



University of Maryland School of Music Presents

SPRING CHORAL COLLAGE
University Chorale, UMD Treble Choir & Tactus

Sunday, April 21, 2024 • 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**Trevor Tran
*Conductor*Kobe Brown
*Assistant Conductor***UMD Treble Choir**Kenneth Elpus
*Conductor*Nathan Lofton
*Assistant Conductor***University Chorale**David Mann
*Conductor*Kobe Brown
*Assistant Conductor***Tactus**Messe "Cum Jubilo" Op. 11.....Maurice Duruflé
(1902-1986)

I. Kyrie

II. Gloria

Terry Bartlebaugh

III. Sanctus

IV. Benedictus

Jaiden Brittain

V. Agnus Dei

Ite Missa Est..... Trevor Tran
(Living Composer)*World Premier*

Deacon Withers

UMD Treble Choir*Vier Gesänge*, Op. 17..... Johannes Brahms
(1833-1897)

I. Es tönt ein voller Harfenklang

II. Lied von Shakespeare

III. Der Gärtner

IV. Gesang aus Fingal

Joshua Thompson, *horn*Liam McConlogue, *horn**When I Was in My Prime* arr. S. Hatfield
(b. 1956)*Psalm 100*.....René Clausen
(b. 1953)

University Chorale

Jesu Dulcis Memoria Tomás Luis de Victoria
(1548–1611)

“Kyrie” Gioacchino Rossini
from *Petite messe solennelle* (1792–1868)

Four Slovak Folk Songs Béla Bartók
(1881–1945)

1. *Zadala mamka, zadala dcéru*
2. *Na holi, na holi*
3. *Rada pila, rada jedla*
4. *Gajdujte, gajdence*

John Saw De Numbuh arr. S. Gibbs
(b. 1962)

A Red, Red Rose James Mulholland
(b. 1935)

Combined Ensembles

Carmina Burana Carl Orff
(1895–1982)

- XX. *Veni, veni, venias*
- XXIV. *Tempus est iocundum*
- XXV. *O Fortuna*



TREVOR TRAN is a current graduate student pursuing a DMA in choral conducting at the University of Maryland. In addition to his studies, Trevor serves as Artistic Director of the Northern Virginia Choral and Director of Music Ministry at Grace United Methodist Church in Gaithersburg, Maryland. Previously, Trevor was Head of Performing Arts and Director of Vocal Arts at Fort Myers High School in Southwest Florida, and he was recognized as a 2023 Yamaha “40 under 40” Educator through his work there. Besides being an educator, Trevor is an active composer and presenter. Organizations like Resounding Achord, CORO, Choral Arts Initiative, and San José State University have sung his compositions; and he has presented at state, regional, and national music educator conferences. Trevor holds a Bachelor’s degree in music composition from San José State University and concurrent master’s degrees in choral conducting and music composition from Temple University.



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.



KENNETH ELPUS is a 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 secondary schools, teaches graduate research methods and conducts the Treble Choir. He holds 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.



NATHAN LOFTON enjoys an active career as a conductor, singer, educator and administrator. He is currently a doctoral candidate in choral conducting at the University of Maryland, College Park, and an Associate Conductor of The Washington Chorus. At UMD, Nathan has been the conductor of Tactus, assistant conductor of Chamber Singers and Treble Choir, an instructor of undergraduate conducting classes, and has assisted in preparing the UMD Concert Choir for performances with the Baltimore Symphony and National Symphony Orchestras. Prior

to beginning his studies at UMD, Nathan was based in Philadelphia, where he prepared choruses for the Philadelphia Orchestra and for recording projects with Philadelphia Mural Arts, History Making Productions, and NFL Films. As a choral singer, Nathan has performed extensively with the Boston Symphony, Boston Pops and Philadelphia Orchestras, and is currently a staff singer at St. John's Church, Lafayette Square, in Washington, D.C. Nathan has been a member of the faculties at Temple University and Widener University. He has also held artistic and administrative positions with the Artosphere Festival, Opera Philadelphia, the Chamber Orchestra of Philadelphia and the Boston New Music Initiative. Nathan holds degrees in composition from New England Conservatory and choral conducting from Temple University. His principal teachers have included Jason Max Ferdinand, Edward Maclary, David Neely and Paul Rardin, and he has participated in 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 the 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.

