



University of Maryland School of Music Presents

SPRING CHORAL COLLAGE

Tactus, UMD Treble Choir and University Chorale

Sunday, April 23, 2023 • 7:30PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

SPRING CHORAL COLLAGE

Tactus

Nathan Lofton, *Conductor*
Kobe Brown, *Assistant Conductor*

- Spirit*..... Greg Simon
(b. 1985)
- You*..... Christopher Harris
(b. 1985)
- Nod*..... Florence Price
(1887–1953)
- Ständchen* Franz Schubert
(1797–1828)
Mihika Kulkarni, *mezzo-soprano*
- Carnavalito* Bolivian Folk Song
arr. W. Lopes

UMD Treble Choir

Kenneth Elpus, *Conductor*
David Mann, *Assistant Conductor*

- Queen Jane* Kentucky Folk Song
arr. S. Hatfield
(b. 1956)
- Scarborough Fair* English Folk Song
arr. S. Smith
(b. 1966)
Anna Kelleher, *violin*
- Kafal Sviri* Bulgarian Folk Song
arr. P. Lyondev
(1936–2018)
- Uti vår hage*..... Swedish Folk Song
arr. H. Alfvén
(1872–1960)
- “Zelenaj, se zelenaj,” No. 10 Antonín Dvořák
From *Moravian Duets*, Op. 32 (1841–1904)
- Dayung sampan*..... Indonesian Folk Song
arr. D. Lim
(b. 1986)
Daphine Henderson, *soprano*
- Arirang* Korean Folk Song
arr. H. Woo
(b. 1974)

INTERMISSION

University ChoraleMark Helms, *Conductor*David Mann, *Assistant Conductor*

Exultate DeoGiovanni Pierluigi da Palestrina
(1525–1594)

Sehnsucht, Op. 112, No. 1Johannes Brahms
(1833–1897)

Summer Is GoneSamuel Coleridge-Taylor
(1875–1912)

In the MiddleDale Trumbore
(b. 1987)

Credo Margaret Bonds
(1913–1972)

- I. I believe in God
- II. Especially do I believe in the Negro Race
- III. I believe in pride of race
- IV. I believe in the Devil and his angels
- V. I believe in the Prince of Peace
- VI. I believe in Liberty
- VII. I believe in Patience

Aleea Powell, *soprano*
Anthony Anderson, *baritone*



KOBE BROWN is a multi-talented graduate student pursuing a master's degree in choral conducting at the University of Maryland, College Park where he serves as assistant conductor of Tactus, the tenor and bass choir. Growing up in Huntsville, Alabama, he has been interested in many contrasting career paths such as graphic design, nursing, photography and pharmacy; however, since joining the world-renowned choir The Aeolians, he is now committed to instilling an appreciation of music in youth and young adults. Having traveled all over the world and directing world renowned choirs on occasion, he strives to be well disciplined and well respected as he continues to seek his goals.



KENNETH ELPUS is professor of choral music education and associate director of the School of Music at the University of Maryland, College Park, where he prepares pre-service music educators to teach choral music in the secondary schools, teaches graduate research methods and conducts the Treble Choir. He holds a bachelor of music degree in choral music education from The College of New Jersey and earned his master of music and Ph.D. in music education at Northwestern University in Evanston, IL. Elpus has appeared with the UMD Treble Choir at the Eastern Region Conference of the American Choral Directors Association and has guest-conducted all-county, all-region and all-state honor choirs in Maryland, Virginia, Pennsylvania and New Jersey. His research has been funded by the National Endowment for the Arts and the U.S. Department of Education's Institute of Education Sciences and is published in the *Journal of Research in Music Education*, *Psychology of Music* and *Arts Education Policy Review*, among other venues.



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.



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.



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.

With an astonishing diversity of repertoire that ranges from medieval chant to barbershop, **TACTUS** (formerly 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's Requiem). On campus, the group has performed with the UMD Symphony Orchestra in the Mahler Symphony No. 2, Shostakovich Symphony No. 13 and Brahms's *Alto Rhapsody*.

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 Tactus (formerly 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 in 2016 performed by invitation for the Eastern Division Convention of the American Choral Directors Association.

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.

Ständchen

Softly, hesitantly,
 cloaked in night's darkness,
 we have come here;
 and with fingers gently curled,
 softly, softly,
 we knock on the beloved's bedroom door.

But now, our emotion rising,
 swelling,
 surging, with united voice
 we call out loud, in warm friendship:
 'Do not sleep
 when the voice of affection speaks.'

Once a wise man with his lantern
 sought people near and far;
 how much rarer, then, than gold
 are people who are fondly disposed to us?
 And so, when friendship and love speak,
 do not sleep, friend, beloved!

But what in all the world's realms
 can be compared to sleep?
 And so, instead of words and gifts,
 you shall now have rest.
 Just one greeting, one more word,
 and our happy song ceases;
 softly, softly
 we steal away again.

– Franz Grillparzer
 (1791–1872)
 trans. Richard Wigmore

Carnavalito

Arriving is the carnival
 Quebradeño my sweet heart
 Party of the quebrada
 Humahuaqueña for you to dance
 Erke, charango and bombo
 Little carnival for you to dance

Kafal Sviri

A kaval (flute) is playing, mother,
up, down, mother, up, down, mother.
A kaval is playing mother,
up, down, mother, near the village.

I will go, mother, to see it,
to see it, mother, to hear it.

If it's someone from our village
I'll love him only for a short time,
If it's a foreigner
I'll love him all my life.

Uti vår hage

In our pasture land, blueberries grow. Come, lemon balm!
If you want something of me, let us meet there.
Come, lilies and columbine, come roses and sage,
Come sweet mint, come lemon balm!

There, fair little flowers bid us dance. Come, lemon balm!
If you want to, I will make you a wreath of them.
Come, lilies and columbine, come roses and sage,
Come sweet mint, come lemon balm!

In our pasture land, there are flowers and berries. Come, lemon balm!
But among all, you are the one I love most.
Come, lilies and columbine, come roses and sage,
Come sweet mint, come lemon balm!

Zelenaj, se zelenaj

Grow green, grass, green grass in the woods.
How can I remain green when I am ready to be cut?
Grow green, grass, green grass in the grove. Grow green, grass, be green tulip.
How should I be green when my leaves are fading since you want to leave me my dear friend?
How can I be green when they are already cutting me?
Look there, my dear, at that dry plain. If it becomes green, you will become mine.
Look there, my dear, at that dry fir. If it turns green I will marry you.
I already looked yesterday afternoon. What a sad looking fir, showing no green at all.
Well, I already looked at it yesterday and even today.
Yes, the twig on top is already turning green.

Dayung sampan

Row the sampan (boat), row row the sampan
 Coming from China to Singapore
 An oar to row your sampan to Singapore
 Row, row!

Arirang

Arirang, arirang, arariyo (my beloved one)
 You are going over Arirang Pass
 My love, you are leaving me
 Your feet will be sore before you go ten ri (three miles)

Exultate Deo

Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.
 Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.
 Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.

– Psalm 81:1–3

Sehnsucht

The waters run day and night; your yearning awakes.
 You think of times past, now so far away.
 You gaze out into the morning light and are alone.

– Frans Kugler
 (1808–1858)

Originally from California, Greg Simon is a composer and jazz trumpet player based at the University of Nebraska-Lincoln. *Spirit*, based on a poem by Walt Whitman, was written for the University of Michigan Men's Glee Club.

The composer writes:

In the summer of 2014, Dr. Eugene Rogers asked me to write a piece for his Glee Club at the University of Michigan that would fit into the theme of their fall concert: "Heartland." We discussed the many meanings of that word—"heartland"—and how it might shape an artist's voice. Around the same time, I revisited Walt Whitman's text "Spirit that Form'd this Scene" (1881), Whitman's reflections on a viewing of gorgeous Platte Canyon, CO. Platte Canyon is less than an hour outside of my adoptive home of Denver, and rereading Whitman's beautiful, majestic text was a vivid trip back to my personal heartland. But "Spirit that Form'd this Scene" also reveals how Whitman related to his inspiration, the inner voice that guides his choices...his poetic heartland. At the time he wrote this poem, Whitman had encountered criticism from the literary world and the public at large for eschewing lyric forms in favor of his free verse—accusations that his poetry had "forgotten art." Here he writes of "wild arrays, for reasons of their own," both in his writing and in the awe-inspiring scene around him, and declares that whatever technical aspects are present or absent in his work, his poetry always remembers his heartland. *Spirit* is, like the poem that inspired it, a fantasia on both of these heartlands: the sweeping American landscape of Whitman's text, and the inner heartland to which all artists must listen if they are to form their own scenes.

– Program note by Nathan Lofton

Christopher H. Harris, native of Fort Worth, Texas, is a conductor, performer and choral composer. He currently serves as director of choirs at Arkansas Tech University. Harris received his Ph.D. in choral conducting from Florida State University, his master's degree in choral conducting from Ithaca College and his bachelor's in music education from Texas Southern University. He is a published composer with several accolades, including winner of both the Eastern and National Divisions of the 2013 NAFME Composition Competition and the Grand Prize Winner of the 2016 Ithaca College Choral Composition Competition. This setting, titled *You*, is an adapted English translation of Friedrich Rückert's "Du Meuse Seele, du mein Herz." Harris wrote: "The intense nature of this text and my desire to handle it with musical passion, and specifically for men's voices prompted me to write 'You.'" A beautifully expressive tone, a wide range of dynamic levels, and clarity of text are given so that the fervor behind Rückert's words is communicated. Each phrase is crafted musically with much grace and intention.

– Program note by Kobe Brown

Florence Price was born in Little Rock, Arkansas in 1887. After receiving early musical instruction from her mother, she pursued formal studies in piano, organ and composition at the New England Conservatory of Music in Boston. Returning to the south, Price spent the early part of her career teaching at historically black colleges in Arkansas and Georgia. In the late 1920s, Price moved to Chicago, where her career as a composer really began to flourish. In 1933, Price's First Symphony was premiered by the Chicago Symphony Orchestra, making her the first African American woman to have a work performed by a major American orchestra. Despite the remarkable success she enjoyed during her lifetime, few of Price's works were published at the time of her death in 1953. There has been a renewed interest in Florence Price's music in the last few years, with many of her works only now becoming widely available to performers. **Nod**, a short work for tenor and bass voices with an unknown date of composition, falls into this category. *Nod* was first published in 2020, and has received only a handful of performances since. *Nod* is a setting of a poem by the English poet Walter de la Mare (1873–1956). The poem imagines a personification of sleep, Nod “the shepherd,” leading his flock to rest. Price sets the poem in a four part *a cappella* texture that, with its close harmonies and text painting, recalls classic Barbershop Quartet music.

– Program note by Nathan Lofton

Franz Schubert was among the most important composers of 19th century Vienna, and composed works in a wide variety of genres. Although he is widely known today for his symphonies and instrumental chamber music, Schubert also made significant contributions to both the solo vocal and choral repertoires. While Schubert's vocal output includes large scale works like the song cycles *Die schöne Müllerin* and *Winterreise*, the composer also wrote hundreds of short songs for solo voice or vocal ensemble. **Ständchen**, meaning “serenade,” was composed in July 1827, just over a year before Schubert's death at age 31. The short work is scored for solo alto, tenor/ bass chorus and piano. The text by Austrian poet and dramatist Franz Grillparzer touches on many of the common tropes of literary Romanticism: emotionalism, naturalism and idealized platonic love. Throughout the piece, the chorus quietly echoes the words and music sung by the soloist, as the piano maintains a breathless stream of 16th notes.

– Program note by Nathan Lofton

The **Carnavalito** (English: little carnival) is a traditional indigenous dance from the Argentinian Altiplano and puna regions, usually performed during religious festivities. Its current form is an expression of a syncretism between precolonial and Spanish colonial culture. It was danced in the Americas long before the Spanish arrived. Today, it is still danced in the Argentine provinces of Salta and Jujuy as well as in southern Bolivia and other Andean regions of Latin America. *Carnavalito* is characterized by the use of instruments such as the quena, siku, charangos and the bombo. Brazilian composer Will Lopes makes the piece come alive by incorporating vocal percussion and body percussion, as well as simple choral movements to imitate the festive atmosphere of the carnival.

– Program note by Kobe Brown

Giovanni Pierluigi da Palestrina was a prolific composer of motets, masses and madrigals. He is widely considered one of the most influential and acclaimed choral composers of the Renaissance due to his signature polyphonic style and his successful reconciliation of choral polyphony with the functional requirement of the Catholic Church during the Counter-Reformation. His **Exultate Deo** was published in 1584 and represents some of his most inventive and evocative writing. In this setting of Psalm 81, the voices playfully take turns imitating the unique timbres of the drum, harp, lute and trumpet.

– Program note by David Mann

Johannes Brahms composed his haunting beautiful vocal quartet **Sehnsucht** in 1891, nearly 33 years after the success of his *Ein deutsches Requiem*. The text reflects a sense of loneliness and disillusionment of Brahms at the conclusion of his musical career. This quartet encapsulates the very best of Brahms's chamber vocal music in its depth of character and intricate contrapuntal design. The genius of the pieces' construction is revealed in its conclusion when the yearning opening theme of the choir merges seamlessly with the "running water" motif in the piano accompaniment.

– Program note by David Mann

Samuel Coleridge-Taylor was a British composer whose career was bolstered by the support of Edward Elgar, who recommended him to the Three Choirs Festival in 1896. He toured the United States three times performing where he became interested in the heritage of his father, who was descended from enslaved African-Americans who later settled in Sierra Leone. **Summer is Gone** is an English part song in the style of similar works by his teacher, Professor Charles Villiers Stanford. The work's undulating and uniquely dissonant harmonies are evocative of a barren winter scene where "the last buds cease blowing."

– Program note by David Mann

Dale Trumbore '09 is a graduate of the University of Maryland, College Park (B.M. in composition, B.A. in English) and an internationally-recognized composer. Her works have been premiered by ACDA, American Guild of Organists, Chorus America and NCCO. ***In The Middle*** was first performed by the Young New Yorkers' Chorus and the Aeolians of Oakwood University (conducted by UMD's own Jason Max Ferdinand). Throughout the work, Trumbore juxtaposes a spinning and uneven piano accompaniment against a choir of voices that entreats the listener to pause and reflect.

– Program note by David Mann

Margaret Bonds, born to a musical family in the segregated Black south side of Chicago, was a lifelong advocate for racial and social justice. Bonds wrote her first composition at the age of five and went on to study composition at Northwestern University, where she met and became lifelong friends with Langston Hughes, with whom she would frequently collaborate on art songs, cantatas and choral works that celebrated the Black experience. The ***Credo***, Bond's choral magnum opus, takes its text from the 1904 racial justice manifesto of the same name by W.E.B. Du Bois, which stands alongside the "I Have a Dream" speech as one of the most influential Civil Rights documents of the twentieth century. The text condemns war and imperialism, declares the inherent beauty and dignity of blackness and affirms the importance of racial equality and justice—and most importantly, declares that these ideas are divinely ordained, not granted by humans. Bonds's musical setting of this text, composed between 1964 and 1966, displays her formidable skill through its masterful setting of prose, wide emotional range, rich harmonic palette and wide range of musical styles. The work was premiered in 1967 and received one other complete performance in Bond's lifetime, but remained unpublished until 2020. Since that first publication three years ago, this important and profound work has seen a significant revival in performance, which we are proud to be part of during tonight's concert.

– Program note by Mark Helms

(Adapted from the preface to the new edition of the score by John Michael Cooper)

Tactus

Nathan Lofton, *Conductor*
 Kobe Brown, *Assistant Conductor*
 Yimeng Xu, *Accompanist*

Dillon Bickhart
 Jaiden Brittain
 Brian Chen
 Sean Cheng
 John Carlo Combista

Elias Gatski
 Samreet Juneja
 Jacob Lincoln
 Gurshaan Mann

Zach McKay
 Augustus Moylan
 Marcello Silva
 Logan Swaisgood

UMD Treble Choir

Kenneth Elpus, *Conductor*
 David Mann, *Assistant Conductor*
 Theodore Guerrant, *Accompanist*

Livi Carey
 Sona Chudamani
 Elia Chung
 Emily Farnham
 Vivian Flanagan
 Emma Friedman
 Anna Fulton
 Tania Ghandour
 Robin Giebelhausen
 Kailee Goldberg
 Stephanie Grande
 Daphine Henderson*

Brittany Hunter
 Ava Jacoby
 Olivia Janik
 Lena Katz
 Gabrielle Linscott
 Jana Liu
 Kaiya Lumpkin
 Veronica Matamoros
 Megan McWright
 Charvika Minna
 Bwari Ogendi
 Sarah Okotcha

Adele Pasturel
 Kirsten Reigrut
 Cassia Rodrigues
 Alexa Schmid
 Amy Sierzega
 Kai Ning Tan
 Bri'Ann Wright
 Hanna Zakharenko
 Yiting Zheng
 Hana Zherka

*Ensemble Assistant

University Chorale

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

Olaoluwa Adebajo
 Evan Ash
 Francesco Berrett
 Adelaide Bouthet
 Georgia Briggs
 Jordan Budney
 Cassidy Eyres
 Regina Familiar Avalos
 Antonio Gallardo
 Gauri Girirajan
 Angelina Guhl
 Wentao Guo
 Nailah Harris
 Thomas Kaiser

Elizabeth Lawlin
 Joshua Lee
 Ethan Limansky
 Nathan Mann
 Lindsey McCullough
 Lauren Niccolini
 Allison Oh
 Carsten Portner
 Taimur Raja
 Jongwon David Roh
 Ella Roth
 Joshua Rozmiarek
 Sophia Soon
 Claire Squire

Minnie Stephenson
 Carolyn Sultzbaugh
 Yasmine Tajeddin
 Melinda Thompson
 Micah Tsoi
 Mark Turner Jr.
 Samantha Vidas
 Jane Wang
 Audrey Wiswakarma
 Christina Xu
 Tyler Young

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 | 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*

UMD SCHOOL OF MUSIC VOICE FACULTY

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 CHORAL ACTIVITIES EVENTS

SPRING CHORAL SHOWCASE

UMD Chamber Singers

Sun, April 30 • 7:30 PM

GILDENHORN RECITAL HALL, THE CLARICE SMITH PERFORMING ARTS CENTER

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SPRING CONCERT

Voix de Chanson (formerly Femmes de Chanson)

FreundeMusik (formerly MännerMusik)

Mon, May 1 • 8 PM

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FREE, NO TICKETS REQUIRED

BACH CANTATA SERIES

Thu, May 4 • 1:30 PM

GRAND PAVILLION, THE CLARICE SMITH PERFORMING ARTS CENTER

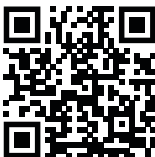
UMD SUMMER CHORUS

Sat, July 22 • 8PM

DEKELBOUM CONCERT HALL, THE CLARICE SMITH PERFORMING ARTS CENTER

FREE, NO TICKETS REQUIRED

Open to college students, community singers and high school choristers—no auditions required. Featuring Mozart's *Coronation Mass, K. 317*, Handel's *Let thy hand be strengthened* and Vaughan Williams' *Five Mystical Songs*. Rehearsals run from July 5 through July 21. To register, visit music.umd.edu.



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