in the sixteenth century to care for the ill, destitute, orphans, and girls with no dowry. This particular work fell mostly to obscurity until this modern performing edition was published by musicologist David Larson. It is paired here with contemporary Hungarian composer Gyorgy Orbán's *Lauda Sion*, a quick work in Orbán's characteristic style of combining short rhythmic bursts layered under longer phrases. Holst's **Choral Hymns from the Rig Veda** were inspired by his own 1907 purchase of a copy of the second edition of Ralph Thomas Hotchkin Griffith's translation from the original Sanskrit. Well-regarded in the choral canon, the works are nonetheless a product of British colonialism. They are paired here with contemporary Indian-American composer Reena Esmail's *TārekiTa*, a work comprising vocables made to imitate the sounds of traditional Indian classical instruments. Our final work, *Untraveled Worlds*, pairs a portion of Alfred, Lord Tennyson's epic poem *Ulysses* with the contemporary compositional style of Paul Halley, whose works for treble choir use folk and pop inspirations.

The **University Chorale's** unaccompanied songs express the beauty one finds through love. In *Flower of Beauty*, a young person reflects on their betrothed, comparing her favorably with many aspects of beauty one finds in nature. In *Dieu! qu'il la fait bon regarder*, Debussy sets a fifteenth-century French poem that speaks of the beauty of a young woman whose perfection cannot be matched on either side of the sea. Finally, *My Spirit Sang All Day* is an ecstatic celebration of the joy one finds in love. The fact that this setting was composed around the time of the composer's marriage to his wife Joyce (or "Joy") brings a new layer of meaning to the text by poet Robert Bridges.

"I first encountered Dylan Thomas' work in 1959, my last undergraduate year at Columbia College. It was a revelation. Both the sound and structures of Thomas's words were astonishingly musical. Not by accident, either: 'What the words meant was of secondary importance; what matters was the sound of them...these words were as the notes of bells, the sounds of musical instruments,' he wrote in his Poetic Manifesto of 1951. I was irresistibly drawn to translate his music into mine. One poem captivated me: *Fern Hill*, about the poet's 'young and easy' summers at his family's farm of the same name. I wanted to write this work as a gift for my high-school music teacher, Mrs. Bella Tillis, who first encouraged my musical ambitions. She introduced *Fern Hill* with piano accompanying her (and, once, my) school choir."

"*Fern Hill* is a blithe poem, yet touched by darkness; time finally holds the poet 'green and dying,' but the poem itself, formally just an ABA song extended into a wide arch, sings joyously of youth and its keen perceptions. I [originally]set it for mezzo-soprano solo, chorus, and orchestra, aiming to match the forthright lyricism of the text." — John Corigliano

TEXT AND TRANSLATIONS

Agnus Dei from Mass for Three Voices

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, give us peace.

Dieu! qu'il la fait bon regarder!

God! How good to look on her!

She, graceful, good and beautiful;

For her excellent qualities

All are ready to praise.

Who could grow tired of her?

Her beauty is ever new.

God! How good to look on her!

She, graceful, good and beautiful;

On neither side of the sea

Do I know a lady or maiden

Who is in all things so perfect.

Thinking on her is but a dream.

God! How good to look on her!

Fern Hill

Now as I was young and easy under the apple boughs

About the lilting house and happy as the grass was green,

 The night above the dingle starry,

 Time let me hail and climb

 Golden in the heydays of his eyes,

And honoured among wagons I was prince of the apple towns

And once below a time I lordly had the trees and leaves

 Trail with daisies and barley

 Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns

About the happy yard and singing as the farm was home,

 In the sun that is young once only,

 Time let me play and be

 Golden in the mercy of his means,

And green and golden I was huntsman and herdsman, the calves

Sang to my horn, the foxes on the hills barked clear and cold,

 And the sabbath rang slowly

 In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay

Fields high as the house, the tunes from the chimneys, it was air

 And playing, lovely and watery

 And fire green as grass.

 And nightly under the simple stars

As I rode to sleep the owls were bearing the farm away,

All the moon long I heard, blessed among stables, the nightjars

Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

ABOUT THE ARTISTS

With an astonishing diversity of repertoire that ranges from medieval chant to barbershop, the **UMD Men's Chorus** is one of the School of Music's most dynamic ensembles. Since 2001, the ensemble has headlined numerous on-campus performances, including the annual Festival of Nine Lessons and Carols and the Men's Chorus Invitational, which brings talented male choirs from around the D.C. metro area for a full day of workshops, collaborations and performances. Performance tours of the East Coast, South and Midwest regions have spread the reputation for excellence of the UMD Men's Chorus around the country and the ensemble has now appeared multiple times at the Intercollegiate Men's Choruses National Seminar. Also a frequent collaborator with the UMD Treble Choir and the UMD Concert Choir, the UMD Men's Chorus has appeared in performances with the NSO Pops (Do You Hear the People Sing?) and the Baltimore Symphony Orchestra (Brahms' Requiem). On campus, the group has performed with the UMD Symphony Orchestra in the Mahler Symphony No. 2, Shostakovich Symphony No. 13 and Brahms' Alto Rhapsody.

Nathan Lofton enjoys an active career as a conductor, singer, educator and administrator. He has prepared choruses for the Philadelphia Orchestra and recording projects with Philadelphia Mural Arts, History Making Productions and NFL Films. From 2016 to 2021, Lofton was a singer, conductor and board member with Philadelphia's Chestnut Street Singers. Additionally, he has performed with the Boston Symphony and Philadelphia Orchestra as a member of the Tanglewood Festival Chorus, the Philadelphia Singers and the Philadelphia Symphonic Choir. Lofton has served on the faculties at Temple University and Widener University. He has also held artistic and administrative positions with the Chamber Orchestra of Philadelphia, Opera Philadelphia, Mendelssohn Chorus of Philadelphia and the Boston New Music Initiative. Lofton is currently pursuing a Doctor of Musical Arts degree in choral conducting at the University of Maryland, College Park. He has previously earned degrees from the New England Conservatory, where he studied composition with Michael Gandolfi, and from Temple University, where he studied conducting with Paul Rardin. He has also participated in conducting masterclasses with Simon Halsey, David Hayes, Helmuth Rilling and Robert Spano.

The **UMD Treble Choir** comprises soprano, alto and mezzo-soprano singers from throughout the campus community. Since 2001, the group's membership has brought together undergraduate and graduate students from all of the major colleges and schools at the University of Maryland. The choir sings art and folk repertoire for treble voices spanning eras, styles and genres from Renaissance to contemporary and across both Western and non-Western cultural traditions. Known especially for its exploration of choral music written by living composers, the UMD Treble Choir has commissioned and premiered works by Erik Esenvalds and presented acclaimed performances of music by Eleanor Daley, Györgi Orbán, Levente Gyöngösi, Rosephanye Powell, Moira Smiley and Sara Quartel, among many others. Each year, the UMD Treble Choir presents a slate of performances including fall and spring showcase concerts and, in conjunction with the UMD Men's Chorus, the annual Festival of Nine Lessons and Carols in December at the beautiful UMD Memorial Chapel. The ensemble has appeared with the NSO Pops at the Kennedy Center and has performed by invitation for the Eastern Division Convention of the American Choral Directors Association.

Kenneth Elpus is associate professor of music education and associate director for faculty affairs and graduate studies at the University of Maryland School of Music. In the music education division, he prepares pre-service music educators to teach choral music in the secondary schools and teaches graduate research methods. Elpus earned his Ph.D. and Master of Music degrees in music education from Northwestern University in Evanston, IL, where he held a fellowship in the Center for the Study of Education and the Musical Experience, studied voice with Karen Brunssen, and was a choral conducting student of Robert A. Harris. He earned his Bachelor of Music degree and K-12 teaching credential from The College of New Jersey in Ewing, NJ. Prior to his career in higher education, Elpus was for seven years the director of choral music at Hopewell Valley Central High School in Pennington, NJ.

Celebrated as “a fresh presence” and “fully alive” in *The Washington Post*, **Jonathan King** currently serves as interim associate conductor with The Washington Chorus and is a D.M.A. candidate in choral conducting at the University of Maryland, College Park. At Maryland, he has directed the University Chorale and currently serves as assistant conductor and junior lecturer with the Maryland Opera Studio. He has prepared choirs to work with eminent conductors including Leonard Slatkin, Marin Alsop and Gianandrea Noseda, and he regularly assists conductor John Nelson with international performances. King has also served as a répétiteur and assistant conductor with the Lyric Opera of Chicago's Unlimited Series and at the Oregon Bach Festival. He has collaborated with celebrated singers, including baritone Will Liverman, with whom he maintains an active recital schedule. Their album, “Whither Must I Wander” (Odradek Records), was named one of ten “Best Classical Recordings of 2020” by the *Chicago Tribune*. King holds Master of Music degrees in piano chamber music and choral conducting from the University of Michigan and a Bachelor of Music degree from Wheaton College, IL. For more information about King, visit jkingmusic.com.

The **University Chorale** is an auditioned mixed ensemble of 60 voices that performs a wide variety of a cappella and accompanied repertoire. Primarily directed by graduate student conductors, the University Chorale is comprised of music majors and undergraduate and graduate students from many other disciplines across the College Park campus. They have made regular appearances with the NSO Pops and the BSO Pops in shows such as *The Leading Men of Broadway*, *Do You Hear the People Sing?* and *Harry Potter and the Prisoner of Azkaban*. In addition to their own concertizing on and off-campus, the University Chorale combines frequently with the UMD Chamber Singers to form the UMD Concert Choir.

Musician and educator **Matthew Goinz** enjoys an active international musical career. He has performed in venues around the world, created arrangements that have been heard in every corner of the globe, commissioned and premiered new works and enjoyed collaborations with prominent artists of our day. Goinz was a performing member of and tour manager for the renowned vocal chamber ensemble Cantus, and he continues active performing relationships with Skylark, True Concord Voices & Orchestra, the Santa Fe Desert Chorale and the Washington National Cathedral. A seasoned and sensitive collaborative pianist, he recently founded mt-tracks.com, a service for actors and singers looking to create custom piano tracks for online and in-person audition, workshop, and performance settings. Goinz is pursuing his D.M.A. in choral conducting at the University of Maryland, College Park, where he currently conducts the University Chorale and has previously served as director of the UMD Men's Chorus and as chorus master for the Maryland Opera Studio. He currently makes his home in the Washington, D.C. area with his wife, soprano and actor Sophie Amelkin, and Lucy, the sweetest beagle that ever was.

Mark Helms is an active conductor, singer and organist. He is pursuing a Doctor of Musical Arts degree in choral conducting at the University of Maryland, College Park. Prior to UMD, Helms was based in the Philadelphia area and served as director of music and the arts at Doylestown Presbyterian Church, where he oversaw a comprehensive music ministry involving nearly 200 participants of all ages. Helms recently served as the director of choral activities and liturgical music at DeSales University, where he conducted three choral ensembles and taught additional courses in music. He is a graduate of the Eastman School of Music in Rochester, NY, where he earned a Master of Music degree in choral conducting. Helms is also a graduate of Furman University in Greenville, SC, where he graduated summa cum laude with a Bachelor of Music in church music. At Furman, he was also named the Theodore Presser Scholar and was inducted into both Phi Beta Kappa and Pi Kappa Lambda. Helms has studied conducting with Edward Maclary, William Weinert, Brad Lubman and Hugh Ferguson Floyd.

PERSONNEL

UMD Men's Chorus

Nathan Lofton, *Conductor*
Sepehr Davallou, *Accompanist*

DeMarious Beard
Dillon Bickhart
Samuel Finch
Antonio Gallardo
Liam Gallihue
Samreet Juneja
Tarik King
Jacob Lincoln
Zach McKay
Adrian Mora
Harold Najarro
Nicholas Orellana
Logan Swaisgood
Anton Van De Motter

UMD Treble Choir

Kenneth Elpus, *Conductor*
Jonathan King,
Assistant Conductor
Theodore Guerrant, *Accompanist*

Blessing Akinsola
Caroline Bauk
Sona Chudamani
Leilani Clendenin
Kayla Compson
Ciara Donegan
Vivian Flanagan
Megan Flynn
Bella Formoso
Elle Gilbert
Kailee Goldberg
Hannah Gross*
Daphine Henderson*
Inayat Jain
Olivia Janik
Lena Katz
Kaylee Kim
Ayomide Lawrence
Annabel Lee
Charvika Minna
Eme-Claudia Morfaw
Sarah Okotcha
Grace Paglinauan-Warner
Stormie Poindexter
Isha Raje
Alexa Schmid
Olivia Sharon
Claire Squire
Katherine Sullivan
Anya Trudeau
Hanna Zakharenko

*Ensemble Assistant

University Chorale

Matthew Goinz & Mark Helms,
Conductors
Monica Tang, *Accompanist*

Evan Ash
Matthew August
Perry Beamer
Francesco Berrett
Georgia Briggs
Jordan Budney
Regina Familiar Avalos
Brian Flood
Anthony Garcia
Stephanie Grande
Sarah Gray
Maximilian Howard
Jacob Kaplan-Davis
Mihika Kulkarni
Elizabeth Lawlin
Shenghao Li
Ethan Limansky
Lindsey McCullough
Alea Oakman
Bwari Ogendi
Margaret Polglaze
Lilly Rainey
Charlotte Richardson-Deppe
Jongwon Roh
Temma Schlesinger
Colton Smith
Minnie Stephenson
Melinda Thompson
Weeun Wang
Tyler Young

UPCOMING CHOIR EVENTS

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

Wednesday, July 20

UMD SUMMER SING

Open to Community Participation

Ages 16 and up

6pm rehearsal, 8pm read-through

Repertoire TBD

Register by email: umchoirs@umd.edu

Dekelboun Concert 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