

University of Maryland School of Music Presents

SPRING CHORAL COLLAGE

UMD Men's Chorus, UMD Treble Choir, University Chorale



Sunday, April 28, 2019 . 7:30PM
DEKELBOUM CONCERT HALL
at The Clarice



**SCHOOL OF
MUSIC**

University of Maryland School of Music presents

SPRING CHORAL COLLAGE

UMD Men's Chorus
UMD Treble Choir
University Chorale

This performance will last approximately 60 minutes

UMD Men's Chorus

Tim Keeler, *conductor*

Lucas Link, *assistant conductor*

Vuoinha Biegga Jan Sandström (b. 1954)
 Michael Butler, *tenor*

Rakastava Jean Sibelius (1865-1957)
 Lucas Link, *conductor*
 Neel Sanghvi, *tenor*

Gloria: Spiritus et alme Johannes Ciconia (c. 1370-1412)

UMD Treble Choir

Kenneth Elpus, *conductor*

Stabat Mater Sulpitia Cesis (1577-1619)
 ed. Meredith Y. Bowen

Snow Angel Sarah Quartel (b. 1980)
 I. Prologue
 II. Creatures of Light
 III. God will give orders
 IV. Sweet Child
 V. Snow Angel

Out Damned Spot Paul David Thomas (b. 1981)

Down in the River to Pray Traditional - arr. J. Wittig

Worthy to Be Praised Byron J. Smith (b. 1960)

Will the Circle Be Unbroken Traditional - arr. J. D. Moore

University Chorale

Minji Kim and Jonathan King, *conductors*

Selig sind die Toten, SWV 391 Heinrich Schütz (1585-1672)

All-Night Vigil, Op. 37 Sergei Rachmaninoff (1873-1943)
 I. Priidite, poklonimsya
 V. Bogoroditse Devo

A Jubilant Song Norman Dello Joio (1913-2008)

Emily Chu, *soprano*

Ying-Shan Su, *piano*

The Sámi people from northern Scandinavia have practiced a unique form of traditional folk music for centuries. The *juoi'gat*, or joik (pronounced 'yoik'), began as a monophonic vocal tradition with text that described the natural world coupled with the frequent use of nonsense syllable. The characteristic repetitive melodic fragments include glissandi and glottal appoggiaturas that were often derided by early Christian missionaries who saw the *juoi'gat* as an unacceptable pagan practice. The 1970s saw a resurgence of the traditional art form, and many modern yoik were composed "in the style of" the ancient tradition. ***Vuojnha Biegga***, by Jan Sandström, is based on a Sámi yoik passed down by Johan Mäarak. Throughout the piece, one can hear the Sámi ceremonial drum, the reindeer shepherd shouting to his dog, and the grouse calling out in the hills.

Rakastava (*The Lover*) is a cycle of four *a cappella* songs for men's chorus that was written in 1894 by Finnish composer, Jean Sibelius. The text comes from the first book of a collection of Finnish folk poetry called the "Kanteletar." The first poem, in which the speaker mourns the emptiness of the natural places for lack of his love's presence, is sung slowly and set with a homophonic texture. In the second contrasting song, the speaker sees that his love has recently passed by and the world is bright and humming with life - expressed by a flowing texture and an excited speech-like melody. In the third and fourth songs, the speaker finally finds his love. They dance and share a romance before a drawn out farewell as a tenor solo.

Although born in Liège around 1370, Johannes Ciconia spent most of his life in Italy. Evidence suggests he began his musical career at the papal chapel in Rome before moving to Padua, where he became *cantor et custos* of Padua Cathedral in 1403. ***Gloria: Spiritus et alme*** comes from a Paduan manuscript compiled between 1420 and 1435. This manuscript contains hundreds of polyphonic works from the early 15th century, including 17 pieces by Ciconia. In addition to the immediately recognizable musical traits of early 15th century compositions (*cantus firmus* technique, double leading-tone cadences, and frequent voice crossing), this mass movement demonstrates the pre-Tridentine art of troping. Tropes are additions to canonical ecclesiastical texts. They often comment on the text or draw parallels to other liturgical figures and settings. The *Spiritus et alme* trope on the standard Gloria was one of the most popular and long-lasting. It was so popular that it was explicitly prohibited during the Council of Trent. However, bastions of troping traditions lasted until the 20th century, and the *Spiritus et alme* text remained in the Bragan Missal (Portugal) until 1924.

