



University of Maryland School of Music Presents

SPRING CHORAL SHOWCASE
UMD Chamber Singers &
All Children's Chorus of Annapolis

Sunday, April 28, 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 SHOWCASE

UMD Chamber Singers

Jason Max Ferdinand, *Conductor*

Mark Helms, *Assistant Conductor*

All Children's Chorus of Annapolis

Lauren Walker, *Artistic Director*

Emily James, *Assistant Director*

Ode To Music James Quitman Mulholland
(b. 1944)

Crucifixus a 8 Antonio Lotti
(1667-1740)

In ecclesiis Giovanni Gabrieli
(1557-1612)

Mykayla Brown, *soprano*

Keely Sigler, *alto*

Brynn Farlow, *tenor*

Aidan Wilbur, *bass*

Befiehl dem Engel Dieterich Buxtehude
(1637-1707)

“Kyrie Eleison” Ugis Praulins
from *Missa Rigensis* (b. 1957)

All Children's Chorus of Annapolis

Tres Canciones de Los Elementos Victor Johnson
(b. 1978)

I. Escuchar al viento

II. La lluvia está cayendo

III. ¡ Fuego!

Wau Bulan Tracy Wong
(living composer)

Shine on Me Rollo Dilworth
(b. 1970)

Chat with composer Rollo Dilworth and Dean Stephanie Shonekan

UMD Chamber Singers

Can You See? Zanaida Stewart Robles
(b. 1979)

Visual Art courtesy of Prince George's County Public Schools

Combined Piece

Away and in Danger William J. Kirkpatrick
(1838-1921)
arr. L. Kleiner

UMD Chamber Singers

Weather: Stand the Storm Rollo Dilworth
(b. 1970)

Dean Stephanie Shonekan, *narrator*
Gerson Lanza, *dancer and choreographer*
Christina Collins, *dancer and choreographer*
Visual Art courtesy of Rollo Dilworth
and Prince George's County Public Schools

The Battle of Jericho arr. M. Hogan
(1957-2003)

My Soul's Been Anchored In The Lord arr. M. Hogan
(1957-2003)



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 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.



MARK HELMS is an active conductor, singer and organist who recently completed degree requirements for the Doctor of Musical Arts in choral conducting at the University of Maryland, College Park. At UMD, Mark has served as primary conductor of the University Chorale, assistant conductor of the UMD Chamber Singers, chorus master for the Maryland Opera Studio, instructor for undergraduate conducting classes, and has prepared choruses for performances with the Baltimore and National Symphony Orchestras. Mark additionally serves as associate conductor of Bach in Baltimore and as assistant director of music at First Lutheran Church in Ellicott City, MD. Prior to UMD, Mark was based in the Philadelphia area and served as director of choral activities and liturgical music at DeSales University and as director of music and the arts at Doylestown Presbyterian Church. Mark is a graduate of the Eastman School of Music in Rochester, NY, where he earned a Master of Music degree in choral conducting, and of Furman University in Greenville, SC, 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.



LAUREN WALKER earned her Bachelor of Music degree in choral music education from the University of Maryland and her Master's of Kodály Music Education from Loyola University. Mrs. Walker currently serves as the Lead Vocal Teacher at Broadneck High School in the Apex Arts Magnet Program in Anne Arundel County, Maryland. In 2020, Mrs. Walker was a semi-finalist for the Anne Arundel County Teacher of the Year and in 2023 she was recognized as an Outstanding Music Educator by the Maryland Music Educators Association. Her choirs have received Superior and Excellent ratings at both County and State Choral Adjudications. Mrs. Walker is a sought after clinician and guest conductor in Maryland, Virginia and Pennsylvania conducting Elementary, Middle and High School honor choirs. She is an active member of the American Choral Directors Association, the National Association for Music Education, and the Maryland Music Educators Association.



EMILY JAMES holds B.M. degrees in both music education and voice performance from Alderson-Broaddus (College) University, and her M.M. degree in voice performance from the University of Maryland, College Park. Mrs. James has over 18 years of experience in the field of Music Education. She currently holds the title of General Music Chorus Teacher at Central Elementary School in Anne Arundel County, as well as Assistant Director for All Children's Chorus of Annapolis. Emily James is also an active member of NAFME, MMEA, ACDA, and MCEA, as well as the 2024 MMEA 5th and 6th Grade Treble Demonstration Chorus guest conductor. She is a recipient of the Maryland Music Educators Association's 2019 Outstanding Music Teacher Award, and a national board-certified teacher. She currently resides in Annapolis, MD with her husband and four children.



Originally from La Ceiba, Honduras, **GERSON LANZA** first encountered the art form of tap dance after moving to New York City in 2001. After nearly two decades of a fruitful career as an educator, performer, and choreographer, Gerson continues to find new ground. He recently has been chosen as one of six Strathmore Artists in Residence, featured in Jacob's Pillow 2022 Summer Festival and the Guggenheim Work and Progress Series where he performed with Leo Sandoval's & Gregory Richardson's Music from the Sole company. He has also been featured twice in The New York Times for his artistry as a choreographer and performer. Lastly, Gerson is in his third year at the University of Maryland pursuing a Master's in Fine Arts in Dance and Performance Studies to obtain a professorship once completing his terminal degree.



CHRISTINA COLLINS is a native of Chester, Virginia where she trained competitively winning National titles across the east coast and then graduating from Thomas Dale High School for the V.P.A in 2016 under the direction of Ilana Puglia. Christina's passion led her to study at Virginia Commonwealth University for Dance + Choreography studying Modern, Ballet, & Choreography. At VCU Dance she studied under notable artists like Autumn Proctor Waddel, Scott Putman, and André Zachery receiving her degree in 2020. Christina is excited to be an M.F.A Dance Candidate and attending the University of Maryland, College Park.

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.

Founded in 2001, the **ALL CHILDREN'S CHORUS OF ANNAPOLIS** is a community chorus that strives for vocal excellence, diversity in our membership, and making a difference in the lives of our children by teaching them the rewards of hard work, team play and service. Our comprehensive vocal education program that includes regular individual vocal instruction for each child. Our weekly rehearsals focus on vocal technique, ear training, and performance discipline. There are three choirs for children ages 6 to 18, currently under the artistic leadership of Lauren Walker and Emily James: Training Chorus, Treble Chorus and Chamber Singers. Members of the chorus have been selected to participate in the highly regarded All-State Choruses, and Honor Choirs of the American Choral Directors Association conferences. All Children's Chorus has partnered with Annapolis Opera to provide choristers for their productions of *La Bohème* (2022) and *Tosca* (2019).

Crucifixus a 8

He was crucified for us
under Pontius Pilate,
he suffered and was buried

In ecclesiis

Bless the Lord in the congregation. Alleluia.
In every region of his power, may my soul bless the Lord. Alleluia.
In God is my salvation and my glory.
The Lord is my aid, and my hope is in God. Alleluia.
Our God, we call upon you, we adore you; liberate us, revive us. Alleluia.
God, our Helper forever. Alleluia.
Based on Psalm 26:12

Befehl dem Engel

Command the angel that he cometh
and have charge over us, thy people,
grant unto us the beloved guardians,
that we may be delivered from Satan.

Thus shall we sleep in thy Name,
while the angels keep watch over us.
Thou, Holy Trinity,
we praise thee in all eternity.

Amen

“Kyrie Eleison”

Lord, have mercy.
Christ, have mercy.

Tres Canciones de Los Elementos

- I. Escuchar al viento
Listen to the wind blowing through the night, breathing peace to all.
- II. La lluvia está cayendo
The rain is falling, falling over the earth
- III. ¡ Fuego!
Fire! Fire! See the red glow. See the orange flame!

Weather: Stand the Storm

On a scrap of paper in the archive is written
I have forgotten my umbrella. Turns out
in a pandemic everyone, not just the philosopher,
is without. We scramble in the drought of information
held back by visible traders. Drop by drop. Face
covering? No, yes. Social distancing? Six feet
under for underlying conditions. Black.
Just us and the blues kneeling on a neck
with the full weight of a man in blue.
Eight minutes and forty-six seconds.
In extremis, *I can't breathe* gives way
to asphyxiation, to giving up this world,
and then *mama*, called to, a call
to protest, first, glass, say their names, say
their names, *white silence equals violence*,
the violence of again, a militarized police
force teargassing, bullets ricochet, and civil
unrest taking it, burning it down. Whatever
contracts keep us social compel us now
to disorder the disorder. Peace. We're out
to repair the future. There's an umbrella
by the door, not for yesterday but for the weather
that's here. I say weather but I mean
a November that won't be held off. This time
nothing, no one forgotten. We are here for the storm
that's storming because what's taken matters.

– Claudia Rankine

Ode to Music

JAMES QUITMAN MULHOLLAND

James Mulholland, one of the most published, performed, and commissioned composer/arrangers of his generation, creates for three passions – music, text and life. My first encounter with the music of Mulholland was about eight years ago, when a friend mailed me some of his music. I was spellbound as I started to peruse the music which possessed captivating melodies, rich harmonies, and always beautiful text. I became an instant admirer. True to Mulholland's Irish heritage, his music is influenced by the British Isles' school of lyricism, which emphasizes the beauty of melody and text. His aesthetic is very Romantic. Through his music he desires to share the beauty of the great poets and give them the recognition they deserve.

Our concert opener today quickly became very moving for our singers. The breathtaking imagery and the musical construct make for a soul stirring experience. We hope you enjoy!

– Program note by Jason Max Ferdinand

Crucifixus a 8

ANTONIO LOTTI

Crucifixus is short, but brilliantly constructed. The voices enter, one by one, layering marvelously one upon another. This is then fused with Lotti's unrelenting use of suspensions. Suspensions occur when a note is held as the harmony changes, resulting in dissonance until the held (suspended) note changes to align with the new harmony, and so is resolved. In this brief 41-measure piece Lotti uses 49 suspensions. The suspensions add an air of restlessness as the listener waits anxiously for the chord to resolve, enhancing the forlorn words of the piece. When the final chord arrives, it is majestic. The *Crucifixus for 8 voices*, a motet, is part of the *Credo in F*, which in turn is part of a complete mass (*Missa Sancti Christophori*).

– Program note by Jason Max Ferdinand

In ecclesiis

GIOVANNI GABRIELI

The polychoral style of the Counter-Reformation originated and reached its peak at St. Mark's Basilica in Venice, where Giovanni Gabrieli served as organist from 1585 until his death. Gabrieli's monumental sacred concertos, or motets that combine voices and instruments, took advantage of the unique architectural features of this cavernous space. In these so-called "concerted" works, Gabrieli for the first time in Western music history specified exactly which instruments should play certain parts, a decision that was previously left to the performers. *In ecclesiis*, published posthumously in 1615, is an example of Gabrieli's style at its grandest. A total of fifteen parts are employed, divided into three choirs, which almost certainly would have been placed in three different locations in St. Mark's. The first choir consists of four vocal soloists, the second a four-part vocal chorus, and the third six instruments that Gabrieli specifies. Each choir sings or plays in its own distinct style and in dialogue with the other choirs before eventually building towards a climax in the final verse, with all voices and instruments sounding together for the first time on the word "Deus." In tonight's performance, the placement of the brass instruments on a separate level above the stage is a modest attempt to replicate Gabrieli's intended *cori spezzati* effect.

– Program note by Mark Helms, partially adapted from
the *Oxford Anthology of Western Music*

Befehl dem Engel

DIETERICH BUXTEHUDE

Dietrich Buxtehude was the most important composer of sacred music in Germany between Schütz and Bach. During his lifetime he was renowned for his church cantatas, but after his death he was remembered as a virtuoso organist. Only in the twentieth century were his church cantatas again appreciated. Buxtehude took the melody and words from the evening hymn *Christ, der du bist der helle Tag*. The words are embellished with coloratura's and a change of meter enhances the work's charm. This composition goes beyond the bounds of a straightforward chorale cantata through its use of concertante elements, which also applies the voice parts. In this piece, the simplicity clears the way for great thought and reflection.

– Program note by Jason Max Ferdinand

“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.”

– Program note by Jason Max Ferdinand

Tres Canciones de Los Elementos

VICTOR JOHNSON

Wind, rain and fire are colorfully portrayed in this set of contrasting short pieces. The legato lines heard in the first movement emulate a peaceful wind blowing in the evening.

The familiar children’s song *Rain, Rain Go Away* is playfully incorporated into the piano accompaniment in the second movement, *La lluvia está cayendo*. In the final movement, the intense flickering of fire is brought to life through changing meter and accents throughout the piano accompaniment. Each is artfully crafted and infused with vivid imagery!

– Program note by Lauren Walker

Wau Bulan

TRACY WONG

Wau Bulan describes the beauty of the Malaysian traditional kite (wau) with a rounded bottom shaped like a half moon (bulan) as it flies high up in the sky. This classic and upbeat Malaysian folk song is about flying kites! It is usually performed in the *Dikir Barat* style whereby performers sit in rows on the floor to sing and do choreographed hand and body movements. *Dikir Barat* is usually performed by Malaysians as a way of preserving and cultivating the Malay community culture of song and dance.

– Program note by Lauren Walker

Shine on Me

ROLLO DILWORTH

The text of *Shine on Me* metaphorically refers to the need for guidance and direction on both spiritual and physical levels. Dilworth arranges this lilting melody, based on a pentatonic scale, in an upbeat and hopeful setting. The tune is paired throughout with counter melodies and harmonies to create a style typical of the African-American spiritual. This message of hope has been a staple piece of repertoire for the All Children’s Chorus over the last fifteen years.

– Program note by Lauren Walker

Can You See?

ZANAIDA STEWART ROBLES

This piece was commissioned by the Los Angeles-based group Tonality and their director Dr. Alexander Lloyd Blake. Tonality is a professional performance ensemble dedicated to promoting peace, unity, and social justice through choral music. *Can You See?* was premiered on October 7, 2019, for a concert titled “Democracy in Action.” The text for this piece all came from protest signs during various marches both here and abroad. In it, we hear the cries of the people, in a bid to address varying social maladies.

– Program note by Jason Max Ferdinand

Away and in Danger

ARR. L. KLEINER

Away and in Danger is a poignant transformation based on the carol *Away in a Manger*, shining a compassionate light on today's global refugee crisis through Shirley Erena Murray's powerful words. In this setting, the verses of the traditional carol — sung by unison treble voices, with piano accompaniment by Kirchner — alternate with Luc Kleiner's new, harmonically expressive rendering of the carol with Murray's words.

– Program note by Jason Max Ferdinand

Weather: Stand the Storm

ROLLO DILWORTH

Composed by Dr. Rollo Dilworth, Vice Dean at Boyer College of Music and Dance at Temple University and board member at The Presser Foundation, *Weather* is based on a poem of the same name by award-winning poet and scholar Claudia Rankine of Yale University. See the 'text/translations' section to read the poem.

The piece is organized into six distinct sections – The Meditation, The Marginalization, the Memorial, the Meltdown, the March, and The Mobilization; each respective section's musical patterns, rhythms and sounds correspond with the words from the poem. Details were incorporated into the various sections, including using the notes G&F, numbers correlated to Mr. Floyd's age, the number of times he said, "I can't breathe," the amount of time the officer kept his knee on Mr. Floyd's neck; blues and gospel music; call and response names of Black Americans who have been murdered by the police; and marching.

Overall, *Weather* invites everyone to not only listen, but to also participate and ponder about how they can engage to make the world a better place. It demonstrates the vital role of the arts. To quote Dr. Dilworth, "historically, the arts have always fulfilled the dual roles of responding to change while at the same time creating change... everybody has a role to play in building and sustaining communities that are fair and just for all."