With an astonishing diversity of repertoire that ranges from medieval chant to barbershop, **TACTUS** 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 Lessons and Carols* and the *UMD Tenor/Bass Invitational*, which brings talented tenor/bass 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 Tactus 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, Tactus has appeared in performances with the NSO Pops (*Do You Hear the People Sing?*) and the Baltimore Symphony Orchestra (Brahms' Requiem). On campus, the group has performed with the UMD Symphony Orchestra in Mahler's Symphony No. 2, Shostakovich's Symphony No. 13 and Brahms' *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 Sarah 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 known as the UMD Men's Chorus), the annual *Festival of 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.

Messe “Cum Jubilo” Op.11**I. Kyrie**

Lord have mercy.
 Christ have mercy.
 Lord have mercy.

II. Gloria

Glory be to God on high.
 And on earth peace, good will towards men.
 We praise thee. We bless thee.
 We worship thee. We glorify thee.
 We give thanks to thee for thy great glory.
 O Lord God, heavenly King,
 God the Father Almighty.
 O Lord, the only-begotten Son, Jesus Christ.
 O Lord God, Lamb of God, Son of the Father.
 That takest away the sins of the world,
 have mercy upon us.
 Thou that takest away the sins of the world,
 receive our prayer.
 Thou that sittest at the right hand of God the Father, have mercy upon us.
 For thou only art holy. Thou only art the Lord.
 Thou only art the most high, O Christ.
 With the Holy Ghost, in the glory of God the Father.
 Amen.

III. Sanctus

Holy, holy, holy
 Lord God of Hosts.
 Heaven and earth are full of thy glory.
 Hosanna in the highest.

IV. Benedictus

Blessed is he that cometh
 in the name of the Lord.
 Hosanna in the highest.

V. Agnus Dei

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

Ite Missa Est

Go, it is sent.
 Let us bless the Lord.
 Thanks be to God.

Vier Gesänge**I. *Es tönt ein voller Harfenklang***

The harp resounds with wild refrain
That glows with love and yearning;
It fills my heart with deepest pain,
And tears flow hot and burning.

O flow, my tears, and soon be shed
O shake, my heart, with beating!
My love and all my dreams are dead,
And all my joys is fleeting.

II. *Lied von Shakespeare*

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flow'r, not a flow'r sweet,
On my black coffin let there be strewn;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown
A thousand thousand sighs to save,
Lay me, O, where
True lover never find grave,
To weep there!

III. *Der Gärtner*

Whenever I may wander
In field and wood and plains,
From hill or valley yonder,
I send you, ever fonder,
A thousand sweet refrains.

My garden now discloses
The fairest flow'rs I know;
A thousand thoughts it encloses,
And with my garlands of roses
A thousand greetings go.

Alas, the one I cherish,
She is a thing apart;
My wreaths must wither and perish,
But boundless love will flourish
Forever in my heart.

I try to bear it gladly
And labor bravely forth,
And though my heart beats madly
I work there, singing sadly,
And dig my grave on earth.

IV. *Gesang aus Fingal*

Weep on the rocks where the storm winds are raging,
 Weep, O thou maiden of Inistore!
 Bend over the waters thy lovely head;
 Fairer art thou than the mountain spirit,
 When he at noon in the brightness of the sun
 Touches the silence of Morven's height.

For he is fallen, thy true love lies defeated,
 Slain by the might of Culthullin's sword.
 Never again will his valor inspire him
 To sheathe his sword in the blood of princes.

Trenar, ah, Trenar the fair is dead!
 O maiden of Inistore!

See his growling hounds, they howl in his hall;
 Suspicious his ghost walks past the door.
 His bow is unstrung and hangs in his castle;
 Hushed silence is where deer once did wander.

Psalm 100

Make a joyful noise to the Lord,
 Serve the Lord with gladness,
 Come into His presence with singing,
 Alleluia, alleluia, alleluia.

Know that the Lord is God,
 It is He who made us, Alleluia,
 Not we ourselves, Alleluia.

We are His people,
 The sheep of His pasture,
 Alleluia, Alleluia,
 And we are His.
 Enter His gates with thanksgiving,
 And His courts with praise,
 Give thanks to Him and praise His holy name.
 Alleluia, Alleluia, Alleluia.

For the Lord is good,
 His mercy endures forever,
 And His faithfulness endures,
 From generation to generation
 From age to age.

Amen.

Jesu Dulcis Memoria

Jesus, sweet remembrance,
 Granting the heart its true joys,
 But above honey and all things
 Is His sweet presence.

“Kyrie” from *Petite messe solennelle*

Lord have mercy
 Christ have mercy.

Four Slovak Folk Songs**I. *Zadala mamka, zadala dcéru***

The mother entered, the daughter entered
Far apart
The daughter forbade her, ordered her:
Don't come near me!

I'll make myself into a sparrow
And fly to my mother
And I'll sit down in the garden,
On a white lily.

The Mother comes and says,
"What a little bird!
Why do you sing so sadly?
Hey, little sparrow,
Don't break the lily!"

"You took me to a bad guy
Into a stranger's life
Truly, I'm sick, dear mother,
To be with a bad man."

II. *Na holi, na holi*

On a hill, on a hill,
I slept on a hill,
I must have slept
Like on a featherbed.

We have already raked
What shall we do?
From the hill to the valley
We will go.

III. *Rada pila, rada jedla*

She likes to drink, she likes to eat
She likes to dance.

But she doesn't get to have that bouquet.

She didn't give four pennies
As I gave.

IV. *Gajdujte, gajdence*

Bagpipes, bagpipes,
I will go to my boyfriend!
Come play the bagpipes happily
Let's go boldly!

Go bagpipes!
I still have two pennies:
Hey, one to the bagpipes,
And the other to the innkeeper.

It was a goat
What ancestor led
Hey, but it won't be anymore
Hey, you broke your legs.

Carmina Burana**XX. Veni, veni, venias**

Come, come, oh come,
 Don't make me die,
 He-goat, she-goat, nazaza thrillirivos!

Beautiful is your face,
 The gleam of your eyes,
 The tresses of your hair,
 How beautiful your appearance!

Redder than the rose,
 Whiter than the lily,
 Lovelier than all others,
 I shall always glory in you!

XXII. Tempus est iocundum

This is the time of joy, O maidens,
 Rejoice with them, young men.

O, I am all aflower, I am burning all over with my first love,
 It is new love of which I am dying!

I am elated by my promise,
 I am downcast by my refusal.

In wintertime a man is patient,
 But with the breath of spring he is amorous.

My virginity leads me on,
 My innocence holds me back.

Come, my mistress, with joy,
 Come, come, my pretty. I am already dying.

XXV. O Fortuna

O Fortune, like the moon you are changeable,
 Ever waxing and waning; Hateful life
 First oppresses and then soothes as fancy takes it;
 Poverty and power, it melts them like ice.

Fate, monstrous and empty, your turning wheel,
 You are malevolent, your favor is idle, and always fades,
 Shadowed, veiled, you plague me too.
 I bare my back for the sport of your wickedness.

In prosperity or in virtue, fate is against me,
 Both in passion and in weakness fate always enslaves us.
 So at this hour pluck the vibrating strings;
 Because fate brings down even the strong
 Everyone weep with me.

Messe “Cum Jubilo” Op.11

MAURICE DURUFLÉ

Maurice Duruflé was a French composer and organist during the 20th century. His career was predominantly as a concert organist and music professor at the Paris Conservatory. Duruflé’s compositional style stemmed from the teachings of his organ instructors, and his work was specifically influenced by the traditional Gregorian chants of the Catholic church. Duruflé took many of these chants, which were developed around 800 A.D., and harmonized them with 20th century musical chords. This blend of old and new created a unique style that has been categorized as “impressionistic” in nature. For this particular mass, Duruflé took the chants associated with Mass IX “Cum Jubilo” and created this work from it. It was composed in 1966 and had its premiere in Paris a year later. The work was dedicated to his wife, Marie-Madeleine Duruflé-Chevalier.

The *Kyrie* follows the form of the text where it opens with a section, has a contrasting middle section for the change in text, and ends with material from the initial section. This is known as Ternary form or ABA form. During this movement, the accompaniment and chorus present the chant melody one after another in an interweaving conversation. Listen for the different sections of the movement and the faster-moving chant melody as it moves between accompaniment and chorus.

The *Gloria* opens with thick accented chords in the accompaniment followed by chorus in a rousing presentation of the Gloria chant. This leads into a more peaceful section that gradually builds into an invigorating peak. Out of this peak emerges a slower expressive solo section that follows an overarching rise and fade. This leads back to the initial tempo where the chorus re-enters and grows to a climactic ending.

The *Sanctus* begins light and sustained as the chorus presents the pure Sanctus chant melody. As the movement progresses, the accompaniment introduces a stream of faster-moving notes that act as a motor underneath the smooth connected vocal line. As the movement surges, the chorus sings a rhythmic sonorous part that is reminiscent of a brass fanfare. This moves into a gradual decay that dissolves into the end of the movement.

The *Benedictus* is a short solo movement that features an interplay between the accompaniment and the soloist. When the accompaniment is by itself it contains moving chords that create a mystifying and dream-like ambiance, but this shifts to stagnant, sustained chords when the soloist enters. The soloist line is in a recitative style, which is a musical line that is less melodic and more in the rhythm and feel of ordinary speech.

The last movement, the *Agnus Dei*, is much more contemplative and pensive compared to the other movements. The tempo is on the slower end and the notated dynamics or volume of the lines are generally soft. In addition, there are stylistic markings that indicate the music be performed expressively and without strictness. Through these features, the movement reflects the text, especially the ending words of “grant us peace.”

– Program note by Trevor Tran

Ite Missa Est

TREVOR TRAN

When Duruflé composed his Messe “Cum Jubilo” Op. 11 he did not include two short chants associated with the original Mass IX “Cum Jubilo”. This piece takes those left-out chant melodies and creates a composition out of their features. The work utilizes the pitches associated with the chant as well as its rhythm. They are used in their original form as well as in altered variations.

– Program note by Trevor Tran

Vier Gesänge, Op. 17

JOHANNES BRAHMS

Johannes Brahms composed the *Vier Gesänge* (*Four Songs*) for treble voices, two horns, and harp in 1862, when he was only twenty-nine years old. These pieces are among Brahms's earliest mature choral works, but they already display the composer's distinctive musical voice. The four texts draw from a diverse range of sources, including the German Romantic writers Friedrich Ruperti and Joseph Freiherr von Eichendorff, the English poet William Shakespeare, and the Scottish writer James MacPherson.

– Program note by Nathan Lofton

When I Was In My Prime

ARR. S. HATFIELD

When I Was In My Prime, a folk tune with origins in the British Isles, is an emotional lament spoken from the perspective of an older person. Of the work, arranger Stephen Hatfield writes: “The emotional content of the song is intensified by the symbolism attached to the plants the singer names—symbolism which would be common knowledge to the song’s original audience. The “pink” is a miniature carnation, a flower associated with romantic fascination. The violet is not the African Violet, but instead the British Violet, a fragile and delicate flower (as in ‘shrinking violet’) linked to thoughtful memory. Keep in mind that the flowers, especially the rose, would be much smaller and more like wildflowers than the scientifically enhanced species we see today. The flowers in those days would have had more fragrance since odor is one of the characteristics sacrificed in the hybridization that produces enormous blooms. The willow tree was associated with sorrow because of its down hanging branches, and the shivering sound of the wind in its leaves. It was also held in awe because if you cut off a willow switch and place it in damp earth, it will sprout into a new tree – so it is not only a symbol of sorrow but sorrow that lasts forever.”

–Program note by Kenneth Elpus

Psalm 100

RENÉ CLAUSEN

Psalm 100, a popular work by contemporary choral composer René Clausen, is one of Clausen's more than 70 choral works that range from expansive motets to simple part songs. The music features mixed and complex meters — which change nearly every measure to follow the tonic accent of the text. The setting uses a simple theme and variation compositional technique.

–Program note by Kenneth Elpus

Jesu Dulcis Memoria

TOMÁS LUIS de VICTORIA

Victoria was one of the most significant Spanish composers of the Renaissance period. Often compared to the genius of Palestrina and di Lasso, Victoria differed in his strictly sacred body of work. Stylistically, Victoria preferred more homophonic textures and simple lines to the elaborate counterpoint that would emerge and evolve in his day. This motet begins with a simple, steady homophonic texture that gradually blooms into more active and independent lines. Duetting suspensions between inner voices create a gentle harmonic tension and release, eventually concluding with more homophony in the upper three voices over a pedal tone in the bass voice.

– Program note by Kobe Brown

“Kyrie” from *Petite messe solennelle*

GIOACHINO ROSSINI

After retiring from opera composition at the age of thirty-seven, Gioachino Rossini composed at his leisure a small number of chamber works including the *Petite messe solennelle* of 1864. Although Rossini would later orchestrate this work, it was originally composed for 2 pianos, harmonium, and a chamber choir of twelve to represent Jesus’ disciples. Rossini acknowledged the light-hearted and indulgent manner of the *Petite messe* by referring to it as his “last mortal sin of my old age.” In this opening movement, the choir’s sharply articulated and sweeping gestures of Kyrie soar over a playful and light-hearted accompaniment in the piano.

– Program note by Kobe Brown

Four Slovak Folk Songs

BÉLA BARTÓK

Hungarian composer Béla Bartók is known today for his ethnomusicological work collecting over 10,000 folk songs from Eastern Europe and the Middle East. His Four Slovak Folk Songs, published in 1916 are a compilation of melodies collected during Bartók’s travels in the region now known as central Slovakia. Each movement uses modal harmonies and rhythms of the Slovak language to present scenes from folklife: a daughter who dreams of flying home to her mother, hay-gatherers who have woken up from a nap, a dancing scene in a tavern, and a chorus of bagpipes.

– Program note by David Mann

John Saw De Numbuh

ARR. S. GIBBS

This energetic African-American spiritual describes the Biblical story of the apostle John receiving a vision of 144,000 people in heaven singing before the throne of God. Some take this number to be literal, believing they represent God’s people throughout history. Others believe that the number comes from twelve, a Biblical symbol for totality, which is squared and multiplied by one thousand for more emphasis. In any case, this thrilling arrangement expresses the longing to be in heaven with the 144,000, exclaiming “Tell John, don’ call de roll till I git dere!”

– Program note by Kobe Brown

A Red, Red Rose

JAMES MULHOLLAND

James Mulholland has a unique musical ‘fingerprint’ that has been recognized with acclaim spanning his entire career. In a doctoral dissertation examining music selected by high school honor choirs in 2016, James Spillane, Director of Choral Studies at the University of Connecticut, found that the five most-programmed composers are, in order, Handel, Brahms, Mendelssohn, Mulholland, and Mozart. With over 600 compositions, Mulholland continues to compose even now at the ripe age of 90. *A Red, Red Rose* exemplifies the musical characteristics that he is known for - expressive melodic lines and harmonies that combine elements from Romantic and 20th-century styles of music.

– Program note by Kobe Brown

Carmina Burana

CARL ORFF

“Everything I have written to date, and which you have, unfortunately, printed,” Carl Orff wrote to his publisher, “can be destroyed. With *Carmina Burana*, my collected works begin.” Sounds a bit extreme, but not unusual; if there is a constant across the artistic discipline, it is the predominance of brutal self-criticism. Ironically, it is Orff’s *Carmina Burana* that became his musical stamp, his ticket into the canon. Composed across 1935 and 1936; premiered in 1937, it was a popular and critical success in Nazi Germany, and would remain so after the fall of the Third Reich, the establishment of East and West Germany, crossing borders, oceans and contexts for decades to come.

Because even if you don’t know *Carmina Burana*, you have likely heard it. “O Fortuna,” which opens and closes this cantata, has become its own sonic calling card, frequently used in commercials and films to evoke triumph and transcendent accomplishment. The movement is a reference to the Wheel of Fortune imagery in Orff’s copy of the original *Carmina Burana*: a collection of songs from the 13th century that celebrated hedonism and sensuality.

Orff composed original music for 24 songs, weaving together consonance and tonal idiosyncrasy. He divided those songs into the following sections: “Fortuna Imperatrix Mundi” (Fortune, Empress of the World); “Primo vere” (In Spring); “Uf dem anger” (In the Meadow); “In Taberna” (In the Tavern); “Cour d’amours” (Court of Love); “Blanziflor et Helena” (Blancheflour and Helen); and “Fortuna Imperatrix Mundi.” The songs feature a mix of Latin, Middle High German and Franco-Provenc. All written by traveling clerics, goliards, who refused to reject the world for spiritual salvation. What they have left us is not only material used in the creation of a wildly popular classical work. They have also left a reminder that life — creativity, expression, and religious devotion.

– Program note by Kori Hill

Tactus

Trevor Tran, *Conductor*
Kobe Brown, *Assistant Conductor*
Yimeng Xu, *Accompanist*

Terrence Bartlebaugh
Dillon Bickhart
Jaiden Brittain
Michael Brown
Sean Cheng
Om Duggineni
Elias Gatski
Noah Hill
Sean Kim
Augustus Moylan
Nicholas Shidle
Zoerin Stephensbailey
Deacon Withers

UMD Treble ChoirKenneth Elpus, *Conductor*Nathan Lofton, *Assistant Conductor*Theodore Guerrant, *Accompanist*

Cadence Carpenter
Rachel Cheung
Sona Chudamani
Elia Chung
Mackenzie Clopton
Jenna Dietrich
Claire Fagan
Emily Farnham
Sai Lakshmi Gollapudi
Amy Goodman
Clara Harney
Valerie Hoang
Sabeen Kirwi
Abby Ko
Gabrielle Linscott
Jana Liu
Veronica Matamoros
Charvika Minna
Teresa Montoya Campos
Sarah Okotcha
Kirsten Reigrut
Sarah Rinker
Cassia Rodrigues
Ciroannie Santana
Alexa Schmid
Cecilia Skorupa
Aruna Subramaniam
Samantha Vidas
Yiting Zheng

University ChoraleDavid Mann, *Conductor*Kobe Brown, *Assistant Conductor*Athanasios Ramadanidis, *Accompanist*

Mitra Aminian
Jacob Barsam
Adelaide Bouthet
Megha Chander
Benjamin Cochran
Hannah Alisse Collins
Cassidy Eyres
Eamon Ghosh-Dastidar
Matré Grant
Angelina Guhl
Wentao Guo
Dynis Hill
Jacqueline Hull
Brittany Hunter
Thomas Kaiser
Charlotte Krisetya
Elizabeth Lawlin
Joshua Lee
Lindsey McCullough
Gracie Null
Elif Ozaydin
Matthew Podsednik
Jongwon David Roh
Ella Roth
Joshua Rozmiarek
Isabella Sanchez
Temma Schlesinger
Aaron Stephen
Minnie Stephenson
Genevieve Sudbrink
Carolyn Sultzbaugh
Yasmine Tajeddin
Caroline Trice
Mark Turner Jr.
Daniel Velado
Samantha Vidas
Michelle Wagoner
Pierce Wenham
Joyce Wu
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 21st 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

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JASON MAX FERDINAND

Associate Professor of Music & Director of Choral Activities

KENNETH ELPUS

Professor of Choral Music Education

LAURI JOHNSON

Choral Administrator

GRADUATE STUDENT 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 Peercy, *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

MARYLAND DAY SHOWCASE

Sat, April 27 • 12:30 PM

UMD Treble Choir, Tactus

Voix de Chanson & FreundeMusik

DEKELBOUM CONCERT HALL, THE CLARICE

FREE - NO TICKETS REQUIRED

MARYLAND DAY CONDUCT US

Sat, April 27 • 1:45 PM

University Chorale

GRAND PAVILION

FREE - NO TICKETS REQUIRED

SPRING CHORAL SHOWCASE

Sun, April 28 • 7:30 PM

UMD Chamber Singers

All Children's Chorus of Annapolis

Featuring Rollo Dilworth's *Weather:*

Stand the Storm

DEKELBOUM CONCERT HALL, THE CLARICE

TICKETS REQUIRED

BACH CANTATA SERIES

Thu, May 2 • 1:30 PM

Mariana Corichi Gomez, conductor

GRAND PAVILION, THE CLARICE

FREE - NO TICKETS REQUIRED

SPRING CONCERT

Mon, May 6 • 8 PM

Voix de Chanson & FreundeMusik

GILDENHORN RECITAL HALL, THE CLARICE

FREE - NO TICKETS REQUIRED

ANCHORED IN THE STORM

Sat, May 11 • 3 PM

UMD Chamber Singers

ST. THOMAS PARISH EPISCOPAL CHURCH

WASHINGTON, D.C.

FREE - NO TICKETS REQUIRED

UMD SUMMER CHORUS

Sat, July 27 • 8 PM

DEKELBOUM CONCERT HALL, THE CLARICE

FREE - NO TICKETS REQUIRED

Open to college students, community singers and high school choristers. No auditions required.

Featuring Gabriel Fauré's *Requiem* and Fanny Mendelssohn Hensel's *Lobgesang* and *Hiob*

Rehearsals run from July 9 - July 26.

To register, visit music.umd.edu.

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

