

*University of Maryland School of Music Presents*

# SPRING CHORAL SHOWCASE

UMD Chamber Singers



Sunday, May 5, 2019 . 7:30PM  
GILDENHORN RECITAL HALL  
*at The Clarice*



SCHOOL OF  
**MUSIC**

University of Maryland School of Music presents

## SPRING CHORAL SHOWCASE

### UMD CHAMBER SINGERS

This performance will last approximately 60 minutes

Edward Maclary, *conductor*  
 Kathryn Hylton, *associate conductor*  
 Lucas Link, *assistant conductor*

*O sacram convivium*..... Olivier Messiaen  
 (1908 – 1992)

*When David heard*..... Thomas Tomkins  
 (1573 – 1656)

*Three Motets, op. 38*..... Charles Villers Stanford  
*Justorum animae*  
*Coelos ascendit hodie*  
*Beati quorum via*  
 Kathryn Hylton, *conductor*

*Fünf Gesänge, op. 104*..... Johannes Brahms  
*Nachtwache I*  
*Nachtwache II*  
*Letztes Glück*  
*Verlorene Jugend*  
*Im Herbst*

*Friede auf Erden, op. 11* ..... Arnold Schönberg  
 (1874 – 1951)

*Amazing Grace* ..... arr. S. Stradman  
 Chamber Singers Octet

*Old American Songs* ..... Aaron Copland  
*Simple Gifts*  
*At the River*  
*Boatman's Dance*

*The Promise of Living* (from "The Tender Land")  
 Lucas Link, *conductor*  
 Collin Power, *baritone*  
 Zsolt Balogh, Ying-Shan Su, *piano*

The **UMD CHAMBER SINGERS** offer a concert that is made up some of the most beautiful choral literature from across the 17<sup>th</sup> through the 20<sup>th</sup> centuries. With the exception of Aaron Copland's accompanied arrangements of *Old American Songs*, all the selections are *a cappella* and emphasize the power of harmonized human voices, when applied to expressive poetic texts, to move the listener.

The first pair of works on the program bear no specific relationship to one another, but demonstrate two very different, but equally effective, approaches to text setting and expression. *O sacram convivium* written in 1937 by French composer Olivier Messiaen is a strictly chordal setting of a Vespers antiphon for the Feast of Corpus Christi and accumulates its power from the dynamic development of a quite small amount of musical material. Thomas Tomkins' motet, *When David heard*, likely composed as a lament for the death of the Prince of Wales in 1612, is a beautiful example of Late Renaissance vocal counterpoint in five parts. Full of highly expressive chromatic inflections and constant shifting between major and minor sonorities, the music sets each line of text with a new point of imitation and builds to a full climax on dominant harmony before subsiding back to the tonic key.

Charles Villers Stanford composed voluminously for choirs and was one of the most important composers and pedagogues of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries in Britain. His music is heavily influenced by his veneration of Brahms and other German Romantics and features a rich, harmonic palette and full choral sonorities. Stanford's choral style had a profound effect on later English composers such as Ralph Vaughan Williams and Gustav Holst. Of his *Three Motets, op. 38*, the final one, *Beati quorum via* has become ubiquitous in the repertoire. The other two motets are quite worthy as well and when performed as part of the full set, can make a hearing of the "Beati" even more satisfying.

The *Fünf Gesänge, op. 104* of Johannes Brahms come from his late period with a collection of texts from various poets that are centered on remembrance, lost love, vanished youth, and a coming to terms with mortality. Despite the prevailing melancholy atmosphere of the verse, Brahms was inspired to write music of surpassing beauty and even joy. His mastery of text setting is such that each short song creates its own overall *Affekt* while the music simultaneously gives attention to specific words and meanings. All five are polished gems, none more so than the last, *Im Herbst*, which many consider to be the composer's masterpiece of all his *a cappella* works. Hear how Brahms shifts the tonality from Ab major up to C major at the beginning of the third stanza to impart a warm glow to the text that describes one's eyes filling with tears at the wistful contemplation of life's approaching end.

Arnold Schönberg, the prophet and creator of the twelve tone system of composition, perceived himself to be the inheritor of the compositional lineage of Bach, Beethoven, and (especially) Brahms. He believed that the music he came to write, with its abandonment of tonality was a genuine and logical outgrowth of the contrapuntal traditions and techniques embodied in those composers. But before that came to pass, Schönberg himself created a number of works that were clearly embedded in the Romantic style of the late 19th century with harmonic and tonal language that could easily be mistaken for that of Mahler or Bruckner. One of his

last works that is most clearly conceived in this late Romantic idiom is the choral work from 1908, *Friede auf Erden*. Written to a text by Conrad Meyer that is a bit of a mishmash of Christian humility coupled with warlike triumph over the world's evils, Schönberg produced a tour de force of chromatically saturated, complex yet beautifully logical counterpoint for *a cappella* chorus. To this day, over 100 years after its composition, it remains a uniquely challenging and utterly satisfying musical mountain for ensembles to conquer. Beginning and ending firmly in the trumpet key of D major, *Friede auf Erden* traverses realms of musical expression that demand the very best that a chorus, and a listener, can offer in terms of attention, technique, and skill. And it is very much worth the effort!

We are delighted to share a smaller group of the UMD Chamber Singers with you tonight. This ensemble of eight singers was brought together of necessity in the fall semester, to perform for a memorial service, and the results were so satisfying that they have generously agreed to 'get the band back together.' The arrangement of *Amazing Grace* is by a gifted young American composer, Skip Stradman, and makes a lovely segue into the final set on tonight's program.

Aaron Copland was a collector, connoisseur, and composer of all things American. His *Old American Songs* were issued in two sets and were originally for baritone solo (in both orchestrated and piano accompaniment versions). He later authorized arrangements of these works for chorus and piano and they have since become staples of the repertoire. Tonight's program includes three of the best known of these arrangements. The final selection on tonight's program, *The Promise of Living*, was not originally a part of the Old American Songs, but was composed as the Act I finale to Copland's only opera, *The Tender Land*. In style and musical language, it is a very close cousin however, and its embellished texture of piano four-hands, its rich, multiple *divisi* in the choral parts, and its message of hope makes it a fitting close to our evening's offering of choral gems.

**O sacrum convivium**  
(Feast of Corpus Christi)

O sacred banquet!  
in which Christ is received,  
the memory of his passion is recalled,  
the mind is filled with grace,  
and the pledge of future glory  
is given to us. Alleluia!

**Justorum animae**  
Wisdom of Solomon 3:1-3

The souls of the righteous are in the hand of God;  
there shall no torment or malice touch them.  
In the sight of the unwise they seem to die,  
but they are in peace.

**Coelos ascendit hodie**  
Anonymous Medieval hymn

Today into the heavens has ascended  
Jesus Christ, the King of Glory, Alleluia!  
He sits at the Father's right hand,  
and rules heaven and earth, Alleluia!  
Now have been fulfilled all of  
Father David's songs,  
Now God is with God, Alleluia!  
He sits upon the royal throne of God,  
in this his greatest triumph, Alleluia!  
Let us bless the Lord:  
Let the Holy Trinity be praised,  
let us give thanks to the Lord,  
Alleluia! Amen.

**Beati quorum via**  
Psalm 119:1

Blessed are the undefiled in the way,  
who walk in the law of the Lord.

**Nachtwache [I]**

Soft music of the heart,  
awakened by the breath of love  
whisper tremulously  
if an ear opens to you,  
or a loving heart,  
and if none should open,  
let a night wind bear you,  
sighing, back into mine.

**Nachtwache [II]**

“Do they rest?” calls the horn  
of the watchmen from the west;  
and from the east the horn  
answers back: “they rest!”

Do you hear, timorous heart,  
the whispering voices of the angels?  
May you extinguish your lamp in consolation  
And wrap yourself in peace.

**Letztes Glück**

Leaf after leaf lifelessly glides  
quietly and sadly from the trees;  
its hopes never fulfilled  
the heart lives in dreams of spring.

A sunbeam still lingers  
on the late wild rose –  
as on a last happiness,  
sweet and hopeless

**Verlorene Jugend**

They raged on the mountains  
stormed around the forest –  
days of my youth,  
where have they gone so soon?

Youth, precious youth  
has fled away.  
O sweet youth,  
How careless I was!

I lost you, unfortunately,  
like a stone  
someone tosses away  
into the torrent.  
Even though the stone  
may turn around in the deep stream,  
I know that youth  
does not do the same.

**Im Herbst**

Somber is autumn,  
and when the leaves fall,  
the heart also sinks into melancholy woe.  
Quiet is the field,  
and southward travel  
the silent songsters, as if going to the grave.

Pale is the day,  
and pallid mists veil  
the sun as well as the hearts.  
The night comes early;  
then all vigor lies fallow  
and our being, enfolded deeply inward, rests.  
People become meek;  
they see the sun setting, and  
they foresee the end of life, as well as of the year.  
Their eyes become moist,  
but in the glistening of their tears  
streams the heart's most blissful outpouring.

**Friede auf Erden**

When the shepherds left their flocks and carried the angel's words  
through the lowly doorway to the Mother and the Child,  
the heavenly hosts came forth to sing in the starry expanse,  
and heaven resounded with the words: “Peace, peace on earth!”

Since the angels thus appeared, oh how many bloody deeds has strife  
the armored one committed while riding his wild horse!  
In how many holy nights has the choir of spirits sung timidly, urgently imploring,  
quietly accusing: “Peace, peace on earth!”

Yet it is an eternal belief that the weak will not always fall prey to insolent, murderous  
conduct.

Something like justice weaves and works amid the murder and horror  
and wants to build a kingdom that seeks peace on earth.

Gradually it will be formed and carry out his holy duty;  
weapons will be forged without danger, and flaming swords for justice,  
and a royal race will blossom forth strong sons whose ringing trumpets will proclaim:  
“Peace, peace on earth!”

The **UNIVERSITY OF MARYLAND CHAMBER SINGERS** have achieved international renown with acclaimed performances of the most challenging repertoire ranging from the 16<sup>th</sup> through the 21<sup>st</sup> 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 40<sup>th</sup> *Florilège Vocal de Tours* in France. They also appeared by invitation of the International Federation for Choral Music at the 10<sup>th</sup> World Symposium on Choral Music in Seoul, 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 20<sup>th</sup> and 21<sup>st</sup> centuries, having presented masterpieces of Barber, Britten, Copland, Howells, MacMillan, Penderecki, Poulenc, Schönberg, and Shaw. In addition to performing under the leadership of founding director Edward Maclary, the UMD Chamber Singers work regularly with internationally renowned conductors such as Christoph Eschenbach, Iván Fischer, Gianandrea Noseda, Helmuth Rilling, Matthew Halls, Laurence Cummings, James MacMillan, and Nicholas McGegan. The ensemble appears frequently by invitation of the American Choral Directors Association (ACDA) and the National Collegiate Choral Organization (NCCO). In 2019 the UMD Chamber Singers will be the hosts as well as the featured artists for the NCCO biennial conference.

**EDWARD MACLARY** is Professor of Music and Director of Choral Activities. Under his leadership the UMD choirs have achieved international renown, winning top prizes in international competitions around the world. Graduates of the conducting program are now in professional and academic conducting positions throughout the country and UMD choral alumni perform in professional ensembles as well as all of our nation's military choirs. Regarded as an outstanding educator, Edward Maclary regularly conducts All-State and High School Honors Choirs around the country. He has also been an artist in residence at Indiana University, the Eastman School of Music, and Westminster Choir College. From 2014 through 2017 he was the Director of the Conducting Master Class at the Oregon Bach Festival. Maclary has served as Chorus Master for conductors such as Gianandrea Noseda, Christoph Eschenbach, Iván Fischer, Andris Nelsons, Marin Alsop, and Masaaki Suzuki, among many others.

**KATHRYN HYLTON** is a second-year doctoral student in choral conducting at the University of Maryland where she studies under Edward Maclary. She serves as associate conductor of the UMD Chamber Singers and teaches undergraduate courses in conducting and aural skills. During the 2017-2018 season, Hylton directed the UMD Treble Choir and University Chorale. In addition to her work at the University of Maryland, Hylton is the Associate Director of Music at Holy Family Catholic Community in Frederick, MD, performs with the Frederick Acoustic Music Enterprise, and teaches applied voice and piano. Prior to her relocation to Maryland in 2014, Hylton was Director of Choral Music at Blair Academy in northern New Jersey. She holds an M.M. in choral conducting from the Eastman School of Music and a Bachelor of Science in music composition and theory from Hofstra University.

**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 at Old St. Paul's Church in Baltimore. In 2014, Link 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. He 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.

**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  
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**UMD CHAMBER SINGERS**

Edward Maclary, *conductor*  
 Kathryn Hylton, *associate conductor*  
 Lucas Link, *associate conductor*

Anuoluwapo Adefiwitan	Sarah Martin
Nina Anderson	Amber Merritt*
Emma Baker	Cameron Miller
Jenna Barbieri	Erin Moody
Andy Boggs	Jonathon O'Neal
Alex Chan	Aaron Peisner+
Margot Cohen	Jack Perdue*
Matt Corrado	Simon Polson
Amanda Densmoor	Collin Power
Adia Evans-Ledon	Eric Schess
Allison Garey	Emily Shallbetter
Drew Gatlin	Julianna Smith
Kathryn Hylton+	Jillian Tate
Timothy Keeler+	John-Paul Teti
Minji Kim+	Anya Trudeau
Jonathan King+	Han Wagner
Mary Shea Kealey Kustas*	
Lucas Link+	+Graduate Conductor
Tanya Malykh	
Helen Mann	*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

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 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 CONCERT

MON, MAY 6 . 7PM • FREE

**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*. For tickets and more information, please visit the Kennedy Center or Carnegie Hall's website.

## 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](mailto:umchoirs@umd.edu).

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Interim Director of Jazz Studies

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### J. LAWRENCE WITZLEBEN

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