



*University of Maryland School of Music Presents*

**FALL CHORAL COLLAGE**  
**University of Maryland Treble Choir and Tactus**

Sunday, November 17, 2024 • 7:30PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## FALL CHORAL COLLAGE

### Tactus

Eric Beomjin Kim, *Conductor*  
Mary Shea Kealey Kustas, *Assistant Conductor*

“Lift Thine Eyes” ..... Felix Mendelssohn Bartholdy  
from *Elijah* (1809-1847)

*Mis on inimene* ..... Pärt Uusberg  
(b. 1986)

*Stardust* ..... B. E. Boykin  
(b. 1989)

Danny Melendez, *maracas*  
Joel Zinkievich, *baritone ukulele*

*Ave Maria* ..... Franz Xaver Biebl  
(1906–2001)

Sean Kim, *tenor*  
Daniel Velado, *baritone*  
Deacon Withers, *bass*

Terrence Bartlebaugh, *tenor*  
Jaiden Stone-Parker, *baritone*

## INTERMISSION

## UMD Treble Choir

Kenneth Elpus, *Conductor*Julie Huang Tucker, *Assistant Conductor*

“Fire” ..... Katerina Gimón  
 from *Element* (b. 1993)

Danny Melendez, *conga*

Mass No. 6 ..... György Orbán  
 (b. 1947)

I. Kyrie

II. Gloria

III. Sanctus - Benedictus

IV. Agnus Dei

*Workin' for the dawn of peace* ..... Arr. Ron Jeffers  
 (b. 1943)

*Barso Re* ..... A.R. Rahman  
 (b. 1967)

Arr. Ethan Sperry

Danny Melendez, *djembe*

Mary Shea Kealey Kustas, *tambourine*



**MARY SHEA KEALEY KUSTAS** is a first-year choral conducting master's student at the University of Maryland, College Park. An aspiring educator and conductor, Kustas is entering her fourth year as assistant director for the Peabody Children's Chorus. She is the lead teacher for the Training Choir (ages six through ten) and also works with Choristers (ages ten through fourteen). Kustas also taught choral and general music at Redland Middle School, where she tripled enrollment in just one semester. Under her direction, all three ensembles earned top ratings at festival adjudications and won first prize at Hershey's Music in the Parks competition. Kustas graduated magna cum laude from UMD in 2020 with bachelor's degrees in both choral/general music education and voice performance. She is thrilled to return to the University of Maryland School of Music and continue to hone her skills as a conductor, educator and musician.



**ERIC BEOMJIN KIM** is a doctoral student and graduate assistant in choral conducting at the University of Maryland, College Park where he serves as the conductor of Tactus (tenor and bass choir). Kim introduces himself as a nomadic conductor, enjoying an exuberant performing life in various venues across South Korea, Turkey, the Czech Republic, Iran, France, the Philippines, Romania, Kazakhstan and the United States. Kim is the artistic director and founder of the Seoul Empathy Choir, where he has conducted both children's and adult choirs every summer since 2018. A passionate advocate for community engagement through music, he also founded the Empathy Choir Camp with 20 staff members to teach choral music to amateur choirs. Kim holds a master's degree in vocal pedagogy and choral conducting from Westminster Choir College and a bachelor's degree in music from Taylor University.



**JULIE HUANG TUCKER** is a conductor, choral musician and collaborative keyboard artist who serves as music director at First Presbyterian Church of Arlington, associate conductor and accompanist of Washington Men's Camerata and conducting fellow of Choralis. As an organist, she has performed with the National Symphony Orchestra, National Philharmonic, Choral Arts Society of Washington, Washington Chorus at the Kennedy Center, Strathmore Hall and National Cathedral. Huang Tucker is passionate about teaching, which has led to educational projects such as tango orchestra workshops from Mexico, Martha's Vineyard with QuinTango and directing township youth and prison inmate choirs in South Africa. She also shares her love of music as a host on Washington's classical music radio station, WETA. Huang Tucker holds a Bachelor of Arts from Cornell University, a Master of Music from the University of Oklahoma in organ performance, and is currently pursuing a doctorate in choral conducting at the University of Maryland, College Park.



**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 a Bachelor of Music 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, Illinois.

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.

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. 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, College Park. 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.

***Mis on intimate***

What is human?  
The shadow of an angel?  
Or a cry of yearning towards a union of souls?  
Each of us a pipe  
For God's wind to whistle:  
Take care, then you are cared for.