Indeed, the piece inspires the audience to do something – as Maya Angelou says and Dr. Dilworth quoted, "to know better, to do better, to take action, to become agents of social justice and social change."

– Program note by Jason Max Ferdinand,
with excerpts from the Presser Foundation

The Battle of Jericho***My Soul's Been Anchored in the Lord***

ARR. M. HOGAN

Moses Hogan was an American conductor, arranger, and pianist of the 20th century. His arrangements of traditional spirituals have become a bedrock of choral literature. Hogan's earliest musical influences came from his childhood in the African American Baptist church and continued in his formal studies. He was one of the first graduates from the New Orleans Center for Creative Arts and spent time at Oberlin College and Juilliard. In 1980, Hogan began his work arranging choral music, hoping to revitalize interest in traditional spirituals with new versions. He founded the Moses Hogan Chorale in 1993 and had his first published piece, *Elijah Rock*, released in 1994. Hogan published 80 choral works in his lifetime including *The Battle of Jericho*, and *My Soul's Been Anchored In the Lord*. In these two settings we see the tool of call and response being employed.

– Program note by Jason Max Ferdinand

UMD Chamber Singers

Jason 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

Jason New

Paige Peercy*

Cecilia Plumer

Jude Reagan

Keely Sigler

Trevor Tran+

Ella Weikert

Aidan Wilbur

Audrey Wiswakarma

+Graduate Conductor

*Ensemble Assistants

All Children's Chorus of Annapolis

Lauren Walker, *Artistic Director*

Emily James, *Assistant Director*

James Turk, *Accompanist*

Adrina Banwait	Maggie McDaniel
Samantha Beltran	Alyssa Molchanov
Mark Boteler	Eden Morris
Maggie Bradford	Scout Murphy
Kaila Canestra-Lisk	Melody O'Connor
Sophia Capurro	Danielle Olivier
Rylee Case	Gabriella Parkinson
Eden Connelly	Madeleine Prost
Ellie Connelly	Ava Ramirez
Andrew Coster	Madelyn Schreffler
Ben Coster	Kirsten Seidler
Rylee Curro	Wynna Sherwood
Madeline Dimitrious	Londyn Singer
Simon Drury	Sadie Steffens
Brian Farrell	Grace Stifflemire
Bryn Farrell	Erin Taylor
Linda Flaherty	Iz Taylor
Abigail Flores	Savannah Taylor
Madeline Fuchs	Betty Teates
Zoey Gordon	Livvie Templeton
Alexa Grossarth	Lizzy Thibodeau
Maisie Hair	Colin Thorpe
Maria Hammond	Dorianne Torres Rivera
Eden Henry-Price	Lenora Trovato
Bridgette Hildebrandt	Owen Trovato
Nico Hildebrandt	Yuki Vernieres
Maeve Hosman	Dori Walker
Ruari Hosman	Caroline Walker
Lilou Ismael	Jackson Walker
Zacca Jackson	Lorelei Walker
Madilyn James	Aaden White
Ava Khamvongsa	Aaden White
Larysa Kohutiak	Riley Yeager
Karen Lindberg	Skylar Yeager
Anna Lindgren	Elizabeth Younkinn
Lucy Loughlin	Emily Zarilli
Maddie Maslar	

Orchestra

Violin

Yuan Ju Liu
Kiran Kaur

Cello

Simone Pierpaoli

Double Bass

Henry Sheppard

Horn

Kristin Dan
William Hernandez
Liam McConlogue
Elijah Kee

Trumpet

Theresa Bickler
Aunna Marzen
Brennan Rudy

Trombone

Edward Adams
Marlia Nash
David Wilson

Tuba

Grace Tifford

Timpani

Bruce Perry

Drums

Sam Geocke

Percussion

Trent Bowman
Maia Foley

Piano/Organ

Rachel Flicker

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 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*

BACH CANTATA SERIES

Thu, May 2 • 1:30 PM

Mariana Corichi Gómez, *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* & Fanny Mendelssohn Hensel's
Lobgesang and *Hiob*

Rehearsals run from July 9 - July 26.

To register, visit music.umd.edu.

