



University of Maryland School of Music Presents

FALL CHORAL SHOWCASE
University Chorale and UMD Chamber Singers

Sunday, November 5, 2023 • 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

UMD University Choral

David Mann, *Conductor*
Kobe Brown, *Assistant Conductor*

UMD Chamber Singers

Jason Max Ferdinand, *Conductor*
Mark Helms, *Assistant Conductor*

University Chorale

Domine ad adjuvandum me festina Giovanni Battista Martini
(1706–1784)

Ave verum corpus, K. 618 Wolfgang Amadeus Mozart
(1756–1791)

“Awake the Harp” Franz Joseph Haydn
from *The Creation* (1732–1809)

Rest Ralph Vaughan Williams
(1872–1958)

At the Round Earth's Imagined Corners Williametta Spencer
(b. 1927)

Sylvia Michael Moerane
(1904–1980)

In My Life Paul McCartney & John Lennon
arr. R. Emerson
(b. 1950)

Temma Schlesinger, *soloist*

Michael Nicolas, *soloist*

Eamon Gosh-Dastidar, *soloist*

UMD Chamber Singers

- “Kyrie Eleison” Ugis Praulins
from *Missa Rigensis* (b. 1957)
- Verleih' uns Frieden* Felix Mendelssohn
(1809–1847)
- Singet dem Herrn ein neues Lied, Op. 12, No. 1* Hugo Distler
(1908–1942)
- Cantate Domino* Josef Swider
(1930–2014)
- The Battle of Jericho* Moses Hogan
(1957–2003)
- The Chariot Jubilee* R. Nathaniel Dett
(1882–1943)
- Roderick George, *tenor*
- Caledonia* Dougie MacLean
arr. B. Morgan
(b. 1984)



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 as well as a new series under Gentry Publications. 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. The Jason Max Ferdinand Singers were the featured ensemble for the 2023 ACDA National Conference. 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 St. Paul Chamber Orchestra and is a former board member of the Alabama Choral Directors Association.



DAVID MANN is a doctoral student and graduate assistant in choral conducting at the University of Maryland, College Park, where he serves as the assistant conductor of the University Chorale. David is also in his fourth year as artistic director of the auditioned community ensemble, Voce Chamber Singers, in Vienna, Virginia. Prior to attending UMD, David was a high school choral director for 7 years in Prince William County, Virginia. 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. He 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 – Collegiate Division, and in 2023 he was recognized as a finalist for the American Prize in Choral Performance – Community Division.



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 associate conductor of Bach in Baltimore and 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, David Neely, William Weinert, Brad Lubman and Hugh Ferguson Floyd.



KOBE BROWN is a multi-talented graduate student pursuing a master's degree in choral conducting at the University of Maryland. Growing up in Huntsville, Alabama, he was originally interested in several contrasting career paths, such as graphic design, nursing, photography, and pharmacy. However, since joining the world-renowned choir, The Aeolians of Oakwood University, he has committed himself to pursuing a career in choral conducting. Kobe has performed in choirs nationally all over the United States, and internationally in many countries, including the Dominican Republic, England and South Africa. He has achieved many high honors both chorally and individually. In 2022, he was awarded the Katherine & Richard Lester Emerging Arts Award for outstanding young musicians who have had a dramatic impact in the community. He strives to continue instilling an appreciation of music in youth and young adults.

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 **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, South 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. 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.

Domine ad adjuvandum me festina

O Lord, make haste to help me.
 Glory to the Father, and to the Son and to the Holy Spirit.

As it was in the beginning is now ever shall be
 Forever and ever. Amen. Alleluia.

Ave verum corpus

Hail, true Body, born
 of the Virgin Mary,
 having truly suffered, sacrificed
 on the cross for mankind,
 from whose pierced side
 water and blood flowed:
 Be for us a foretaste
 in the trial of death

Sylvia

Sylvia, my girl, my sister,
 I wonder what I will say to you,
 After we're separated today?
 Yes, today we'll be orphans, on our own,
 And I wonder what will become of us.
 Perhaps we simply have to bid farewell.

Sylvia, my girl, my sister,
 Please come back soon,
 You have shown us the way,
 The wise and holy ways.
 May God be with you across the ocean.
 Perhaps we have to say goodbye.

We say, "Blow, you ocean wind,
 Go on, blow and rumble, you ocean,
 crash, you waves,
 Beat those rocks!
 Then, retreat from the beach.
 Be calm for our love."

Sylvia, my girl, my sister
 I wonder what I will say to you,
 After we're separated today?
 Yes, today we'll be orphans, on our own,
 And I wonder what will become of us.
 Perhaps we simply have to bid farewell.

Sylvia, perhaps we have to bid farewell.
 May God shower you with blessings,
 Beautiful girl, I will look after you,
 Young lady whom we love.

Kyrie Eleison

Lord, have mercy,
Christ, have mercy.

Verleih' uns Frieden

Mercifully grant us peace,
Lord God, in our times.
For there is no other
Who could fight for us
But you alone, our God.

Singet dem Herrn ein neues Lied

Sing to the Lord a new song,
who has done wonders!

And he conquers with his right hand
and with his holy arm.
Shout to the Lord all the world!
Sing, glorify, and praise!

Praise the Lord
with harps and with psaltery
and with trumpets and trombones!
The sea roars and all that is in it,
the ground and those who dwell on it,
the streams of water rejoice,
and all the hills are glad before the Lord!

Cantate Domino

Sing to the Lord a new song, Alleluia!
Lamb of God, who takes away the sins of the world, grant us peace.
We praise you, O God!

Domine ad adjuvandum me festina

GIOVANNI BATTISTA MARTINI

The young pupil Wolfgang Amadeus Mozart wrote of his teacher Padre Giovanni Battista Martini, “I never cease to grieve that I am far away from that one person in the world whom I love, revere, and esteem most of all.” Perhaps one of the most influential musical minds of the 18th century, Martini taught at least 69 students in counterpoint including J.C. Bach, Bertoni, and Grétry. He was also known as an important music historian, collecting an extensive library of music, composer portraits, and corresponding with influential contemporaries across Europe. His setting of the traditional vespers text, *Domine ad adjuvandum me festina* incorporates compositional devices from across the centuries, including a contrapuntal suspension-laden plea in its opening phrase, fashionable galant homophonic textures of the 18th century, a gloriously infinite “et in saecula” fugue, and a final plagal “Alleluja” that hearkens back to medieval sonorities.

– Program note by David Mann

Ave verum corpus

WOLFGANG AMADEUS MOZART

Mozart’s famed setting of this 13th-century Eucharistic hymn text was conceived during a trip to the healing spas of Baden just outside Vienna during the final summer of his life. His wife, Constanze, had traveled there to convalesce before the birth of their sixth child, and he later was happily reunited with her just before the Christian feast of Corpus Christi. This modest but immensely beautiful motet continues to capture the hearts of audiences more than 200 years later. Mozart marks the choir’s first entrance with a hushed “sotto voce” as the strings gently support the choir. *Ave Verum Corpus* marks a significant departure from the sacred styles of his Italian teacher, Martini, as well as Mozart’s earlier contrapuntal compositions in Salzburg. Mozart chooses just a few evocative moments of dissonance on the text “cuius latus perforatum” [whose side was pierced] before ascending into the light of heaven on the words “in mortis examine” [in the trial of death].

– Program note by David Mann

Awake the Harp

FRANZ JOSEF HAYDN

F.J. Haydn had recently returned from a trip to England in 1795, where the original source text for *The Creation* had apparently been offered to composer G.F. Handel. He found it lengthy and lacking in the operatic drama he required for his oratorios. Haydn had no such qualms, and immediately asked his friend Baron van Swieten to translate it into German for him as he spent the next year and a half composing the work. The 1798 Vienna premiere of the work, open only to a select private audience, caused such buzz that the streets outside the Schwarzenberg Palace filled with curious spectators; it took thirty police officers to keep them contained. *The Creation* takes the listener through the biblical story from Genesis and the six days it took God to do His work of creating the world, including the creation of Adam and Eve. Immediately after the musical depiction of the third day of creation, the chorus *Awake the Harp* exhorts the masses of angels to lift their voices and instruments in praise of God's unfolding works. Haydn gives us the oratorio's first fugue at the text "for he both heaven and earth has clothed in stately dress."

– Program note by Kobe Brown

Rest

RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams composed his five-voice partsong setting of Christina Rossetti's *Rest* in 1902. This inspired composition arrived quite early into his career alongside other beloved vocal works like *Linden Lea*, *Songs of Travel*, and "Silent Noon" from *The House of Life*. Although Vaughan Williams often referred to his "amateurish technique" as a young composer, these early vocal works are distinguished by their nuanced and evocative setting of the English language. In *Rest*, Vaughan Williams reflects on the eternal rest of a recently deceased young woman. The choir leaps to dissonance personifying "laughter," floats to a bright D Major on the word "paradise," paints a mood of complete stillness as "her heart hath ceased to stir," and awakens the young woman's soul once again with a final trumpeting tenor line on the final "morning of Eternity."

– Program note by David Mann

At the Round Earth's Imagined Corners

WILLIAMETTA SPENCER

American composer Williametta Spencer approaches John Donne's 1633 metaphysical poem, "At the Round Earth's Imagined Corners" with a sensitivity to text and declamation that rivals young Vaughan Williams. The opening phrase captures the sonority of a trumpet calling out to wake the souls of the dead. The piece continues with intuitive metric alterations that allow for forward motion and rhetorical clarity. Spencer's sudden textural and timbral shifts take the listener on a journey from close tenor-bass harmonies describing the terrors of death to treble voices begging for pardon of sins to a final unison ascent toward redemption and paradise.

– Program note by David Mann

Sylvia

MICHAEL MOSOEU MOERANE

Michael MosoEU Moerane was a composer, pianist, teacher, and conductor based in South Africa during the early 20th century. He was a pioneer for modern South African music in many respects, such as having been the first black music graduate from a South African University, and also being the first black South African to have composed a symphonic poem. His contribution to South African choral music has been even more prolific, as he is known to have composed over 50 choral works for a capella choir, several of which were discovered many years after his death. *Sylvia* is probably Moerane's most loved and frequently performed choral work. Moerane wrote both lyrics and music of *Sylvia* in honor of a particular person, whom he only met in the late 1950s. This person's name was Sylvia Ntombentsha Zongola, and she was born in Matatiele in the Eastern Cape where she attended school and was later a student at Mfundisweni Teacher Training Institute in Pondoland where Moerane taught in 1957-59. In *Sylvia*, she is referred to as 'sister' and 'home girl' (ntomb'asekhaya), as women are often referred to as 'sister' in Xhosa culture. The isiXhosa word for sister, 'ntombi', however, is an allusion to Sylvia's isiXhosa name, Ntombentsha. She and Moerane came from the same area of the Eastern Cape. *Sylvia* is Moerane's most personal utterance. Undoubtedly a love song, its music reminiscent of Mahler in the yearning opening phrases and its reverential style. Yet the middle section has an abrupt ragtime feel. The text refers to the protagonist going 'across the ocean', with the ocean providing distinct imagery associated with powerful emotion, although the "real" Sylvia did not emigrate.

– Program note by Kobe Brown

In My Life

ARR. R. EMERSON

In a 1980 interview, John Lennon referred to *In My Life* as his "first real major piece of work" because it was the first time he had written about his own life. According to Lennon, the song's origins can be traced to English journalist Kenneth Allsop's remark that Lennon should write songs reflecting on his childhood. Afterward, Lennon wrote a song in the form of a long poem reminiscing on those years. This arrangement by Roger Emerson musically encapsulates the thoughtful and reflective moods when contemplating the various scenes of one's life.

– Program note by Kobe Brown

“Kyrie Eleison”

UGIS PRAULINS

The arresting supplication of the *Kyrie* is both timeless and innovative in its richness, while the sotto voce keening that ends the movement is astonishingly compelling. Here is a note from the composer: “*Missa Rigensis* (The Mass of Riga) was composed in 2001/2 as a hymn in honor of my native city of Riga, the birthplace of so many great thoughts and romantic visions. It was written for the Riga Dom Boys’ Choir (with whom I sang when I was a boy) and its conductor, Martins Klisans; the first performance took place on the 31st March 2002 in the Riga Dom Cathedral.” – Ugis Praulins

– Program note by Jason Max Ferdinand

Verleih’ uns Frieden

FELIX MENDELSSOHN BARTHOLDY

Felix Mendelssohn wrote *Verleih’ uns Frieden* in 1831 after a visit to the Vatican. The text is the traditional Latin hymn *Dona nobis pacem*, as translated into German by Martin Luther. By 1831, Mendelssohn had been studying the music of J.S. Bach for several years and had led a famous revival of the St. Matthew Passion in 1829. This piece is heavily influenced by the music of Bach. After the instrumental introduction, the bass section of the chorus sings a simple, chorale-like melody. The altos then sing this melody while the basses sing a countermelody. The final and culminating section is a 4-part choral harmonization of the initial theme. It is a simple, yet poignant prayer for peace. This performance features the instrumental setting by Johannes Visser, doctoral student in composition here at the School of Music.

– Program note by Jason Max Ferdinand

Singet dem Herrn ein neues Lied

HUGO DISTLER

Hugo Distler (1908–1942) was a German organist and composer, primarily of choral and organ works. Distler’s *Geistliche Chormusik*, op. 12, is widely considered one of the composer’s crowning contributions to the choral genre. Modeled after Heinrich Schütz’s collection of the same name, *Geistliche Chormusik* was begun in 1934 and was originally intended to contain fifty-two motets, one for each week of the liturgical year; however, only nine were ultimately completed by the time of Distler’s death in 1942. Of the nine multi-movement motets in the collection, four are based on preexisting chorale melodies, one (the “Totentanz”) is a church drama in which a personified “death” confronts a variety of mortals, and four are freely-composed based on Biblical texts, including tonight’s selection, “Singet dem Herrn ein neues Lied.” This genre of the German Lutheran multi-movement motet — sometimes, but not always, based on a chorale melody — had a long history prior to Distler, with examples by composers such as Johann Sebastian Bach (who also wrote a motet on the text “Singet dem Herrn”) and Johannes Brahms. Distler and his contemporaries, who sought to renew Lutheran liturgical music, very much viewed themselves as part of this German lineage, and intentionally incorporated historical and “German” stylistic elements in their music while also including modern elements. Perhaps this is most apparent in Distler’s development of motivic ideas. After the tenors and basses begin the work with an enigmatic melismatic chant, the sopranos enter with a short, six-note melody on the text “Singet dem Herrn.” Almost immediately, this melody begins to pile on top of itself as other voices enter, breaking the motive down into Beethoven-ish motivic cells as short as two notes, with hocket-like rhythms between voices and speech patterns that obscure any regular sense of meter. Though each subsequent passage of text is given its own musical ideas, these “Singet” motives continue to appear throughout the motet whenever that word reoccurs. Tonally, the motet is full of whole-tone scales, quartal and quintal harmonies, and unusual modulations, while still remaining firmly grounded within the realm of tonality. Despite Distler’s promotion of “German-ness” in Lutheran liturgical music, Distler’s focus on the mission of the church over the goals of the state put him increasingly at odds with the Nazi regime as the 1930s progressed: though he was described as the “great hope of German music” in 1934, his music was labeled “degenerate” by the press in 1937, and the Nazi Party removed his music from a conference in 1938. Distler increasingly focused on secular music in the years that followed, but could not avoid the Nazi Party’s ire forever, and ultimately committed suicide at age thirty-four on November 1, 1942, the night before he was scheduled to report for a military summons.

– Program note by Mark Helms

Cantate Domino

JOSEF SWIDER

This setting of *Cantate Domino*, the canticle by one of Poland's leading composers, moves briskly with a large range of dynamics. The aleatoric middle section is indicative of a throng of people sharing their enthusiasm of singing a new song. Hopefully as you listen, you will feel the propulsion that can be so electrifying. Polish music critic Ryszard Garbys wrote, "When I hear of watch performances of Swider choir music, I always see a great joy of singing, a joy of creating living music, pleasure for singing that is deeply founded so that it emerges from the musical score as if also a part of human nature." It is our hope that you feel that same joy!

– Program note by Jason Max Ferdinand

The Battle of Jericho

MOSES HOGAN

A renowned composer, arranger, and pianist, Moses Hogan led an exceedingly successful career before dying of a brain tumor at the age of 45. This academic year marks 20 years since his passing. He began arranging in his early 20's, eventually founding the New World Ensemble, the Moses Hogan Chorale, and the Moses Hogan Singers. His concert spirituals, such as *Elijah Rock*, *Didn't My Lord Deliver Daniel*, and *The Battle of Jericho*, have been sung all around the world. Many spiritual melodies cannot be ascribed to any person; Hogan found in the genre a plethora of opportunities for composing his own harmonies to pre-composed melodies. His arrangements and compositions are known for their rhythmic and harmonic complexity, wide vocal ranges and tessituras, challenging accents, stylistic techniques and divisi, often into more than two parts per section. *The Battle of Jericho* begins with the tenors and basses moving together chromatically in a rhythmically percussive and dynamic style which Moses Hogan himself described as a battle (he specifically requested that the singers use a percussive "t" on "battle," as well as closing to the "sh" on "Joshua"), underpinned by the sopranos and altos entering commandingly in a warm, rounded timbre. The drama and intensity of this piece is felt throughout, and the thrilling conclusive phrase is so Hogan-like. We remember this great composer and the many contributions made.

– Program note by Jason Max Ferdinand

The Chariot Jubilee

ROBERT NATHANIEL DETT

The Chariot Jubilee caused much excitement and received great reviews immediately following its premiere in 1921. Hence, it is disheartening to observe its relative obscurity among the staples in the choral repertory. At least three reasons for its early successes can easily be identified. First, the perfect blend that is found between the spiritual portion of the text and that which is based on folklore and spirituals makes for an uplifting narrative. Second, *The Chariot Jubilee* would have been aesthetically pleasing to the ear. The lovely lines, harmonies and rhythms are all intertwined in the making of this choral work. Lastly, Dett's ethnic background heightened the appeal of this oratorio. African Americans saw in Robert Nathaniel Dett the epitome of excellence, both in his music and literary contributions. I get so excited to learn that this revitalization effort, is already bearing great fruit. *The Chariot Jubilee* is now being performed across the nation and the world. It was performed by the London Symphony Orchestra and Chorus last season. Nathaniel Dett's oratorio can yet prove to be a choral work of choice for conductors. The choral parts remain accessible and charming; the story of the text is timeless in its content, for all can relate to a message of hope and desire for a better tomorrow. With the creation of the instrumentation presented in this edition, choral conductors will now have access to an accompaniment that utilizes a smaller cadre of instruments: one flute, one oboe, one bassoon, one French horn, piano, organ and string quartet. The piece also works with only keyboard accompaniment. It is my vision that with access to this reduced orchestration choirs of many levels will have the opportunity to delve into this luminous piece of music. Dett was highly sophisticated, and this setting allows us to delve into the sophistication that was wrapped in love and simplicity. Bringing this music from "Dett to life" would be one of the best gifts humankind can give to itself.

– Program note by Jason Max Ferdinand

Caledonia

ARR. B. MORGAN

This setting of the Scottish folk ballad has lyrics that speak of life lessons learned, the passing of time, and enduring affection for "home." This tune has been a constant on my lips, especially as we went through the lockdown of the pandemic. Blake Morgan, who is a member of VOCES8, has penned this astonishingly beautiful arrangement, that upholds the simplicity of the original song, yet pushes our ear harmonically. *Caledonia* was the Latin name the Romans used for Scotland, and Douglas MacLean's original song has become somewhat of an unofficial anthem for the country. In this arrangement the textures throughout range from the signature "blended" sound of VOCES8 to a roaring climb through the Scottish Highlands, before returning to the final refrain in a hymn-like harmonization, bringing us back to the place we call home.

– Program note by Jason Max Ferdinand

University ChoraleDavid Mann, *Conductor*Kobe Brown, *Assistant Conductor*Chewon Park, *Accompanist*

Mitra Aminian
 Aadhitya Raam Ashok
 Terrence Bartlebaugh
 Adelaide Bouthet
 Megha Chander*
 Benjamin Cochran*
 Hannah Alisse Collins
 Cassidy Eyres
 Jordan Freeman
 Antonio Gallardo
 Tania Ghandour
 Eamon Ghosh-Dastidar
 Gauri Girirajan
 Wentao Guo*
 Dynis Hill
 Jacqueline Hull
 Brittany Hunter
 Thomas Kaiser
 Charlotte Krisetya
 Elizabeth Lawlin
 Joshua Lee
 Madeline Loughlin
 Lindsey McCullough
 Michael Nicolas
 Gracie Null*
 Elif Ozaydin
 Matthew Podsednik
 Jongwon Roh*
 Ella Roth
 Joshua Rozmiarek
 Temma Schlesinger
 Aaron Stephen*
 Minnie Stephenson*
 Isabelle Stepler
 Genevieve Sudbrink
 Carolyn Sultzbaugh
 Yasmine Tajeddin
 Caroline Trice
 Mark Turner Jr.
 Daniel Velado*
 Samantha Vidas*
 Michelle Wagoner
 Yichen Wang
 Nathan Warren-Faricy
 Pierce Wenham
 Joyce Wu*
 Christina Xu*

*Soloist

University of Maryland Chamber SingersJason Max Ferdinand, *Conductor*Mark Helms, *Assistant Conductor*Rachel Flicker, *Accompanist*

Francesco Berrett

Sydney Black*^

Sarah Borruso

Jaiden Brittain

Kobe Brown+

Mykayla Brown^

John Solomon Collins^

Kai Daley*

Brynn Farlow^

Megan Flynn*^

Magnolia Flynn-Lebischak

Lily Gallihue^

Mark Helms+

Kirsten Holmes

Maximilian Howard

Mihika Kulkarni

Ana Lane

Nathan Lofton+

David Mann+

Isabel Marcus

Nicholas Mathew

Reyna Moore

Jason New

Paige Percy*^

Cecilia Plumer

Jude Reagan

Keely Sigler^

Colton Smith^

Trevor Tran+

Kevin Webb

Ella Weikert

Aidan Wilbur

Audrey Wiswakarma

Joel Zinkievich

+Graduate Conductor

*Ensemble Assistant

^Soloist

Orchestra**Violin I**

Kiran Kaur
Yuan-Ju Liu
Eleanor Sturm

Violin II

Maxmillian Jacobs
Anna Kelleher
Alexander Fitzgerald

Viola

Brain Shoop
Nathan Hoffman
Seth Goodman

Cello

Simone Pierpaoli
Jenna Bachman

Bass

Joshua Rhodes

Flute

Kennedy Wallace

Oboe

Yelazat Azhbagambetor

Bassoon

Makayla Bowen-Longino

Horn

Ally Happ

Keyboard

Asriel Davis

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
Trevor Tran

CHORAL ASSISTANTS

Sydney Black, *Senior Artistic Operations*
Kai Daley, *Artistic Operations*
Megan Flynn, *Senior Artistic Operations*
Mihika Kulkarni, *Senior Artistic Operations*
Paige Percy, *Artistic Operations*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Soprano and Diction & Pedagogy*
Teri Bickham, *Soprano*
John Holiday, *Countertenor*
Kevin Short, *Bass-Baritone*
Gran Wilson, *Tenor*
Delores Ziegler, *Mezzo-Soprano*
Kenneth Elpus, *Choral Music Education*
Jason Max Ferdinand, *Director of Choral Activities*

Craig Kier, *Director of Arts for All and Advisor of Maryland Opera Studio*

UPCOMING CHORAL ACTIVITIES EVENTS

FALL CHORAL COLLAGE

Sun, November 12 • 7:30 PM

UMD Treble Choir

Tactus

DEKELBOUM CONCERT HALL, THE CLARICE

FREE - No tickets required

WINTER CONCERT

Mon, December 4 • 7 PM

Voix de Chanson & FreundeMusik

UMD MEMORIAL CHAPEL

FREE - No tickets required

FESTIVAL OF LESSONS & CAROLS

Fri, December 8 • 8 PM

UMD Treble Choir, Tactus, University Chorale,

Voix de Chanson, FreundeMusik, brass quintet and organ

UMD MEMORIAL CHAPEL

Tickets required

Scan for more
upcoming Choral
Activities events, or to
explore the full School
of Music Calendar.