Sulpitia Ludovica Cesis took her vows to become a nun at the Augustinian convent of San Geminiano in Modena, Italy at the age of 16, leaving behind her wealthy family to live the remainder of her life behind the iron gates of the convent. Trained in music as a child, a volume of her original compositions was published by the convent in 1619 entitled *Mottetti spirituali*. The publication comprised twenty-three motets for 2 to 12 voices, including parts scored for tenors and basses. The ***Stabat Mater*** is a 13th-century Latin hymn about Mary's pain at the foot of her son's cross, typically sung during the fifth week of Lent. At the convent, a performance of this work would have taken place in a divided chapel with the nuns singing and playing behind a wall or iron gate, obscuring their faces from the attending public. Cesis's setting was

originally scored for soprano, alto, tenor, and bass. Choral scholar Meredith Bowen has focused her research into the performance practices of the nuns in sixteenth and seventeenth century convents, where mixed gender performances would have been forbidden. In this edition of the *Stabat Mater*, she restores the work to its most likely performance practice as it would have been performed by Cesis and her sisters in Modena: substituting an instrument for the published bass part and assigning the tenor part to low altos.

Snow Angel, a five-movement song cycle on original poetry of composer Sarah Quartel, weaves stories of love, light, rebirth and rejuvenation through its five movements. It received its first major international performance at the International Federation for Choral Music's 10th World Symposium.

The text for ***Out Damned Spot*** comes from Lady MacBeth's famous soliloquy found in Act 5, Scene 1 of the Scottish Play (there are several theatres in The Clarice, so in keeping with the theatrical community's superstition, we avoid mentioning the title of this particular Shakespeare work by name). In this scene, Lady Macbeth is observed sleepwalking through the castle as she attempts, in vain, to clean the figurative blood from her hands. Composer Paul David Thomas incorporates into the musical setting the frequent, and often unexpected, shifts in Lady MacBeth's mood from suffocating guilt to moments of cool rationalization. Her internal conflict reaches its climax when she realizes that nothing will remove the stench of blood from her hands, ultimately finishing in a sense of resignation when she accepts that "what's done cannot be undone." In setting the manic nature of the text, and to bring out the inner turmoil of Lady MacBeth's psyche as a deft Shakespearean actor might, Thomas writes numerous key changes, time signatures, and metric stresses that at times are in conflict with the natural flow of the text.

Down in the River to Pray is a simple American spiritual, with various stories of origin in the Appalachian church; the memorable tune was popularized in movie soundtracks—most notably in the Coen brothers' Academy Award nominee comedy *O Brother, Where Art Thou*, a satire set in 1930's rural Mississippi and based loosely on Homer's *Odyssey*. This arrangement by Jace Wittig was written for Aria, a select chamber ensemble within the Cantabile Youth Singers of Silicon Valley.

Worthy to Be Praised is a Gospel tune originally set for soprano, alto, tenor, and bass choir by pianist Byron J. Smith in the early 90s, and re-voiced for treble voices only in celebration of the work's twentieth anniversary of publication. Gospel music of the African American church, distinct from the slave song tradition of "spirituals," began to emerge in the 1930s, particularly in Chicago, where the churches produced the most celebrated early Gospel music writers and singers during the Great Migration of African Americans from the rural South to the urban North.