***Ave Maria***

The angel of the Lord made his annunciation to Mary et  
and she conceived by the Holy Spirit.  
Hail Mary, full of grace, the Lord is with you;  
blessed are you among women,  
and blessed is the fruit of your womb, Jesus.  
Mary said, "Behold the servant of the Lord;  
let it be unto me according to Your word."  
And the Word was made flesh  
and dwelt among us.  
Holy Mary, mother of God,  
pray for us sinners.  
Holy Mary, pray for us  
now and at the hour of our death. Amen.

***Kyrie***

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

**Gloria**

Glory to God in the highest,  
 and on earth peace to people of good will.  
 We praise you,  
 we bless you,  
 we adore you,  
 we glorify you,  
 we give you thanks for your great glory,  
 Lord God, heavenly King,  
 O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,  
 Lord God, Lamb of God, Son of the Father,  
 you take away the sins of the world,  
   have mercy on us;  
 you take away the sins of the world,  
   receive our prayer;  
 you are seated at the right hand of the Father,  
   have mercy on us.

For you alone are the Holy One,  
 you alone are the Lord,  
 you alone are the Most High,  
 Jesus Christ,  
 with the Holy Spirit,  
 in the glory of God the Father.  
 Amen.

**Sanctus - Benedictus**

Holy, Holy, Holy Lord God of hosts.  
 Heaven and earth are full of your glory.  
 Hosanna in the highest.  
 Blessed is he who comes in the name of the Lord.  
 Hosanna in the highest.

**Agnus Dei**

Lamb of God, you take away the sins of the world,  
 have mercy on us.  
 Lamb of God, you take away the sins of the world,  
 have mercy on us.  
 Lamb of God, you take away the sins of the world,  
 grant us peace.

**Barso Re**

Rain, O clouds. Please rain! It's sweet, It's the kiss of the rain, It's sweet and warm.  
 O water,  
 Flow,  
 Continue to flow,  
 I am swimming, going ashore.



**“Lift Thine Eyes”**

FELIX MENDELSSOHN BARTHOLDY

Felix Mendelssohn Bartholdy premiered his oratorio, *Elijah*, on August 26, 1846 in Birmingham, England. “Lift Thine Eyes,” an a capella trio from the oratorio, depicts the angels who come to Elijah’s aid after his confrontation with Jezebel. Before this scene, Elijah has fled to the wilderness at the behest of Obediah, his servant. After begging God to end his own life, Elijah falls asleep in despair under a juniper tree. While Elijah slumbers, three angels appear and say, “Lift thine eyes to the mountains, whence cometh help” (Psalm 121.) Elijah, after waking, journeys to Mount Horab, where he eventually ascends into heaven.

For such a short piece, Mendelssohn employs a variety of musical ideas to illustrate the angels’ message to Elijah. The first sentence, “Lift thine eyes,” features an ascending melodic line, depicting Elijah lifting his eyes towards the mountains. Each voice enters independently on “Thy help cometh from the Lord,” creating a blossoming effect on the most important word, “Lord.” In “He hath said thy foot shall not be moved,” Mendelssohn uses syncopation to add declarative weight and moves into a minor key. The tenors alone introduce “Thy keeper will never slumber,” creating a piano (soft) beginning. As each voice part joins, they paint the meaning of “never slumber,” growing in volume and culminating on the word “slumber.” This exciting moment returns the singers to the original key and the melodic theme for “Lift thine eyes.” By finishing the piece with the same melodic idea and text from the beginning, Mendelssohn creates a feeling of peace and comfort that mirrors the assuredness of the angel’s message to Elijah.

– Program Note by Mary Shea Kealey Kustas

***Mis on inimene***

PÄRT UUSBERG

Pärt Uusberg’s *Mis on inimene* is an Estonian work that contemplates what it truly means to be human, prompting listeners with questions like, “What is human? The shadow of an angel? Or perhaps a cry reaching out for a union of souls?” The piece begins with a chant-like melody layered with close-knit harmonies, gradually ascending to a powerful moment on the word *hoia* (“take care”). After this emotional peak, it returns to the opening question, invoking a profound yearning for connection. Uusberg’s distinct style, with its rich harmonic language and modern approach, incorporates mixed meters and extended, flowing lines that create a tranquil, almost meditative soundscape. This introspective work, sung in Estonian, gently closes with the phrase, “Take care, then you are cared for,” delivering a thoughtful and resonant experience ideal for the mature tones of tenor and bass voices.

– Program Note by Eric Beomjin Kim

**Stardust**

B. E. BOYKIN

Commissioner Marcus J. Jauregui, choir director at Pershing Middle School in Texas, describes B. E. Boykin's *Stardust* as "[A call for] justice for the people of color taken from this world before their time and without concern for their humanity." Boykin creates this stirring call for justice by composing melodic ideas that embody the message of Brittny Ray Crowell's poem "Stardust." Boykin achieves this through flexibility of tempo, meter and dissonance. She uses meter changes to fit the flow of Brittny Ray Crowell's poem, switching between compound (groups of three) and duple (groups of two.) Boykin employs dissonant harmonies to sonically illustrate pain in the words "blood," "never be in vain" and "we say your names." The refrain features the "magic words" from Virginia Hamilton's American Black folk tale, *The People Could Fly*. According to the folk tale, when enslaved people remembered the magic words, "Kum Buba Yali Kum Buba Tambe," they grew wings and flew away from captivity. Boykin highlights Crowell's use of these magical words of deliverance by setting them between each verse, blurring the lines between magic and reality.

Midway through the piece, Boykin slows the tempo to give space for remembrance and grief. She calls for "a home where we can run" in memory of Ahmaud Arbery, "a home where we can breathe" in memory of George Floyd, a home "to sleep and dream without fear" in memory of Breonna Taylor and "a home where we can pray" in memory of the nine martyrs of the Mother Emanuel shooting: the Honorable Reverend Clementa C. Pinckney, Cynthia Graham Hurd, Susie Jackson, Ethel Lee Lance, Reverend DePayne Middleton-Doctor, Tywanza Sanders, Reverend Daniel Lee Simmons Sr., Reverend Sharonda Coleman-Singleton and Myra Thompson. Boykin then transitions to a quicker tempo on "We cry your names," bringing the listeners back to the present moment, reminding us all of our responsibility to demand justice. Boykin ends the piece slowly and quietly, asking the final question, "If we are..." If we are truly compassionate, if we are hopeful, if we are just, then we must commit ourselves to demand justice for people of color and the implementation of antiracist policies and policyholders.

– Program Note by Mary Shea Kealey Kustas

**Ave Maria**

FRANZ BIEBL

Franz Biebl, a dedicated German composer and arranger, significantly enriched Germany's choral landscape. He actively supported smaller choirs throughout the country, contributing hundreds of arrangements that expanded the reach and depth of the German folk song tradition.

Among his works, *Ave Maria* stands out for its lush setting for men's double chorus, enhanced by the interplay of a solo trio. The *Ave Maria* text is gently echoed by these solo voices, while a soloist offers brief scriptural passages between stanzas. This technique lends an almost chant-like quality, invoking the reverent atmosphere that reflects the mystery of the incarnation. Biebl's combination of medieval chant elements with lush, 20th-century harmonies creates a profound listening experience that is both timeless and spiritually rich.

Sacred choral music has long been a cornerstone of liturgical tradition. For example, *Ave Maris Stella* holds an essential place within Catholic Vespers services. In *Ave Maria*, composed in 1959, Biebl draws upon the Gregorian chant *Angelus Domini nuntiavit Mariae*. The piece has since been reimaged for various vocal arrangements, showcasing its enduring appeal and adaptability.

– Program Note by Eric Beomjin Kim

**“Fire”**

KATERINA GIMON

In this edgy, energetic selection, the young Canadian composer Katerina Gimon explores the wide range of the human voice, including vocal percussion, nasal singing and nonsense syllables, rather than actual text to evoke the sound and impression of “fire.” This piece is part of a set entitled *Elements*, which also depicts earth, air and water. The collection quickly garnered attention after its premiere in 2014, and has since earned Gimon several composition awards.

– Program Note by Julie Huang Tucker

**Mass No. 6**

GYÖRGY ORBÁN

Romanian-born György Orbán draws inspiration for his diverse output of vocal music from the avant-garde and neo-romantic movements and also infuses his works with Hungarian folk traditions. These are elements that come together in his Mass No. 6, published in 2000 and dedicated to the Angelica Choir of Budapest. Written for treble voices and piano, this challenging setting of the traditional Catholic ordinary mass (with the omission of the Credo) gives listeners a fresh take on sacred liturgy that has endured for centuries. Mass No. 6 belongs to a larger family of twelve masses that Orbán fashioned with different voicings and orchestrations.

– Program Note by Julie Huang Tucker

***Workin' for the dawn of peace***

ARR. R. JEFFERS

Ron Jeffers takes two Civil War songs, *Two Brothers on Their Way* and *Tentin' Tonight*, stitching the two together with wordplay in a seamless transition: a low note on the word “morning” ends the first poem and is immediately repeated as “mourning” to begin the next. It is a simple but moving compilation that Jeffers offers little commentary on, as it speaks for itself. He does, however, include two quotes to bookend the pair of tunes and provide a framework within which to listen: “We must become the change we wish to see in the world” by Mahatma Gandhi, and “When each proud fighter brags they war on death, for life—not men, for flags” by Wilfred Owen.

– Program Note by Julie Huang Tucker

***Barso Re***

A.R. RAHMAN

ARR. E. SPERRY

*Barso Re* by film composer A.R. Rahman translates to “Let it Rain” and first appeared in the soundtrack of the 2007 Hindi Indian biographical film “Guru,” when the protagonist Sujata experiences a personal watershed moment and decides to elope with her boyfriend. The video of the song was shot in Kerala, where the opening scene of the majestic Athirapilly waterfalls is shown, and according to sources, the majority of rain used in filming was natural, as it was monsoon season. “Barso Re” became a Bollywood hit and was later arranged for treble chorus by Ethan Sperry, a world music specialist and editor of the Global Rhythms series for Earthsongs Music, who has also collaborated with A.R. Rahman himself and has appeared as a guest conductor on his behalf on numerous occasions.

– Program Note by Julie Huang Tucker

## TACTUS

**Eric Beomjin Kim**, *Conductor*

**Mary Shea Kealey Kustas**, *Assistant Conductor*

**Hanako Duffie**, *Accompanist*

Marco Albano

Paul Aler

Terrence Bartlebaugh

Sean Cheng

Om Duggineni

Markian Frykman

Augustus Garey

Elias Gatski

Jacob Goldman

Avi Gupta

Sean Kim

Jordan Li

Trevor MacWilliams

Augustus Moylan

Andrew Racer

Abdullah Shah

Jaiden Stone-Parker

Daniel Velado

Kevin Webb

Dalton White

Deacon Withers

Eric Zhang

## UMD TREBLE CHOIR

**Kenneth Elpus**, *Conductor*

**Julie Huang Tucker**, *Assistant Conductor*

**Theodore Guerrant**, *Accompanist*

Jahsey Brown

Rachel Cheung

Ava Cravens

Jessica Crawford

Linda Dillon Garcia

Emily Farnham

Isabella Genuardi

Sai Lakshmi Gollapudi

Abigail Harman

Jeannette Henning

Valerie Hoang

Clara Hoffman

Brittany Hunter

Staci Jordan

Harriet Kaplan

Sasha Kostakis

Gabrielle Linscott

Veronica Matamoros

Giovanna McMahan

Charvika Minna

Michaela Misina

Jess Momanyi

Adele Pasturel

Kirsten Reigrut

Leslie Melia Robinson

Maureen Roulton

Juliana Salamanca

Bintou Sangare

Alexa Schmid

Erika Shin

Mohan Tao

Quinn Taylor

Juliana Vendetti

Michelle Wagoner

Yi Zhang

*For more information, contact:*

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**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 STUDENT CONDUCTORS**

Eric Beomjin Kim

Mary Shea Kustas

Trevor Tran

Julie Huang Tucker

**CHORAL ASSISTANTS**

Sydney Black, *Senior Artistic Operations*

Sarah Borruso, *Artistic Operations*

Kai Daley, *Senior Artistic Operations*

Isabel Marcus, *Artistic Operations*

Paige Peercy, *Senior Artistic Operations*

**UMD SCHOOL OF MUSIC VOICE FACULTY**

Diba Alvi, *Soprano and Diction & Pedagogy*

Teri Bickham, *Soprano*

Natalie Conte, *Soprano, Assistant Artist-in-Residence*

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 EVENTS

### MARYLAND OPERA STUDIO

Tue, November 19 • 7:30 PM  
 Wed, November 20 • 7:30 PM  
 Fri, November 22 • 7:30 PM  
 Sun, November 24 • 3 PM

#### **Mozart's *Così fan tutte***

Kay Theatre, The Clarice

Tickets required

### BACH CANTATA SERIES

Thu, November 21 • 1:30 PM

#### **BWV 132: *Bereitet die Wege, bereitet die Bahn***

Grand Pavilion, The Clarice

FREE - No tickets required

### WINTER CONCERT

Mon, December 2 • 7 PM

#### **Voix de Chanson & FreundeMusik**

UMD Memorial Chapel

FREE - No tickets required

### FESTIVAL OF LESSONS & CAROLS

Fri, December 6 • 8 PM

#### **UMD Treble Choir, Tactus, University Chorale, Voix de Chanson, FreundeMusik, brass quintet and organ**

UMD Memorial Chapel

Tickets required

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MARYLAND



24  
25  
SEASON

*at The Clarice Smith  
Performing Arts Center*

