

*University of Maryland School of Music Presents*

# **FALL CHORAL SHOWCASE** **University Chorale and UMD Chamber Singers**



**Sunday, November 13, 2022 • 7:30PM**

**DEKELBOUM CONCERT HALL**

**AT THE CLARICE SMITH PERFORMING ARTS CENTER**



**SCHOOL OF  
MUSIC**

University of Maryland School of Music Presents

## FALL CHORAL SHOWCASE

### University Chorale

Mark Helms, *Conductor*

David Mann, *Assistant Conductor*

### UMD Chamber Singers

Jason Max Ferdinand, *Conductor*

Nathan Lofton, *Assistant Conductor*

### University Chorale

*The Word Was God* ..... Rosephanye Powell  
(b. 1962)

*We Shall Walk through the Valley* ..... arr. Undine Smith Moore  
(1904–1989)

*Grace Before Sleep* ..... Susan LaBarr  
(b. 1981)

*Welcome to all the Pleasures, Z. 339* ..... Henry Purcell  
(1659–1695)

- I. Symphony
- II. Trio and Chorus: Welcome to all the Pleasures that delight
- III. Alto: Here the Deities approve
- IV. Trio: While Joys Celestial
- V. Bass, Trio, and Chorus: Then lift up your voices
- VI. Tenor: Beauty thou Scene of Love
- VII. Tenor and Chorus: In a Consort of Voices

Cecilia Plumer, *soprano*

Bella Cadirola, *soprano*

Amelia Brooks-Everist, *alto*

Andy Boggs, *tenor*

Nicholas Mathew, *bass*

### INTERMISSION

# UMD Chamber Singers

## I

*How Can I Keep from Singing?* ..... Ronald Staheli  
(b. 1947)

*Sing Unto God* ..... George Frideric Handel  
(1685–1759)

Mihika Kulkarni, *alto*  
Andy Boggs, *tenor*

*Sing Joyfully* ..... William Byrd  
(1543–1623)

## II

*Kéramos* ..... James Mulholland  
(b. 1935)

*Ezekiel Saw de Wheel* ..... William Dawson  
(1899–1990)

## III

*I Will Lift Up Mine Eyes* ..... Adolphus Hailstork  
(b. 1941)

- I. I Will Lift Up Mine Eyes
- II. How Long?
- III. The Lord Is My Shepherd, Alleluia

Rodrick Dixon, *tenor*



**JASON MAX FERDINAND**, serves as the director of choral activities at the University of Maryland, College Park, assuming the role in Fall of 2022. He is very humbled to be standing on the shoulders of his mentor, Edward Maclary, who has guided the choral program for over 20 years. He is the founding artistic director of The Jason Max Ferdinand Singers — an ensemble of exceptional talents — and was the director of choral activities, chair of the music department and professor at Oakwood University, where he conducted the Aeolians of Oakwood University. He is also the author of the book “Teaching with Heart: Tools for Addressing Societal Challenges Through Music,” published by GIA, and the editor of “The Jason Max Ferdinand Choral Series,” available through Walton Music. He maintains an active schedule as a guest conductor and lecturer at schools, universities, churches and choral festivals and conferences, both domestic and international. As conductor of the Aeolians of Oakwood University, he distinguished himself on the national and international choral stages. In 2017, he earned the Outstanding Director Award, and the Aeolians were awarded the coveted “Choir of the World” title at the Llangollen International Musical Festival in Wales. In 2018, his choir won three gold medals at the 10th World Choir Games held in South Africa and won the competition’s overall championship in both the Spirituals and University Choir categories. In 2018, he was named Teacher of the Year by Oakwood University. The Aeolians made their first appearance at the national conference of the American Choral Directors Association (ACDA) in 2019 and the term “they broke ACDA” was used to describe their outstanding presentation. Ferdinand holds degrees from Oakwood University, Morgan State University and the University of Maryland, College Park, where he earned a doctorate in choral conducting. He serves on the board of the National Collegiate Choral Organization and is a former board member of the Alabama Choral Directors Association.



**NATHAN LOFTON** is a conductor, singer, educator and administrator based in Washington, D.C. He has prepared choruses for the Philadelphia Orchestra and for 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 Orchestra 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, Artosphere Festival 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, and is a staff singer at St. John’s Church, Lafayette Square, in Washington. 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.



**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, and also serves as assistant director of music at First Lutheran Church in Ellicott City, Maryland. 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, New York, where he earned a Master of Music degree in choral conducting. Helms is also a graduate of Furman University in Greenville, South Carolina, 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 Jason Max Ferdinand, Edward Maclary, William Weinert, Brad Lubman and Hugh Ferguson Floyd.



**DAVID MANN** is a doctoral student and graduate assistant in choral conducting at the University of Maryland, College Park where he serves as assistant conductor of the University Chorale and UMD Treble Choir. Prior to attending UMD, David was a high school choral director for 7 years in Prince William County, Virginia where he served as District IX chair and representative for the Virginia Choral Directors Association. As a clinician and presenter, he has led high school and middle school honor choirs in the Commonwealth of Virginia and presents regularly at state and regional conferences on repertoire and pedagogy for developing singers. David is also in his third year as artistic director of Voce Chamber Singers in Vienna, Virginia. He performs professionally as cantor and chorister in and around Washington D.C. David earned his master's degree in choral conducting from Michigan State University and his bachelor's degree in music education from James Madison University. In 2018, he was recognized as the winner of the American Prize in Choral Conducting and a finalist for the American Prize in Choral Performance for his work with the Michigan State University Chamber Choir.



**RODRICK DIXON** possesses a tenor voice of extraordinary range and versatility that has earned him the respect and attention of leading conductors, orchestras and opera companies throughout North America, including Los Angeles Opera, Michigan Opera Theater, Todi Music Festival, Portland Opera, Opera Columbus, Virginia, Cincinnati Opera and Opera Southwest. On the concert stage, he is a frequent soloist of the Cincinnati May Festival. Other organizations where he has appeared include The Cleveland Orchestra, The Philadelphia Orchestra, Los Angeles Philharmonic, Ravinia Festival, American Symphony Orchestra, Atlanta Symphony, Vail Music Festival, Kimmel Center and The Longfellow Chorus for a program of works by Samuel Coleridge-Taylor. He has also performed at Sydney Arts Festival in Australia and in Mongolia at the Miss World Competition. Last season includes appearances with the Enescu Festival in the title role of Zemlinsky's *Der Zwerg*, Philadelphia Orchestra for Beethoven's *Missa Solemnis*, Florida Orchestra for Mozart's Requiem, Calvin University for Handel's *Messiah*, the Richmond Symphony, Greensboro Symphony, Alexandria Symphony for Beethoven's Symphony No. 9 and appearances in Detroit and Chicago for *Too Hot to Handel*. The coming season includes notable debuts with the New York Philharmonic, Baltimore Symphony and Nashville Symphony among others. He has appeared on television in a number of PBS specials. He was part of the original cast of *Ragtime* on Broadway and in *Show Boat* at the Auditorium Theatre. He has also appeared on recordings with Sony BMG, PBS Great Performances' "Cook, Dixon & Young, Volume One," the "Follow That Star" Christmas CD, Liam Lawton's "Sacred Land," "Rodrick Dixon Live in Concert" and a Christmas album with the Cincinnati Pops.

The **UNIVERSITY OF MARYLAND CHAMBER SINGERS** have achieved international renown with acclaimed performances of the most challenging repertoire ranging from the 16th through the 21st centuries. Collaborating frequently with the National Symphony Orchestra and the Baltimore Symphony Orchestra in major works, the UMD Chamber Singers work regularly with internationally renowned conductors such as Christoph Eschenbach, Iván Fischer, Gianandrea Noseda, 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). In the fall of 2019, the UMD Chamber Singers hosted and were the featured artists for the NCCO biennial conference.

The **UNIVERSITY CHORALE** is an auditioned mixed ensemble 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.

***The Word Was God*** by Rosephanye Powell sets a biblical text from the Book of John incorporating contemporary harmonies drawn from the composer's childhood appreciation of contemporary gospel. This choral work was Powell's very first foray into composition after she wrote the piece for her husband's choir at Philander Smith College in Little Rock, Arkansas in 1996. At the encouragement of her colleagues, she submitted it for publishing which eventually led to her enduring and successful career as a respected conductor, pedagogue and educator. Powell's eclectic influences are reflected in this work as she adds layer-after-layer of interlocking contrapuntal vocal lines, illustrating the mystery and chaos of the "beginning" of time.

— Program Note by David Mann

***We Shall Walk Through the Valley*** is Undine Smith Moore's reverent and serene setting of a traditional African-American spiritual. A native of Virginia, Moore often drew upon the spirituals she learned as a child in her compositional output, and referenced them in works like the *Afro-American Suite* and *Life of a Martyr*, an oratorio based on the life of Martin Luther King, Jr. Her influential work as choral composer coupled with her efforts at Virginia State University's Black Music Center led Adolphus Hailstork to dedicate his 1997 cantata *I Will Lift Up Mine Eyes* (performed tonight by the UMD Chamber Singers) in her memory.

— Program Note by David Mann

***Grace Before Sleep*** is Susan LaBarr's contemporary setting of a text by early 20th-century poet Sara Teasdale. LaBarr's harmonies build to a climax using widely-spaced and smoothly prepared dissonances, evoking a sense of stillness and yearning to be near a "hearth that is wide and warm" as the day closes. LaBarr gradually divides all voices into an eight-voice homophonic texture and modulates up a step to signal the completion of our musical journey, but not before adding one final glimmer of dissonance between the sopranos and alto voices as the ensemble reaches their final point of rest.

— Program Note by David Mann

***Welcome to all the Pleasures*** is the first of four odes written by Henry Purcell for St. Cecilia's Day, and was commissioned by the London-based organization known as "The Musical Society" for their inaugural Cecilian celebration in November 1683. The ode takes a form similar to one dedicated to a monarch, but instead focuses on St. Cecilia, the patron saint of music, as the subject of praise. The somewhat banal text by Christopher Fishburn nevertheless gives Purcell numerous opportunities to demonstrate the rhetorical power of music through the variety of styles represented, his subtle (and not so subtle!) uses of dissonance and his always-masterful setting of the English language.

— Program Note by Mark Helms



Conductor emeritus Ronald Staheli is the founder of the renowned BYU Singers, based in Utah. He has traveled widely as a clinician and guest conductor and has become known for his profound sense of phrasing and articulation, along with his diverse collection of arrangements. His setting of the classic hymn ***How Can I Keep From Singing*** accurately captures the American folk style and imagery. The deep, sweeping harmonies along with the expressive, flowing nature of this setting bring the effect of inspiration and awe.

— Program Note by Kobe Brown

George Frederic Handel, one of history's paramount composers, is renowned for his operas, organ concertos, anthems and oratorios. His most well-known and frequently performed oratorio, *Messiah*, is widely regarded as the one of greatest pieces of music of all time and is largely recognized in Western culture to this day. The chorus ***Sing Unto God*** is featured in one of Handel's most famous oratorios, *Judas Maccabeus*, with the original libretto written by Thomas Morell (1703–1784). The oratorio is based on the First Book of Maccabees contained in the biblical apocrypha, telling the story of how the ancient Israelites faced and overcame opposition and persecution for their faith. Composed in 1746, the oratorio was created as a tribute to Prince William Augustus, the Duke of Cumberland following his victory at the Battle of Culloden. *Sing Unto God* embodies this spirit of triumph, as the chorus is a celebration of the Israelites' victory over their enemies. The upbeat sentiment of the chorus, combined with the text "...a song of gladness, with unending praise!" wrapped in the signature style of Handel authentically inspires a spirit of liberation, zeal and jubilee.

— Program Note by Kobe Brown

English composer William Byrd is one of the most famous composers of the Elizabethan era, and produced compositions in most of the major genres of his day. In addition to a large body of secular music, Byrd also composed sacred music in both English and Latin. ***Sing Joyfully*** is among Byrd's best-known English anthems and draws inspiration both from earlier sacred models and from the contemporary madrigal style. In particular, Byrd makes frequent use of text-painting — a hallmark of the late Renaissance madrigals — to illustrate the plucking of harps, the bowing of viols and the blaring of trumpets, all within a six-voice polyphonic texture.

— Program Note by Nathan Lofton

James Mulholland is one of the most published, performed and commissioned composer-arrangers of his generation. Children's choirs, high school ensembles, choral associations and universities throughout the world regularly perform and commission his choral music. From 1995, he has received and completed more than 200 commissions. Over his career he has written over 600 compositions. Mulholland's setting of ***Kéramos***, the Greek word meaning "ceramics" or "the potter's clay," highlights his unique harmonic style and his creative use of word-painting. The text, written by the American poet Henry Wadsworth Longfellow, speaks of all life originating from the "potter's clay" and how humanity's ultimate pursuit should be of unity rather than of division. Mulholland skillfully embeds this idea into this setting, summarized by the concluding phrase of the piece rightfully exclaiming: "All that inhabit this great earth are kindred and allied by birth!"

— Program Note by Kobe Brown



African American composer, choir director and professor William Dawson specialized in black religious folk music. In 1912, Dawson ran away from home to study music against the wishes of his father, who was a former slave. Dawson enrolled at the Tuskegee Institute as a pre-college student under the tutelage of school president Booker T. Washington. He studied composition under Felix Borowski at the Chicago Musical College and under Adolph Weidig at the American Conservatory of Music. In 1927, he received a master of music degree from the American Conservatory of Music in Chicago. Dawson gained wide experience as a director and consultant to festival groups and was a major influence on early 20th century music, particularly with his arrangements of spirituals. ***Ezekiel Saw de Wheel*** tells the biblical story of the peculiar vision that the Old Testament prophet saw “...as it were, a wheel in the middle of a wheel.” In this story, the prophet vividly describes the visuals of the wheel, as well as the bizarre heavenly creatures surrounding it. Dawson’s use of thrilling rhythmic ostinatos, representing the complex wheel-mechanism, as well as his use of melody to convey the storytelling style of the African American slaves, provides the foundation for a very intricate and lively arrangement of this traditional spiritual.

— Program Note by Kobe Brown

Adolphus Hailstork Has been a celebrated composer for more than two decades. Having studied with Nadia Boulanger in Fontainebleau, France, Hailstork continued his composition studies with David Diamond at the Manhattan School of Music. One of the most performed Black composers of his generation, Hailstork uses traditional European compositional techniques and fuses them with African American elements to create his unique brand of concert music. This three-movement cantata, ***I Will Lift Up Mine Eyes***, was written in 1989. The first movement contains many of the main thematic elements of the work, which are expanded upon in the subsequent two movements. Psalm 121 serves as the inspiration for this initial section. Hailstork sets much of the second movement in a plaintive spiritual style, indicative of the pleading tone of David the psalmist’s text. The latter part of this movement also contains an improvisatory section that depicts the emotional outbursts often heard in African American churches of today, especially the rural churches of the Deep South. The third movement begins with a somewhat tentative statement of the word “Alleluia” followed by a gospel treatment of Psalm 2. Hailstork employs antiphonal technique here, as the Tenor-Bass chorus surges with hope, passes the sentiments on to the Soprano-Alto chorus, after which all join in textual union proclaiming, “Surely, goodness and mercy shall follow me.” The work concludes with the same “Alleluia” that began the movement. This time, however, the mood reflects the assuredness of victory.

— Program Note by Kobe Brown

**Welcome to all the Pleasures**

Welcom to all the Pleasures that delight,  
of ev'ry Sense, the grateful Appetite.

*Hail, great Assembly of Apollo's Race,  
hail to this happy place,  
this Musical Assembly, that seems to be  
the Ark of Universal Harmony.*

Here the Deities approve  
the God of Musick, and of Love;  
all the Talents they have lent you,  
all the Blessings they have sent you;  
pleas'd to see what they bestow,  
live and thrive so well below,

While Joys Celestial their bright Souls invade  
to find what great improvement you have made.

Then lift up your Voices, those Organs of Nature,  
those Charms to the troubled and amorous Creature.

The Pow'r shall divert us a pleasanter way,  
for sorrow and grief  
find from Musick relief  
and Love its soft Charms must obey.

Beauty thou Scene of Love,  
and Virtue thou innocent Fire,  
made by the Powers above  
to temper the heat of Desire:  
Music that Fancy employs  
in Raptures of innocent Flame,  
we offer with Lute & with Voice  
to *Cecilia*, *Cecilia's* bright Name.

In a Consort of Voices while instruments play,  
with Music we celebrate this Holy day;  
*lô Cecilia.*

Christopher Fishburn  
(spelling, punctuation and capitalization original)

Jason Max Ferdinand, *Conductor*  
 Nathan Lofton, *Assistant Conductor*  
 Yihan Sun, *Accompanist*

Joshua Bates  
 Sydney Black\*  
 Scott Boggs  
 Darby Brandenburg  
 Amelia Brooks-Everist  
 Mykayla Brown  
 Kobe Brown+  
 Bella Cadirola\*  
 Louis Cleare  
 J. Solomon Collins  
 Kai Daley  
 Brynn Farlow  
 Megan Flynn\*  
 Liam Gallihue  
 Mark Helms+  
 Mihika Kulkarni\*  
 Ana Lane  
 Delina Levine  
 Nathan Lofton+  
 David Mann+  
 Nicholas Mathew  
 Jacob Mitchell  
 Reyna Moore  
 Gracie Null  
 Paige Percy  
 Cecilia Plumer  
 Keely Sigler  
 Colton Smith  
 Aidan Wilbur  
 Joel Zinkievich

+Graduate Conductor  
 \*Ensemble Assistant

Mark Helms, *Conductor*  
David Mann, *Assistant Conductor*  
Monica Tang, *Accompanist*

Evan Ash  
Francesco Berrett  
Georgia Briggs  
Jordan Budney  
Regina Familiar Avalos  
Samuel Finch  
Magnolia Flynn-Lebischak  
Antonio Gallardo  
Anthony Garcia  
Angelina Guhl  
Maximilian Howard  
Joshua Lee  
Shenghao Li  
Ethan Limansky  
Nathan Mann  
Lindsey McCullough  
Bwari Ogendi  
Allison Oh  
Arnav Patel  
Carsten Portner  
Charlotte Richardson-Deppe  
Joshua Rozmiarek  
Claire Squire  
Minnie Stephenson  
Melinda Thompson  
Micah Tsoi  
Mark Turner Jr.  
Jane Wang  
Audrey Wiswakarma  
Christina Xu

**VIOLIN 1**

Adam Murphy  
Anna Kelleher  
Yuan-Ju Liu

**VIOLIN 2**

Jonathan Toomer  
Kiran Kaur  
Emilie Flores

**VIOLA**

Seth Goodman  
Brian Shoop  
Maddie Stohl

**CELLO**

Simone Pierpaoli  
Henry Bushnell

**DOUBLE BASS**

Daphne Henderson

**FLUTE**

Brianne Steif

**CLARINET**

Sophie Ross

**OBOE**

Aaron Emerson

**TROMBONE**

Austin Fairley

**TRUMPET**

Theresa Bickler

**BASSOON**

Joseph Florence

**HORN**

Molly Flanigan

**PERCUSSION**

John Plate

**TIMPANI**

Bruce Perry

**ORGAN**

Monica Tang

**HARPSICHORD**

Bryan Holten

**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, Tactus, 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 Jason Max Ferdinand 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**

2150 Clarice Smith Performing Arts Center | College Park, MD 20742  
301.405.5571 | [umchoirs@umd.edu](mailto:umchoirs@umd.edu) | [music.umd.edu](http://music.umd.edu)

**JASON MAX FERDINAND**

*Associate Professor of Music & Director of Choral Activities*

**KENNETH ELPUS**

*Professor and Division Coordinator of Choral Music Education*

**LAURI JOHNSON**

*Choral Administrator*

**GRADUATE CONDUCTORS**

Kobe Brown  
Mark Helms  
Nathan Lofton  
David Mann

**CHORAL ASSISTANTS**

Sydney Black, *Artistic Operations*  
Isabella Cadirola, *Senior Artistic Operations*  
Megan Flynn, *Artistic Operations*  
Mihika Kulkarni, *Senior Artistic Operations*

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Diba Alvi, *Soprano and 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*  
Jason Max Ferdinand, *Director of Choral Activities*





# UPCOMING SCHOOL OF MUSIC EVENTS

## **PUCCINI'S LA BOHÈME**

MARYLAND OPERA STUDIO & CHORUS

SAT, NOV 12 • 7:30PM

SUN, NOV 13 • 3PM

TUE, NOV 15 • 7:30PM

WED, NOV 16 • 7:30PM

## **KAY THEATRE**

TICKETS REQUIRED - PAY WHAT YOU WISH

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FEMMES DE CHANSON & MÄNNERMUSIK

MON, DEC 5 • 7PM

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## **21<sup>ST</sup> ANNUAL FESTIVAL OF NINE LESSONS & CAROLS**

UMD TREBLE CHOIR

TACTUS (TENOR & BASS CHOIR)

UNIVERSITY CHORALE

UMD CHAMBER SINGERS

FEMMES DE CHANSON

MÄNNERMUSIK

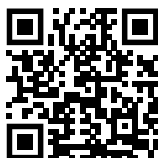
FESTIVAL ORGAN & BRASS

FRI, DEC 9 • 8PM

## **UMD MEMORIAL CHAPEL**

TICKETS REQUIRED

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