The hymn ***Will the Circle Be Unbroken*** is the most enduring Evangelistic work with words by Ada Ruth Habershon, an English Christian hymnist born in Chelsea, England. Set to music by Charles H. Gabriel, the hymn was substantially reworked (and the lyrics of the verses replaced) by A.P. Carter as a funeral hymn for the Carter Family in 1935 and experienced a popular renaissance when it was released by the

Nitty Gritty Dirt Band in 1972. The lyrics in this version were written by folk singers Betsy Rose, Cathy Winter, and Marcia Taylor and appear in a folk song resource called *Rise Up Singing*, published in 1988.

Heinrich Schütz is considered to be one of the most influential and prolific German composers of the first half of the 17th century. He published several collections of Latin and German motets, including *Cantione Sacrae* (1625), three volumes of *Symphoniae Sacrae* (1629, 1647, and 1650) and a German motet collection, *Geistliche Chormusik* op. 11 (1648), which also contains **Selig sind die Toten, SWV 391**.

Composed for six-voice a cappella ensemble, Schütz sets text from Luther's Bible (Revelation 14:13). It is characterized by colorful harmonic progressions, especially well-crafted cadences and apparent contrasts of textures. What catches the listeners' ears is the contrasting sections between the tranquil part of the text "Sie ruhen von ihrer Arbeit (they may rest from their labors)," and the dynamic and spirited counterpoint on the text "unt ihre Werke folgen ihnen nach (and their works do follow after them)."

Between the months of January and February 1915, in a period of less than two weeks, Rachmaninoff composed his beloved liturgical cycle, **All-Night Vigil**, op. 37. Drawing on texts from the Eastern Orthodox prayer service of the same name, Rachmaninoff crafted a 15-movement masterpiece for a cappella chorus, with alto and tenor soloists. While each movement varies in texture, voicing, and compositional style, there is a pervasive homophony which unites the work as a whole and distinguishes its sacred nature. **Priidite, poklonimsya**, the opening movement of the entire work, begins with a richly-voiced C major chord on the word 'amen' before diving into a call to worship with declamatory and dense homophonic writing hovering around d minor. In **Bogoroditse Devo**, Rachmaninoff sets the familiar *Ave Maria* text as recited in the Russian Orthodox tradition. Also largely homophonic, this movement utilizes slow moving eighth-note passages and opens with a simple, four-part writing style. As the piece progresses, its construction expands – the fortissimo C major chord at the bass entrance on measure 20 is a memorable and powerful moment. Although most of the *All-Night Vigil* utilizes chant melody specific to the Russian Orthodox Church, it is interesting to note that, in spite of the chant-like idioms present, Rachmaninoff is using only originally composed material in both of these segments.

American composer Norman Dello Joio left copious music in a variety of genres. One of his choral works, **A Jubilant Song** is based on an exuberant text by Walt Whitman's *A Song of Joys*. The music is divided into three sections. The first section shares a joy that a pure and playful five-year-old child might express. The sound is spirited and animated, with simple motivic ideas. After the liberated sound of the first section, the second section shifts into a different kind of joy that is thoughtful and serene. It speaks of a universal love and prophetic joy. The last section returns and regains the energetic joy of the first section. The virtuosic writing for solo piano undergirds the momentum of the choral singing throughout.

Vuojnha Biegga

Na de jo bieggá bäsääij
Lo, lo, lo, lo...
Basse Vuojnha buktta rij
Ibmilis dervuoðajt
Ålmmujta sáme ednamij
Buorre sivnnaðusájt

Rakastava

Translation by John Guarente

I.
Miss' on, kussa minun hyväni,
miss' asuvi armahani,
missä istuvi iloni,
kulla maalla marjaseni?
Ei kuulu ääntävän ahoilla,
lyövän leikkiä lehoissa,
ei kuulu saloilta soitto,
kukunta ei kunnahilta.
Oisko armas astumassa
marjani matelemassa,
oma kulta kulkemassa,
valkia vaeltamassa;
Toisin torveni puhuisi,
vaaran rinnot vastoaisi,
saisi salot sanelemista,
joka kumpu kukkumista,
lehot leikkiä pitäisi,
ahot ainaista iloa.

II.
Täst' on kulta kulkenunna,
täst' on mennyt mieltietty,
tästä armas astununna,
valkia vaeltanunna;
täss' on astunut ahoilla,
tuoss' on istunut kivellä.
Kivi on paljo kirkkahampi,
paasi toistansa parempi,
kangas kahta kaunihimpi,
lehto viittä lempiämpi,
korpi kuutta kukkahampi,
koko metsä mieluksampi,
tuon on kultani kulusta,
armahani astunnasta.

Now the wind blows
Lo, lo, lo, lo...
Coming with the Holy Spirit
A greeting from God
to the people
in our Lapland, with His blessing

I.
Where, O where is my good one,
where dwells my dear one,
where does she sit, my joy,
in what land, my little berry?
Not a sound is heard in the meadows,
nor playing in the grove,
no ringing is heard from the backwoods,
no cuckooing from the hills.
If my darling were stepping,
my berry creeping,
my own precious walking,
my white one wandering;
My horn would sound differently,
the hill's slopes would echo,
the backwoods would have something to say,
every mound something to cuckoo,
the groves would be playful,
and the meadows would be ever joyful.

II.
This way my precious has passed,
from here my sweetheart has gone,
here my true love has stepped,
my white one has wandered,
here she has stepped in the clearing,
there she has sat on a rock.
The rock is now much brighter,
its appearance better than the others,
the heath twice as fair,
the grove five times gentler,
the wilderness six times more flowery,
the entire forest more pleasant,
from my precious one's passing through,
my dear one's stepping there.

III.
Hyvää iltaa lintuseni,
hyvää iltaa kultaseni,
hyvää iltaa nyt minun oma armahani!
Tanssi, tanssi lintuseni,
tanssi, tanssi kultaseni,
tanssi, tanssi nyt minun oma armahani!
Seiso, seiso lintuseni,
seiso, seiso kultaseni,
seiso, seiso nyt minun oma armahani!
Anna kättä lintuseni,
anna kättä kultaseni,
anna kättä nyt minun oma armahani!

Käsi kaulaan lintuseni,
käsi kaulaan kultaseni,
halausta kultaseni,
halausta nyt minun oma armahani!

Suuta, suuta lintuseni,
suuta, suuta kultaseni,
halausta lintuseni,
halausta nyt minun oma armahani!
suuta, suuta, minun oma armahani!

Jää hyvästi lintuseni,
jää hyvästi kultaseni,
jää hyvästi lintuseni,
jää hyvästi nyt minun oma armahani!

Gloria: Spiritus et alme

Translation by Scott Metcalfe

Gloria in excelsis Deo,
et in terra pax hominibus bone voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine deus, rex celestis, deus pater
omnipotens.
Domine fili unigenite, Jesu Christe, *spiritus
et alme orphanorum paraclite*.
Domine deus, agnus dei, filius patris,
primogenitus Marie virginis matris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram *ad Marie gloriam*.
Qui sedes ad dexteram patris, miserere
nobis.

III.
Good evening, my little bird,
good evening, my precious,
good evening now, my own dear one!
Dance, dance, my little bird,
dance, dance, my precious
dance, dance now, my own dear one!
Stand still, stand still, my little bird,
stop, stop, my precious,
stand still, stand still now, my own dear one!
Give me your hand, my little bird,
give me your hand, my precious,
give me your hand now, my own dear one!

Put your arms around my neck, my little bird,
your arms around my neck, my precious,
hug me, my precious,
hug me now, my own dear one!

Kiss me, kiss me, my little bird,
kiss me, kiss me, my precious,
hug me, little bird,
hug me now, my own dear one!
kiss me, kiss me, my own dear one!

Farewell, my little bird,
farewell, my precious,
farewell, my little bird,
farewell now, my own dear one!

Glory to God in the highest,
and on earth peace to all of good will.
We praise you.
We bless you.
We adore you.
We glorify you.
We give thanks to you for your great glory.
Lord God, heavenly king, almighty God the
Father.
Lord, only begotten Son, Jesus Christ, *holy
spirit and kindly advocate of orphans*.
Lord God, lamb of God, Son of the Father,
firstborn of Mary the virgin mother.
Who takes away the sins of the world, have
mercy on us.
Who takes away the sins of the world,
receive our prayer *to the glory
of Mary*.
Who sits at the right hand of the Father,
have mercy on us.

Quoniam tu solus sanctus *Mariam
sanctificans*,
tu solus dominus *Mariam gubernans*,
tu solus altissimus, *Mariam coronans*,
Jesu Christe,
cum sancto spiritu in gloria dei patris.

Amen

Selig sind die Toten, SWV 391

Text from Revelation 14:13

Selig sind die Toten,
die in dem Herren sterben,
von nun an.
Ja, der Geist spricht:
Sie ruhen von ihrer Arbeit,
und ihrer Werke folgen ihnen nach.

All-Night Vigil, op. 37

Text and transliterations by Graham Sharp

Priidite, poklonimsya

Amin.

Priidite, poklonimsya Tsarevi nashemu
Bogu.

Priidite, poklonimsya i pripadem Khristu
Tsarevi nashemu Bogu.

Priidite, poklonimsya i pripadem Samomu
Khristu Tsarevi i Bogu nashemu.

Priidite, poklonimsya i pripadem Emu.

Bogoroditse Devo

Bogoroditse Devo, raduisya, Blagodatnaya
Mariye, Gospod s Toboyu.

Blagoslovenna Ty v zhenakh, i blagosloven
plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh.

For you alone are holy, *sanctifying
Mary*;
you alone are the Lord, *directing Mary*;
you alone are the Most High, *crowning Mary*;
Jesus Christ,
with the Holy Spirit in the glory of God the
Father.
Amen

Blessed are the dead
which die in the Lord,
from henceforth:
Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow after them.

Amen.

Come, let us worship God, our King.

Come let us worship and fall down before
Christ, our King and our God.

Come, let us worship and fall down before
the very Christ, our King and our God.

Come, let us worship and fall down before
him.

Rejoice O Virgin Theotokos, Mary full of
grace, the Lord is with thee.

Blessed art thou among women, and
blessed is the fruit of thy womb, for thou
hast borne the Saviour of our souls.

With an astonishing diversity of repertoire that ranges from Medieval Chant to Barbershop, the **UNIVERSITY OF MARYLAND MEN'S CHORUS** is one of the School of Music's most dynamic ensembles. Since 2001 the ensemble has headlined numerous on-campus performances, including the annual *Festival of Nine Lessons and Carols* and the *Men's Chorus Invitational*, which brings talented male choirs from around the DC Metro area for a full day of workshops, collaborations, and performances. Performance tours of the East Coast, South, and Midwest regions have spread the reputation for excellence of the UMD Men's Chorus around the country and the ensemble has now appeared multiple times at the Intercollegiate Men's Choruses National Seminar. Also a frequent collaborator with the UMD Treble Choir and the UMD Concert Choir, the UMD Men's Chorus has appeared in performances with the NSO Pops ("Do you hear the People Sing?") and the Baltimore Symphony Orchestra (Brahms, *Requiem*). On campus, the group has performed with the University of Maryland Symphony Orchestra in the Mahler *Symphony #2*, the Shostakovich *Symphony #13*, and Brahms' *Alto Rhapsody*.

Conductor and countertenor **TIM KEELER** is sought after as a performer and an educator. He has sung with Chanticleer, New York Polyphony, TENET, and the Choir of Trinity Wall Street. Prior to moving to College Park, Tim directed the choirs at the Special Music School High School in Manhattan and was the choral conductor for Juilliard's new Summer Performing Arts program - a two-week intensive summer course in Geneva, Switzerland. He is currently pursuing a doctorate in choral conducting at the University of Maryland where he studies with Dr. Edward Maclary, and he maintains an active career as a soloist and consort singer. Upcoming engagements include performances with TENET, The Clarion Choir, and ekmeles. Tim holds degrees from Princeton, Cambridge, and the University of Michigan.

LUCAS LINK is a second-year master's student in choral conducting at University of Maryland, where he serves as chorus master of the Maryland Opera Chorus and assistant conductor of the UMD Men's Chorus. He currently serves as Director of Music Ministries at ARP Church of the Atonement in Silver Spring, MD. Before his studies at University of Maryland, he worked as a Director of Children's Choirs at Spectrum Christian Homeschool Academy and sang under John Smedstad at Old St. Paul's Church in Baltimore. In Summer 2014, Lucas conducted an ACDA choral ensemble in a masterclass with Hilary Apfelstadt, as well as the Baltimore Symphony Orchestra in a masterclass with New York Philharmonic Associate Conductor Case Scaglione. Link graduated *magna cum laude* in 2015 with a bachelor's degree in composition and choral education from University of Maryland, Baltimore County where he studied under Linda Dusman, Stephen Caracciolo, and Joseph Regan.

The **UNIVERSITY OF MARYLAND TREBLE CHOIR** comprises soprano, alto, and mezzo-soprano singers from throughout the campus community. Since its founding in 2001, the group's membership has brought together undergraduate and graduate students from all of the major Colleges and Schools in the University. 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 in College Park, including *Fall* and *Spring Showcase Concerts* and, in conjunction with the UMD Men's Chorus, the annual *Festival of Nine Lessons and Carols* in December. The ensemble has appeared with the NSO Pops at the Kennedy Center and in 2016 performed by invitation for the Eastern Region conference of the American Choral Directors Association.

KENNETH ELPUS is Associate Professor of Choral Music Education at the University of Maryland, where he prepares pre-service music educators to teach choral music in the secondary schools, teaches graduate research methods, and conducts the Treble Choir. He holds the 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, IL. Dr. Elpus appeared with the Treble Choir at the 2016 American Choral Directors Association Eastern Region conference and recently guest conducted the 2018 Maryland Junior All-State Chorus. 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.

The **UNIVERSITY CHORALE** is an auditioned mixed ensemble of 60 voices that performs a wide variety of *a cappella* and accompanied repertoire. Primarily directed by graduate conductors from the School of Music, the University Chorale comprises music majors and undergraduate and graduate students from many other disciplines across the College Park campus. In addition to their own concertizing on campus, the University Chorale combines frequently with the UMD Chamber Singers to form the UMD Concert Choir. This 100 voice symphonic choir appears regularly with the National Symphony Orchestra and the Baltimore Symphony Orchestra in repertoire such as Mendelssohn's *Elijah*, the Brahms, *Requiem*, Bach's *St. Matthew Passion*, the Stravinsky *Symphony of Psalms*, and the *War Requiem* of Benjamin Britten. It has also 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."

MINJI KIM is pursuing a doctoral degree in choral conducting at the University of Maryland. Minji is originally from South Korea, where she obtained her Bachelor of Music in composition from Yeungnam University. Minji came to the United States in 2014 to pursue a master's degree in choral conducting at the Ohio State University. While working on her master's degree, she directed the Chalice Choir at the First Unitarian Universalist Church of Columbus and assisted the Women's Glee Club, Chorale, and the Columbus International Children's Choir. After graduation, she co-directed the University Singers and the University Choir as a graduate associate conductor at Texas Tech University. Minji has also participated in various summer programs including the Yale School of Music's Norfolk Chamber Choir.

JONATHAN KING, an active pianist and conductor based in Baltimore, MD, currently serves as Assistant Music Director at Church of the Resurrection in Lutherville, MD, and Choral Activities Graduate Assistant at the UMD School of Music, where he directs the University Chorale. He has prepared choirs for eminent conductors including Leonard Slatkin, Marin Alsop, and Gianandrea Noseda, and has assisted conductor John Nelson in several performances with the Chicago Bach Project, Orchestre de chambre de Paris, and the MasterWorks Festival in Winona Lake, IN. As a collaborative pianist, King has worked closely with celebrated singers including Nicole Cabell, J'nai Bridges, and Will Liverman, and he has previously served as répétiteur at the Lyric Opera of Chicago and the Oregon Bach Festival. King is currently completing a Doctor of Musical Arts degree in Choral Conducting at UMD, and his musical mentors include Edward Maclary, Jerry Blackstone, Martin Katz, and Julius Drake.

CHORAL ACTIVITIES AT THE UMD SCHOOL OF MUSIC offers students, faculty & staff, and the community a wide variety of ensembles. The UMD Chamber Singers, University Chorale, UMD Treble Choir, UMD Men's Chorus, 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 Edward Maclary 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 (voice) | 301.314.9504 (fax)
umchoirs@umd.edu | music.umd.edu

UMD MEN'S CHORUS

Tim Keeler, *Conductor*
Lucas Link, *Assistant Conductor*
Theodore Guerrant, *Accompanist*

Kiran Bandaru	Joseph Saliunas*
Michael Butler	Neel Sanghvi
Henrique Carvalho	Nicholas Schaap
Kevin Costello	Graham Scheper
Samuel Finch	Ghanghyun Shim
Austin Gaskin	Philippos Sourvinos
Jackson Ingle	Davis Stack
Sam Intrater	Logan Swaisgood
Bryan Kihara	Evan Thanicatt
Julian Kopelove	Hudson Wang
Michael Lin	Brian Wilmarth
Lucas Link	Eli Winkler
Adrian Mora	JT Wojciechowski
Johnathon O'Neal	Adam Zukerman
Gregory Oh	
Collin Power	
Dilan Rojas	*Ensemble Assistant

UMD TREBLE CHOIR

Kenneth Elpus, *Conductor*
Alex Chan, *Accompanist*

Mae Almonte	Jillian Kunze
Rose Alon*	Nicole LaPorte
Adriana Alonzo	Helen Mann
Basilica Arockiaraj	Jenna Marcus
Mary Beckley	Sam McParland
Charlotte Bickhart	Olivia Naylor
Madeline Case	Imani Nokuri
Grace Chen	Omolola Ojaomo
Leilani Clendenin	Katherine Sullivan
Pauline Comising	Adrienne Sumalbag
Amanda Dew	Allyson Sweiderk
Jasmine Dill	Jill Thomas
Danni Feng	Rebecca Weinberg
Rebecca Elspas	IJ Wittenberg
Patrice Eubanks	Jiajia Zhang
Naomi Grant	Beth Ann Zinkievich
Hannah Gross	
Daphine Henderson*	
Rachel Jacob	*Ensemble Assistant

UNIVERSITY CHORALE

Minji Kim & Jonathan King, *Conductors*
 Zsolt Balogh & Ying-Shan Su, *Accompanists*

Alexandra Alberta	Matthew Kirby
Alana Amballa	Madeline Lomvardias
Perry Beamer	Eric Mann
Joanie Burzymowska	Seth McKenzie
Henrique Carvalho	Teresa Miller
Jade Chen	Adrian Mora
Emily Chu*	Mary Murdock
Maria Chu*	James Newport
Kevin Costello	Premvanti Patel
Elizabeth Dabek	Ryan Ritzes
Juliette Ducasse	Maureen Roults
W. Ethan Eagle	Joseph Saliunas
Thomas Ersevum	Jemies Saratis
Maggie Fernicola	John-Paul Teti
Brian Flood	Melinda Thompson
Gabrielle Gilbert	Raymart Tuazon
Scott Holmes	Anton Van De Motter
Rebecca Howell	Reuben Van Eck
Dotson Hsing	Zachary VanGrack
Joseph Hunt	Amelia Vanyo
Maggie Johns	Rachel Viknyansky
Christine Johnson	Nathan Vondergeest
Thomas Kaiser	Jared Wojton
Bryan Kihara	Beth Ann Zinkievich
Lucas King	

*Ensemble Assistant

UMD CHORAL ACTIVITIES FACULTY AND STAFF**EDWARD MACLARY**

Professor of Music and Director of Choral Activities

KENNETH ELPUS

Associate Professor of Choral Music Education

LAURI JOHNSON

Choral Administrator

GRADUATE CONDUCTORS

Kathryn Hylton
 Tim Keeler
 Minji Kim
 Jonathan King
 Lucas Link
 Aaron Peisner

CHORAL ASSISTANTS

Mary Shea Kealey Kustas, Artistic Operations
 Amber Merritt, Artistic Operations
 Jack Perdue, Marketing & Communications

UMD SCHOOL OF MUSIC VOICE FACULTY

Carmen Balthrop, Soprano
 Jennifer Casey Cabot, Soprano
 Martha Randall, Soprano
 Kevin Short, Bass-Baritone
 Gran Wilson, Tenor
 Delores Ziegler, Mezzo-soprano
 Diba Alvi, Diction & Pedagogy
 Craig Kier, Director of Maryland Opera Studio

UPCOMING SCHOOL OF MUSIC CHORAL EVENTS

SPRING CHORAL SHOWCASE

SUN, MAY 5 . 7:30PM

UMD Chamber Singers presents a program of a *cappella* masterworks including Arnold Schoenberg's virtuosic *Friede auf Erden*, Johannes Brahms' *Five Choral Songs* and Aaron Copland's *Old American Songs*.

SPRING CONCERT

MON, MAY 6 . 7PM

FREE, NO TICKETS REQUIRED

UMD MEMORIAL CHAPEL

UMD Choral Activities' student-led ensembles Femmes de Chanson and MännerMusik present an evening of a *cappella* chamber music.

UNEXPECTED ITALY: LISZT & ROSSINI

THU, MAY 16 – SUN, MAY 19

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS & CARNEGIE HALL

National Symphony Orchestra Musical Director Gianandrea Noseda leads the NSO and UMD Concert Choir in Rossini's dramatic *Stabat Mater* in a remarkable program that also features Liszt's *Dante Symphony*. Contact the Kennedy Center or Carnegie Hall for tickets and more information.

SUMMER CHORUS

MOZART'S *Vesperae Solennes de Confessore*, K. 339 & *Ave Verum Corpus*, K. 618

HAYDN'S *Mass in B-flat Major (Kleine Orgelmesse) & Te Deum*, No. 2 in C

REHEARSALS: JULY 1 - 19

CONCERT: SAT, JULY 20 . 8PM

The UMD Summer Chorus is a campus and community chorus available to anyone who wants to sing great choral masterworks. Each year during three weeks in July, the Summer Chorus rehearses and performs a major choral work with professional orchestra and soloists, led by talented graduate students in the UMD Choral Conducting program. No audition required.

To register, email umchoirs@umd.edu.

UMD SCHOOL OF MUSIC ADMINISTRATION AND STAFF

JASON GEARY

Director

EDWARD MACLARY

Associate Director for Academic Affairs

PATRICK WARFIELD

Associate Director for Graduate Studies and Strategic Initiatives

LORI DeBOY

Associate Director for Administrative Affairs

CRAIG ARNOLD

Advising and Student Services

PATRICE SHEFFIELD JACKSON

Finance

JENNY LANG

Admissions and Enrollment Management

AARON MULLER

Production and Operations

KELSEY EUSTACE

Marketing and Communications

THEODORE GUERRANT

Accompanying

TINA LEWIS-HOITT

Athletic Bands

LAURI JOHNSON

Choral Administrator

MING LI

Piano Technology

HEATHER MUNDWILER

Assistant to the Director

JEANNETTE OLIVER

Business Manager

ASHLEY POLLARD

Opera Manager

JOSHUA THOMPSON

Graduate Student Services

MARK WAKEFIELD

Ensembles Manager

ANDREA BROWN

Director of Athletic Bands

ROBERT DiLUTIS

Director of Community Engagement

CRAIG KIER

Director, Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

TIM POWELL

Interim Director of Jazz Studies

DAVID SALNESS

Director, Chamber Music Activities

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles