



University of Maryland School of Music Presents

UMD CHAMBER SINGERS AND ALUMNI CHOIR
20th Anniversary Concert

Thursday, November 7, 2019 . 8:15PM
DEKELBOUM CONCERT HALL
at The Clarice



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

UMD CHAMBER SINGERS AND ALUMNI CHOIR

Edward Maclary

Conductor

Les Noces Igor Stravinsky (1882-1971)

Amy Broadbent, soprano; Amanda Staub, mezzo-soprano;

Matthew Hill, tenor; Edmund Milly, bass;

Christopher Koelzer, Steven Seigart, Ying-Shan Su, Alexei Ulitin, piano

Nathaniel Fuerst, Thomas Glowacki, Anthony Konstant, John McGovern,

Corey Sittinger, Jada Twitty, percussion

If I Say Yes Dale Trumbore (b. 1987)

Eugene Lui, violin; Qian Zhong, violin; Tonya Burton, viola;

Samuel Lam, cello; Jada Twitty, percussion

INTERMISSION

Fünf Gesänge, Op. 104 Johannes Brahms (1833-1897)

1. Nachtwache I
2. Nachtwache II
3. Letztes Glück
4. Verlorene Jugend
5. Im Herbst

Friede auf Erden Arnold Schönberg (1874-1951)

*This performance is presented as a part of the
2019 National Collegiate Choral Organization Conference.*

Les Noces

IGOR STRAVINSKY

Born: 1882 | Died: 1971

Composed: 1914-1923

Stravinsky labored over *Les Noces* (The Wedding) more than on any of his other compositions—over the course of nine years from the first sketches until its premiere in 1923. Over that period of time he attempted several orchestrations, beginning with an ensemble of as many as 150 instruments, and in 1919 completing a version that included mechanical pianola, harmonium and two cimbaloms (a Hungarian type of large hammered dulcimer), creating an exotic ensemble sonority not unlike an Indonesian gamelan. The final version, which you will hear tonight, uses four pianos, tympani, xylophone, snare drums, side drums without snares, bass drum, cymbals, tam-tam, triangle, tambourines, a bell, two antique cymbals, four vocal soloists and a mixed chorus. Stravinsky described the sound world he had thus created as “perfectly homogeneous, perfectly impersonal and perfectly mechanical.” *Les Noces* was Stravinsky’s last major “Russian” composition; by 1923, he had turned to themes from Greek mythology and music of the Classical period, leading to compositions such as *Oedipus Rex* and *Apollon Musagete*, the *Symphonies of Wind Instruments*, and importantly for the choral/orchestral canon, the *Symphony of Psalms* and *Mass*. The essentially Russian character of *Les Noces* is undeniable and many writers and analysts have pointed out the colloquial and idiomatic character with which Stravinsky imbued the folk like texts. With its complex and ever-changing meters, clashing harmonic dissonance and sudden shifts in tone, subject and speaker, *Les Noces* is more than just a collection of folk songs. Here, as in his earlier ballets, Stravinsky refracted ‘primitive’ material into a new form. His goal was to present the listener (and when presented as a ballet to the viewer) a direct and unmediated experience. Parallels can be drawn to the visual abstractions and distortions of Picasso or to the narrative distortions of contemporary writers such as James Joyce—as Stravinsky himself noted: “As a collection of clichés and quotations of typical wedding sayings, [*Les Noces*] might be compared to one of those scenes in *Ulysses* in which the reader seems to be overhearing scraps of conversation without the connecting thread of discourse. But *Les Noces* might be compared to *Ulysses* in the larger sense that both works are trying to present rather than to describe.” *Les Noces* is driven by an exuberant rhythmic vitality, which binds the performers together. Everyone involved must pay close attention and act in perfect synchronization, or the whole enterprise will collapse. At the same time, the music is bright and energetic, full of high spirits. A successful performance is thus naturally “in the moment,” with little chance for artifice, interpretation or self-consciousness. The result is just what Stravinsky intended: not a description of a celebration, but the thing itself.

If I Say Yes**DALE TRUMBORE****Born: 1987****Composed: 2019 world premiere**

Several years ago, when contemplating a program that contained the Stravinsky *Les Noces*, the thought of commissioning a ‘companion’ work on the theme of marriage came into focus. It was our great fortune to have Dale Trumbore '09, an alumna of the UMD School of Music (and the UMD Chamber Singers!), accept such a commission. After some mutual searching for appropriate texts, Trumbore suggested that she would like to take on that task as well. The result is the stunningly beautiful composition that you will hear tonight, *If I Say Yes*. Scored for string quartet, piano, percussion and mixed chorus, *If I Say Yes* addresses similar themes as Stravinsky's work – the rituals associated with engagement and marriage, the communal certainty asserted in those rituals and the individual uncertainty experienced by the ceremony's principles. As it does in *Les Noces*, the instrumentation plays a critical role in this work, but in a totally different manner; not by mechanistically objectifying the singing characters, rather by commenting on and amplifying the emotional states suggested by the texts and by connecting the discursive narrative of the poem's stanzas. The music for the voices is sustained and melodic, with colorful harmonies and variation of texture, dynamic and (hallelujah!) use of counterpoint. Trumbore comes from a family of writers and grew up in New Jersey where she sang in choirs, studied piano and began writing music because she thought she “knew better than the composers” in the keyboard pieces she was assigned. She went on to do arrangements of carols and pop tunes in high school for her a cappella group. At the University of Maryland, Trumbore earned degrees in both music composition and creative writing and produced her first choral compositions that the UMD Chamber Singers would have the privilege of performing. After moving to the west coast and studying at USC with Morten Lauridsen, she has since become one of the best and most well-known choral composers in the country, winning numerous prestigious awards and receiving a steady stream of commissions. We are honored to present the premiere of *If I Say Yes* on tonight's program.

Fünf Gesänge, Op. 104**JOHANNES BRAHMS****Born: 1833 | Died: 1897****Composed: 1888**

The *Fünf Gesänge*, Op. 104 of Johannes Brahms come from his late period with a collection texts from various poets that are centered on remembrance, lost love, vanished youth and a coming to terms with mortality. Despite the prevailing melancholy atmosphere of the verse, Brahms was inspired to write music of surpassing beauty and even joy. His mastery of text setting is such that each short song creates its own overall “Affekt” while the music simultaneously gives attention to specific words and meanings. Each of the five is a polished gem, none more so than the last, “Im Herbst,” which many consider to be the composer's masterpiece of all his a cappella works. Hear how Brahms shifts the tonality from A-flat major up to C major at the beginning of the third stanza to impart a warm glow to the text that describes one's eyes filling with tears at the wistful contemplation of life's approaching end.

Friede auf Erden**ARNOLD SCHÖNBERG****Born: 1874 | Died: 1951****Composed: 1908**

Few, if any, composers in the twentieth century had to endure more abuse and misunderstanding of their work than Arnold Schönberg. The prophet and creator of the twelve-tone system of composition, Schönberg thought of himself as the inheritor of the compositional lineage of Bach, Beethoven and (especially) Brahms. He believed that the music he came to write, with its abandonment of tonality was a genuine and logical outgrowth of the contrapuntal traditions and techniques embodied in those composers. But before that came to pass, Schönberg himself created a number of works that were clearly embedded in the Romantic style of the late 19th century with harmonic and tonal language that could easily be mistaken for that of Mahler or Bruckner. One of his last works that is most clearly conceived in this late Romantic idiom is the choral work from 1908, *Friede auf Erden*. Written to a text by Conrad Meyer that is a bit of a mishmash of Christian humility coupled with warlike triumph over the world's evils, Schönberg produced a tour de force of chromatically saturated, complex yet beautifully logical counterpoint for a cappella chorus. To this day, over 100 years after its composition, it remains a uniquely challenging and utterly satisfying musical mountain for ensembles to conquer. Beginning tentatively in D minor and ending firmly in the trumpet key of D major, *Friede auf Erden* traverses realms of musical expression that demand the very best that a chorus, and a listener, can offer in terms of attention, technique and skill. And it is very worth the effort!

IF I SAY YES

If I say yes,
it won't be to some unknown future,
some fifty years, but a yes
to what we already have:
half a house and the two of us,
small sparrows in an unfamiliar nest.

If I say yes, it will be to words well-worn
and to ones we can barely speak aloud:
to house, or child, or forever.

If I say yes, know that I may be rusty
at choosing you over me, or me over
anything.
I can hardly remember which finger
takes a ring.

But I have studied us for years;
I have watched the way your neck greets
your shoulders,
I have learned the laugh that means
you've forgotten yourself,
and I will choose that laughter every
time.

And you will say yes to uncertainty
saved for meals much smaller than this
one,
to the teakettle whistling for minutes,
to the fruit overripe and the tea over-
steeped,
to endless and to endlessly-wanted
touch.

And I will be sure that,
if I still don't know the answer,
when we stand together overlooking
anything vast and borderless,
those moments are the happiest I've
been
to hover over the railing of uncertainty
and reach out to you again
with an unsaid yes.

And if neither of us is certain,
if we live in a land without rain,
then there is a yes to something surer
here
even than certainty,
to something surer still than water,
and we have known that, here,
as sure as it does rain twice a year.

And if we are asking each other
for time—
time our only matchmaker,
time the tea-kettle's whistle,
time the fruit overripe
and time the tea over-steeped,
time our only choice, and time
always out of our hands—

then let's learn to time our asking.
Let's learn to ask only when the answer
could be yes—will be yes—
so there is some small chance of it
staying yes
as long as we both shall live.

When I was small, unable to sleep,
and imagining, somewhere,
a love I hadn't met, imagining that love
awake, imagining that love imagining
me too,
I am certain that person was you.

I wish I knew another word for all of
this—
I do. I do.

FÜNF GESÄNGE, OP. 104**1. *Nachtwache I***

(Poetry by Friedrich Rückert)
Leise Töne der Brust,
geweckt vom Odem der Liebe,
Hauchet zitternd hinaus,
ob sich euch [öffn'] ein Ohr,
Öffn'; ein liebendes Herz,
und wenn sich keines euch öffnet,
Trag' ein Nachtwind euch seufzend
in meines zurück.

Gentle sounds of the soul,
inspired by the breath of love,
blow tremblingly forth,
if you open an ear,
open a loving heart,
and if none opens to you,
let the night wind carry you
sighing back to me.

2. *Nachtwache II*

(Poetry by Friedrich Rückert)
Ruh'n sie?
rufet das Horn des Wächters drüben
aus Westen,
Und aus Osten das Horn rufet
entgegen:
Sie ruh'n!
Hörst du, zagendes Herz,
die flüsternden Stimmen der Engel?
Lösche die Lampe getrost,
hülle in Frieden dich ein.

Are they resting?
the horn of the watchman calls from the west,
and from the east the horn calls a reply:
they rest.
Do you hear, apprehensive heart,
the whispering voices of angels?
Extinguish the lamp confidently,
and cover yourself in peace.

3. *Letztes Glück*

(Poetry by Max Kalbeck)
Letztes Glück
Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.
Noch verweilt ein Sonnenblick
Bei den späten Hagerosen,
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen.

Leaf upon leaf floats lifelessly,
quietly and sadly from the trees;
its hopes never satisfied,
the heart dwells in dreams of spring.
Yet a sunny glance still lingers
in the late-blooming rose bush,
like one last bit of happiness -
a sweet hopelessness.

4. *Verlorene Jugend*

(Slovak Folksong, translated into
German by Josef Wenzig)
Brausten alle Berge,
Sauste rings der Wald,
Meine jungen Tage,
Wo sind sie so bald?
Jugend, teure Jugend,
Flohest mir dahin;
O du holde Jugend,
Achtlos war mein Sinn!

Ich verlor dich leider,
Wie wenn einen Stein
Jemand von sich schleudert
In die Flut hinein.
Wendet sich der Stein auch
Um in tiefer Flut,
Weiss ich, dass die Jugend
Doch kein Gleiches tut.

5. *Im Herbst*

(Poetry by Klaus Groth)
Ernst ist der Herbst.
Und wenn die Blätter fallen,
sinkt auch das Herz
zu trübem Weh herab.
Still ist die Flur,
und nach dem Süden wallen
die Sänger, stumm,
wie nach dem Grab.

Bleich ist der Tag,
und blasse Nebel schleiern
die Sonne wie die Herzen, ein.
Früh kommt die Nacht:
denn alle Kräfte feiern,
aund tief verschlossen ruht das Sein.

Sanft wird der Mensch.
Er sieht die Sonne sinken,
er ahnt des Lebens
wie des Jahres Schluß.
Feucht wird das Aug',
doch in der Träne Blinken,
entströmt des Herzens
seligster Erguß.

The mountains all bluster,
the woods murmur all about,
my days of youth,
where have you so soon gone?
Youth, precious youth,
you have flown from me;
o lovely youth,
so heedless was my mind!

I lost you regrettably,
as when one takes a stone
and flings it away
into a stream.
Sometimes a stone can be reversed in its
Course and return from the deep flood –
But I know that youth
Will never do the same thing.

Somber is the autumn,
and when the leaves fall,
so does the heart sink
into dreary woe.
Silent is the meadow
and to the south have flown
silently all the songbirds,
as if to the grave.

Pale is the day,
and wan clouds veil
the sun as they veil the heart.
Night comes early:
for all work comes to a halt
and existence itself rests in profound secrecy.

Man becomes kindly.
He sees the sun sinking,
he realizes that life is
like the end of a year.
His eye grows moist,
yet in the midst of his tears shines
streaming from the heart
a blissful effusion.

FRIEDE AUF ERDEN

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
“Friede, Friede auf der Erde!”

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heiligen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
“Friede, Friede auf der Erde!”

Doch es ist ein ew'ger Glaube,
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

There the shepherds their flock
left and with the angel's words
arrived by the lowly gate
to the mother with the child;
led the heavenly followers
away in the starry space to sing,
continued with the sky resounding:
“peace, peace on the earth!”

Since the angels thrived so,
O how many bloody acts
have the armor-clad on wild horses,
wrought, defiling men's souls!
Yet, as in some holy night
sang the Choir of Spirits fearfully,
urgently imploring, softly accusing:
“peace, peace... on the earth!”

But it is an eternal faith
that the weak will not always fall to the
robbers
and each shameless murder-gesture:
Something like justice
weaves and produces in murder and dread
a realm that wants to be fulfilled,
that is the peace sought on the earth.

Gradually will it take shape, and they will
govern themselves by the holy office;
weapons forged without danger,
flaming swords for the right,
and a royal species
will begin to blossom with strong sons,
whose bright pipes roar:
Peace, peace on the earth!

The **UMD CHAMBER SINGERS** have achieved international renown with acclaimed performances of the most challenging repertoire ranging from the 16th through the 21st centuries. The ensemble made its first European tour in 2007 with a prize-winning appearance at the International Musical Eisteddfod in Wales. In 2011 they won the Premier Prix for Mixed Choirs and the Prix Ronsard for the performance of Renaissance music at the 40th Florilège Vocal de Tours in France. They also appeared by invitation at the International Federation for Choral Music for acclaimed performances at the 10th World Symposium on Choral Music in Seoul, Korea in 2014.

The UMD Chamber Singers collaborate frequently with the National Symphony Orchestra and the Baltimore Symphony Orchestra in major works such as Bach's Mass in B minor, Handel's *Messiah* and Mozart's Mass in C minor. Alongside their regular symphonic collaborations, the ensemble specializes in the most significant a cappella repertoire of the 20th and 21st centuries, having presented masterpieces of Barber, Britten, Copland, Howells, Ives, MacMillan, Penderecki, Poulenc, Schönberg and Shaw.

In addition to performing under the leadership of founding director Edward Maclary, the UMD Chamber Singers work regularly with internationally renowned conductors such as Christoph Eschenbach, Iván Fischer, Gianandrea Nosedà, Matthew Halls, Laurence Cummings, James MacMillan, Nicholas McGegan and Nathalie Stutzmann. The ensemble appears frequently by invitation of the American Choral Directors Association (ACDA) and the National Collegiate Choral Organization (NCCO). The ensemble is proud to help serve as the hosts for the 2019 conference of the National Collegiate Choral Organization.



EDWARD MACLARY is professor of music and director of Choral Activities at the University of Maryland School of Music. Under his leadership the UMD Chamber Singers have achieved international renown, winning top prizes in competitions in Europe and representing the United States at the Tenth World Choral Symposium in Korea (2014). Over the past decade the UMD Concert Choir has become the choral ensemble of choice for both the National Symphony Orchestra and the Baltimore Symphony Orchestra and that ensemble recently made its Carnegie Hall debut with the NSO and Maestro Gianandrea Nosedà to great critical acclaim. UMD choral ensembles have made multiple appearances by invitation at conferences of the American Choral Directors Association and the National Collegiate Choral Organization. Alumni of the graduate conducting program are now in professional and academic conducting positions around the country and UMD choral alumni are members of many top professional ensembles and are represented in all of our nation's military choirs. Regarded as an outstanding clinician and educator, Maclary regularly conducts All-State and High School Honors Choirs throughout the country. He has also been a guest artist and teacher at institutions such as the Indiana University Jacobs School of Music, the Eastman School of Music, Westminster Choir College, the University of Wisconsin and Temple University. Known for his advocacy of early music, from 2014 through 2017 he was the director of the masterclass in conducting at the Oregon Bach Festival. In 2011, he was named the 'Chef du Choeur' at the Florilège Vocal de Tours, one of Europe's most prestigious choral festivals. Maclary has served as the chorus master for conductors such as Robert Shaw, Helmuth Rilling, Gianandrea Nosedà, Christoph Eschenbach, Iván Fischer, Andris Nelsons, Marin Alsop, Matthew Halls, Nathalie Stutzmann, Markus Stenz, Nicholas McGegan and Masaaki Suzuki, among many others. Maclary holds the Doctor of Music degree from the Indiana University School of Music as well as a graduate degree in musicology from Boston University. His mentors include Joseph Huszti, Margaret Hillis, Robert Porco and Robert Page.



"With consummate poise, limpid clarity, and faultless intonation" (*Washington Classical Review*), Washington, D.C.-based soprano **AMY NICOLE BROADBENT** has garnered recognition as a dynamic and versatile performer. 2019-2020 season highlights include solos in the St. John and St. Matthew Passions, Handel's *Messiah*, Mozart's Requiem, Carissimi's *Jephte* and recitals in DC and NYC. Most recently winning first place and the audience choice award at the Audrey Rooney Bach Competition, she was also a prizewinner for the New York Oratorio Society Competition at Carnegie Hall, the Annapolis Opera Competition, the Bethlehem Bach Competition and the Franco-American Grand Concours Vocal Competition and first place in NATS competitions. As a vocal chamber artist, Broadbent has performed with many of the nation's world-class and GRAMMY award-winning choral ensembles. She is currently a vocalist in and the assistant conductor of the Sea Chanters, the U.S. Navy's official chorus. She holds degrees from the University of Maryland, College Park.



Mezzo-soprano **AMANDA STAUB** is a graduate of the Maryland Opera Studio where she performed the roles of Bessie in Kurt Weill's *Mahagonny Songspiel*, Mrs. Jones in *Street Scene* and a "zesty" Cherubino (*PG Sentinel*) in *Le nozze di Figaro*. Other recently performed roles include Sesto in Handel's *Giulio Cesare* (Chicago Summer Opera), the title role in Handel's *Ariodante* (Oberlin in Italy), Armelinde in Pauline Viardot's *Cendrillon* (Bel Cantanti Opera), Soeur Mathilde in Poulenc's *Dialogues des Carmélites* (MOS) and Terry Evans in the premiere of Theo Popov's *Town Hall* (MOS). Equally at home on the concert stage, Staub has performed as a soloist in recital at the Phillips Collection in Washington, D.C., with the Capital City Symphony, the UMD Chamber Singers and the UMD Wind Ensemble. This fall she can be seen in Bel Cantanti Opera's production of *Rigoletto*.



MATTHEW HILL, tenor, enjoys a varied career as a soloist and ensemble singer based in Washington, D.C. Opera credits include his debut with Washington National Opera as Older brother/*Dead Man Walking* as well as understudying the title role in WNO's *Candide*, Pargignol/*La Bohème* with Wolf Trap Opera, Tamino/*Die Zauberflöte* and Don Ottavio/*Don Giovanni* at UMD. Solo concert work includes the Evangelist in Bach's *St. Matthew Passion* and *St. John Passion*, the B Minor Mass, Handel's *Israel in Egypt* and *Messiah* and Mozart's *Requiem*. He performs regularly as a soloist and chorister with the American Bach Soloists, Washington Bach Consort and at the National Cathedral. Hill is currently a member of the USAF Singing Sergeants. He has won prizes at the following competitions: NATS, Society of Arts and Letters Dorothy Lincoln-Smith Competition, Choralis Young Artist Competition, Oratorio Society of New York Competition, Vocal Arts DC Art Song Competition and at the Metropolitan Opera Mid-Atlantic Regionals.



Bass-baritone **EDMUND MILLY** is sought after for his "perfect diction" (*Los Angeles Times*), distinctive "delicacy and personal warmth" (*Boston Classical Review*), and "rich and resonant" (*KC Metropolis*) sound. Increasingly in demand as a soloist, he has recently shared the stage with the likes of the Bach Akademie Charlotte, Charleston Symphony, Oregon Bach Festival, the American Classical Orchestra, Cantata Profana and the Back Bay Chorale, and has also been heard internationally on BBC and CBC. Equally well adapted to working within an ensemble, he has enjoyed contributing his voice to the GRAMMY-nominated Choir of Trinity Wall Street, Trident Ensemble, Mark Morris Dance Group, the Clarion Choir and Spire Chamber Ensemble. Milly is a graduate of the American Boychoir School, McGill University and the Yale Institute of Sacred Music.

Solo and collaborative pianist **CHRISTOPHER KOELZER** hails from the San Francisco Bay Area, and performs and coaches regularly in the New York City and Washington, D.C. metropolitan areas. Koelzer received his bachelor's degree in piano performance at Brigham Young University. He holds a master's degree in collaborative piano from University of Maryland, College Park and is a doctoral candidate at University of Maryland. Koelzer has worked as a vocal coach and pianist with many companies, including Washington National Opera, WNO's Domingo-Cafritz Young Artist Program, Wolf Trap Opera and the Merola Opera Program in San Francisco. He is nominated for a 2019 Grammy Award, performing and recording with the National Orchestral Institute + Festival on the album "Ruggles, Stucky & Harbison: Orchestral Works" with conductor David Alan Miller. Koelzer joins Maryland Lyric Opera for the 2019-2020 season as assistant conductor.

STEVEN SEIGART is a conductor, keyboardist and composer based in the D.C. area. Seigart earned his D.M.A. in choral conducting from the University of Maryland, the Master of Sacred Music degree from Boston University and an undergraduate degree in organ at the Eastman School of Music. As an organist, he specializes in improvisation of various styles, has been featured on NPR's *Pipedreams Live!* and was a semifinalist in the 2012 National Competition in Organ Improvisation. He has held positions at the Church of St. Joseph (Bronxville, NY), where he founded the period-instrument Orchestra of Saint Joseph and directed their five choirs, Christ Church (Rochester, NY) and St. Paul's Cathedral (Syracuse, NY) among others across the Northeast. Seigart currently serves as director of music at the Old Presbyterian Meeting House (Alexandria, VA), where he continues that church's nearly 250-year tradition of high quality music for all ages.

YING-SHAN SU is currently a fourth-year doctoral student in collaborative piano studying under Professor Rita Sloan at the University of Maryland School of Music. She also serves as the principal accompanist for the UMD Chamber Singers. After receiving her master's degree from Lee University, where she was a young musician scholar, she served as staff accompanist. Su has participated as a solo and collaborative pianist in many masterclasses with well-known performers, including violinist Augustin Hadelich, pianist Gilbert Kalish, soprano Tamara Wilson and pianist Jonathan Feldman. She also holds a master's degree from National Chiao Tung University, where she was a teaching assistant for music research courses. Su holds a bachelor's degree in piano performance from National Taiwan Normal University.

A native of Kiev, Ukraine, **ALEXEI ULITIN** enjoys performing in a variety of settings, including chamber music, solo and vocal literature. Ulitin currently serves as a piano faculty at Rowan University (New Jersey). From 2016 to 2018, he has served as a visiting assistant professor of collaborative piano at the Indiana University Jacobs School of Music. Ulitin has worked as a collaborative piano staff at several music festivals, including Aspen, Meadowmount, Siena and the Northern Lights. Ulitin has won prizes in numerous competitions, including the 2014 Baltimore Music Club Competition (first prize), 2014 Wonderlic Piano Competition, 2013 Liszt-Garrison International Piano Competition, 2010 International Young Artist Piano Competition in Washington, D.C. (first prize) and 2010 Music Teachers National Association competition (Eastern Division Winner). He earned a Bachelor of Music from Rowan University, Master of Music from the National Music Academy of Ukraine (Kiev) and Doctor of Musical Arts from the University of Maryland.

CHORAL ACTIVITIES AT THE UMD SCHOOL OF MUSIC offers students, faculty and 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 UMD Memorial Chapel.

For more information, contact:
UMD Choral Activities

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Edward Maclary, *Conductor*
 Kathryn Hylton & Minji Kim, *Assistant Conductors*
 Ying-Shan Su, *Accompanist*

Anuoluwapo Adefiwitan
 Nina Anderson
 Christopher Dale Auen
 Kiran Bandaru
 Joshua Bates
 Scott Boggs
 Amelia Brooks-Everist
 Bella Cadirola
 Henrique Carvalho
 Alex Chan
 Emily Chu
 Maria Chu
 Margot Cohen
 Matthew Corrado
 Thomas Ersevum
 Allison Garey
 Drew Gatlin
 Matthew Goinz+
 Kathryn Hylton+
 Mary Shea Kealey Kustas*
 Timothy Keeler+

Minji Kim+
 Jonathan King+
 Mihika Kulkarni
 Lucas Link+
 Eric Mann
 Helen Mann
 Sarah Martin
 Seth McKenzie
 Jacob Mitchell
 Jack Perdue*
 Collin Power
 Emily Shallbetter
 Julianna Smith
 Jillian Tate
 Anya Trudeau
 Han Wagner
 Beth Ann Zinkievich*

+*Graduate Conductor*
 **Ensemble Assistant*

Nicole Aldrich
 Scott AuCoin
 Katelyn Aungst
 Jenna Barbieri
 Cindy Bauchspies
 Adrienne Beaudoin Deshmukh
 Amy Broadbent
 Noah Calderon
 Rachel Carlson
 Christine Castillo
 Julie Culotta
 William Culverhouse
 Amanda Densmoor
 Emily Dillon
 Laura Elbahtimy
 Jason Max Ferdinand
 Greg Graf
 Scot Hanna-Weir
 Matthew Hill
 C. Paul Heins
 Zach Henderson
 Stephen Holmes
 William Kenlon
 Ashley Kitchelt

Karen Lackey
 Allan Laino
 Sarah Lanzo
 Caleb Lee
 Ianthe Marini
 Raha Mirzadegan
 Kellie Motter
 Benjamin Pattison
 Aaron Peisner
 Josh Perry-Parrish
 Tim Reno
 Samantha Scheff
 Steven Seigart
 Gary Seighman
 Amanda Staub
 John-Paul Teti
 Hayley Tevelow
 David Travis
 Dale Trumbore
 Amy Vanek
 Bryan Vanek
 Rebecca Vanover
 Emily Weiser
 Joanna Zorack-Greene

EDWARD MACLARY

Professor of Music & Director of Choral Activities

KENNETH ELPUS

Associate Professor of Choral Music Education

LAURI JOHNSON

Choral Administrator

GRADUATE CONDUCTORS

Matthew Goinz
 Kathryn Hylton
 Tim Keeler
 Minji Kim
 Jonathan King
 Lucas Link

CHORAL ASSISTANTS

Mary Shea Kealey Kustas, *Artistic Operations*
 Jack Perdue, *Marketing & Communications*
 Beth Ann Zinkievich, *Artistic Operations*

UMD SCHOOL OF MUSIC VOICE FACULTY

Carmen Balthrop, *Soprano*
 Jennifer Casey Cabot, *Soprano*
 Martha Randall, *Soprano*
 Kevin Short, *Bass-Baritone*
 Gran Wilson, *Tenor*
 Delores Ziegler, *Mezzo-Soprano*
 Diba Alvi, *Diction & Pedagogy*
 Craig Kier, *Director of Maryland Opera Studio*

UPCOMING FALL 2019 SCHOOL OF MUSIC CONCERTS

FALL CHORAL COLLAGES

UNIVERSITY CHORALE, UMD MEN'S CHORUS
AND UMD TREBLE CHOIR

SUN, NOV 17 • 3PM

FREE, NO TICKETS REQUIRED

In this combined choir concert, three choral ensembles team up to offer a program of exciting variety featuring works old and new, classical and contemporary.

HANDEL'S ARIODANTE MARYLAND OPERA STUDIO

NOV 21 - 25

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Handel's *Ariodante* is a story of royalty, love, intrigue and deceit set in the medieval Scottish highlands. Don't miss this Baroque masterpiece known for its emotionally evocative arias. Sung in Italian with English supertitles.

FESTIVAL OF NINE LESSONS AND CAROLS

UMD CHORAL ACTIVITIES

FRI, DEC 6 • 8PM

@ UMD MEMORIAL CHAPEL

\$20 GENERAL ADMISSION / \$15 SENIORS / \$10 STUDENT/YOUTH

Five choirs, brass quintet and organ bring the joy of the season to life with carols, hymns and spoken word that epitomize hope and goodwill.

HANDEL'S MESSIAH UMD SYMPHONY ORCHESTRA AND UMD CHAMBER SINGERS

SUN, DEC 8 • 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

This most beloved Baroque masterpiece returns to the University of Maryland for the first time in two decades! Experience Handel's glorious and powerful music through the combined power of the UMD Chamber Singers, members of the UMD Symphony Orchestra and student and alumni soloists all led by Edward Maclary. Featuring the much-loved "Hallelujah Chorus," this is a holiday favorite you won't want to miss!

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

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Director

GREGORY MILLER

Associate Director for Academic Affairs & Director of Undergraduate Studies

PATRICK WARFIELD

Associate Director for Graduate Studies & Strategic Initiatives

LORI DeBOY

Associate Director for Engagement & Enrollment Management

AARON MULLER

Senior Assistant Director for Productions & Operations

KELSEY EUSTACE

Marketing Communications Coordinator

THEODORE GUERRANT

Accompanist

TINA HOITT

Athletic Bands Coordinator

LAURI JOHNSON

Choral Administrator

SHARON KEYSER

Assistant Director for Finance

MING LI

Piano Technology

JEREMY MAYTUM

Athletic Bands Inventory & Communications Coordinator

LAUREN MCDONALD

Assistant Director for Admissions & Financial Aid

HEATHER MUNDWILER

Undergraduate Student Services Coordinator

JEANNETTE OLIVER

Business Manager

ASHLEY POLLARD

Opera Manager

JOSH THOMPSON

Graduate Student Services Coordinator

GERRI VINES

Administrative Coordinator & Assistant to the Director

MARK WAKEFIELD

Ensembles Manager

ANDREA BROWN

Director of Athletic Bands

ROBERT DILUTIS

Director of Community Engagement

CRAIG KIER

Director of the Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

DAVID NEELY

Director of Orchestral Activities

TIM POWELL

Interim Director of Jazz Studies

DAVID SALNESS

Director of Chamber Music Activities

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles