



University of Maryland School of Music Presents

# CHORAL COLLAGE

UMD MEN'S CHORUS, WOMEN'S CHORUS,  
& UNIVERSITY CHORALE

November 20, 2016 . 7:30PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*

UNIVERSITY of MARYLAND

**SOM**  
SCHOOL of MUSIC

University of Maryland School of Music

**CHORAL COLLAGE**  
**UMD MEN'S CHORUS,**  
**UMD WOMEN'S CHORUS,**  
**UNIVERSITY CHORALE**

**UMD Men's Chorus**  
**Ianthe Marini, conductor**

*Tshotsholoza*..... Traditional South African  
 Adapted by Jeffrey Ames  
**Dan O'Neill, soloist**

*Adoramoste, Señor* ..... Francisco de la Torre  
 (1483-1504)

*Hanacpachap Cussicuinin* ..... Juan Perez Bocanegra  
 (1598-1631)

*Jubilate Deo*..... Giovanni Gabrieli  
 (1557-1612)

**Bobby Burgard, Johnathon O'Neal,**  
**Dan O'Neill, Caleb Lee, soloists**

*Laudate Pueri* ..... Felix Mendelssohn  
 (1809-1847)

*Spaseniye sodelal*..... Pavel Chesnokov  
 (1877-1944)

*Dirge for Two Veterans*..... Gustav Holst  
 (1874-1934)

*Dona Nobis Pacem* ..... Joe Gregorio  
 (b. 1979)

~ *Brief Pause* ~

**UMD Women's Chorus**  
**Kenneth Elpus, conductor**

*Wayfaring Stranger*.....arr. Moira Smiley

*Dixit Dominus*..... Baldassare Galuppi  
(1706-1785)

*Dixit dominus*  
*Juravit dominus*  
*Judicabit in nationibus*

*Even When He Is Silent* ..... Kim André Arnesen  
(b. 1980)

*Gloria Kajoniensis* ..... Levente Gyöngyösi  
(b. 1975)

**Shuai Wang, piano**

~ Brief Pause ~

**University Chorale**  
**Aaron Peisner, conductor**

*Es ist ein Ros entsprungen* ..... Melchior Vulpius  
(c. 1570-1615)

*Ave Maria*..... Robert Parsons  
(c. 1535-1571/2)

*Vesperae solennes de confessore, K. 339*..... Wolfgang Amadeus  
Mozart (1756-1791)

*Dixit*

**Nina Anderson, soprano**  
**Vivian Wang, alto**  
**Dilan Rojas, baritone**  
**Jeremiah Lee, baritone**

*Laudate pueri*  
*Laudate Dominum*

**Raha Mirzadegan, soprano**

*The Shower, Op. 71, No. 1*..... Edward Elgar  
(1857-1934)

*Anoj pusėj Dunojėlio* ..... Vaclovas Augustinas  
(b. 1959)

**Emily Shallbetter, soprano**

*This performance will last approximately 95 minutes including two brief pauses.*

*Tshotsholoza*, a traditional South African anthem of freedom, was sung by the workers who mined for gold in the region. It was sung again in celebration of Nelson Mandela's release from prison. The song conveys the hope of the South African people for moving forward.

A Spanish composer mainly active in Naples, Francisco de la Torre served the royal court of Naples for twelve years before becoming maestro de capilla in Seville in 1500. There, he wrote music for the church, including this setting of *Adoramoste, Señor*. Its simplicity brings clarity to its text of praise.

A Franciscan priest, Bocanegra was a professor of Latin at the University of San Marcos. He also had a rich understanding of Andean language and culture, and wrote *Ritual, formulario*: a manual that served as an Andean guide for 17<sup>th</sup> Century European Catholics. *Hanacpachap Cussicuinin* is a processional hymn composed in 1622 in adoration of the Virgin Mary. Scholars of Andean culture believe it to be the first piece of notated vocal homophony in the Americas.

One of the most influential musicians of his time, Gabrieli represents the Venetian style of composition during the shift from the Renaissance to the Baroque. At the San Marco cathedral in Venice, he used the unusual layout of the building to develop the technique of *cori spezzati*: when multiple choirs of voices and/or instruments play in a call-response style, creating striking aural and spatial effects. *Jubilate Deo* has moments of call and response between the tutti chorus and the TTBB soli quartet.

Felix Mendelssohn was a child prodigy as composer, pianist, organist, and conductor. He had a great interest in the music of Johann Sebastian Bach, and with his performance of the Bach *St. Matthew Passion* in 1829 rejuvenated the desire for others to perform the music of Bach. His music is elegant, sensitive to text and phrase, and harmonically and rhythmically interesting. *Laudate Pueri* is a song for female voices, arranged here for men by Peter Eklund, and is taken from Opus 39 motets.

Chesnokov graduated from the Moscow Conservatory as a student of Mikhail Ippolitov-Ivanov. He taught chant at the Moscow Synodal School and at a number of Russian Orthodox churches. He composed over 500 works for choir, of which over 400 are sacred. His choral music is characterized by the change between austere and stark

unisons to sumptuous and rich polyphony and homophony. *Spasēniye sodēlal* is based on chant, but is harmonized with colorful and chromatic harmonies. This particular piece is one in a cycle of ten Communion hymns, all based on traditional Kievan and Greek chant melodies.

Holst was an English composer, arranger, and teacher. He was also a pacifist as were Ralph Vaughan Williams and Benjamin Britten. *A Dirge for Two Veterans* by Walt Whitman (1819-1892) has been set musically a number of times, perhaps most famously in RVW's choral cantata *Dona Nobis Pacem* in 1936. That piece is said to have been a warning to the world of the coming Second World War. This piece, composed by Holst in 1914, is sometimes credited with serving a similar purpose: a warning sign of the coming First World War. This setting is picturesque: the sound of the bugles in the distance approaching, the austerity and vastness of the "immense and silent moon" within a striking unison, and the rhythms of the "great guns pounding."

"In 2001 the Carlton Savage Endowment for International Relations and Peace invited composers of all nationalities to submit choral music on the theme of 'waging peace.' The purpose of the program is to encourage the creation and distribution of an international repertoire of choral music on peace-related texts. Composers from more than thirty countries participated. More than 700 entries in ten categories were sent. *Dona Nobis Pacem* won Top Honors in the Men's Chorus category."

—Joe Gregorio

American folk song *Wayfaring Stranger* is associated with both sacred and secular sources. It is thought to have originated in the Appalachian Mountains around the time of the American Revolutionary War, though some evidence suggests it may have as its roots an African American spiritual. Smiley infuses her arrangement with ethereality, call and response, and syncopated rhythms. The song moved westward along with settlers from the region, eventually becoming known widely across the continent.

*Dixit Dominus*, a setting of Psalm 110, is one of the more than 20 extant choral works written by Baldassare Galuppi for the girls at the Conservatory of the Ospedale degli Incurabili in Venice, which had developed and maintained substantial music conservatories that were acclaimed to be among the most outstanding in Europe. Native Venitian

Galuppi wrote several shorter works such as the Dixit for the “nightingales” at the Incurabili (as he referred to them). It is one of his few choral works which does not contain extended solo movements. The opening instrumental material, in light *opera buffa* style, recurs in each of the three movements to give the work the form and spirit of a large rondo.

*Even When He Is Silent* was commissioned in 2011 by the St. Olaf Choir in Minnesota for their festival performances in Trondheim, Norway, a dual concert of the St. Olaf group and a local Norwegian choir that was filmed by and broadcast on PBS. The assignment was to write a work simultaneously conceived in two separate versions—one for mixed choir and one for treble choir. The text, which has been set in other choral compositions, was found written on a wall at a concentration camp after World War II.

Hungarian Composer Gyöngyösi Levente was born in 1975. The *Gloria Kajoniensis* is an atypical Gloria in that it is based on texts from the Cationale Catholicum, a collection of Transylvanian Catholic songs first collected in 1676. Scored for two violins, percussion, and chorus, the work is inspired by and uses motives from Hungarian folk and gypsy music. The strongly accented, percussive, and syncopated rhythms drive the work through sections of contrasting texture, dynamic, and mood.

The evocative text of *Es ist ein Ros entsprungen*, an anonymous 16th Century German poem expressing the prophecy of Isaiah 11:1, has been set by several composers, most famously by Michael Praetorius, but also by Johannes Brahms, Hugo Distler, Herbert Howells, and Jan Sandström. This setting by Melchior Vulpius is an intricate four-voice canon.

Robert Parsons’ widely celebrated setting of *Ave Maria* is a staple of English Renaissance polyphony. In the first half of the piece, each soprano entrance begins one note higher than the last, floating over the ever-shifting sonorities of the lower voices. The soprano joins the other voices at the imitative “et benedictus,” and the piece ends with a sublimely expressive “amen.” Parsons’ surviving output is relatively small, spanning both Catholic and Protestant monarchs on the English throne. He is believed to have accidentally drowned in the Trent river, and the eulogy from his funeral, lamenting his young demise, was published in the Dow Partbooks along with eight of his compositions.

In the *Vesperae solennes de confessore*, K. 339 (1780), we

hear Wolfgang Amadeus Mozart at the end of his career as a church musician in Salzburg. Frustrated by restrictive and uninspiring work conditions under Archbishop Colloredo, Mozart, in this work, pursues his own artistic ideals rather than being constrained by the conventions of writing for the cathedral. The first psalm, *Dixit*, is an animated *Allegro* movement, complete with trumpets and timpani. Mozart colors particularly violent aspects of the text, such as “conquasabit capita in terra multorum” (“He will shatter heads in many lands”) with unstable harmonies and dramatic choral exclamations, although otherwise the piece remains primarily in major keys. Mozart sets the fourth psalm, *Laudate pueri*, to a learned fugal *stile antico* texture, flaunting his contrapuntal abilities and defying the jubilant text with his serious D-minor setting. With the fifth psalm, *Laudate Dominum*, Mozart completely abandons the notion of church music altogether, writing instead what is essentially an operatic aria for soprano, with the choir singing the doxology at the end.

Best known for his larger scale orchestral works, English composer Edward Elgar wrote extensively in more intimate genres as well, including both sacred and secular choral works. Elgar’s love of literature is reflected in his choice of texts in the secular part-songs, drawing from many generations of English poetry. In *The Shower*, Op. 71, No. 1, Elgar sets the last stanza of Henry Vaughan’s eponymous poem, replacing the word “Yet”, a continuation from the previous stanza, with “Cloud.”

Vaclovas Augustinas’ *Anoj pusėj Dunojėlio* is based on a traditional Lithuanian song that the composer learned from his father. Through a blend of contemporary compositional techniques, including heterophony and improvisation, with traditional tonal harmonies, Augustinas highlights the nostalgia and poignancy of the poem.

**Tshotsholoza**

Go forward! At those far away mountains, the train comes  
from South Africa  
Because you're running away. At those far away mountains,  
the train comes from South Africa

**Adoramoste, Señor**

We adore you, Lord  
God and true man  
remedy maker  
who made man first

Oh perfect majesty  
Everyone who raised  
the very high trinity  
that all he redeemed

Great redeemer  
True Son of God  
remedy maker  
who made man first

**Hanacpachap Cussicuinin**

Heaven's joy!  
A thousand times shall we praise you  
O tree bearing thrice-blessed fruit  
O hope of humankind  
Helper of the weak  
Hear our prayer

Attend to our pleas  
O column of ivory, Mother of God  
Beautiful iris, yellow and white  
receive this song we offer you:  
come to our assistance  
show us the fruit of your womb.

**Jubilate Deo**

O be joyful in the Lord, all ye lands, for thus shall the man  
be blessed that feareth the Lord.  
O be joyful in the Lord, all ye lands.  
May the God of Israel unite you and himself be with you.  
May he send thee help from the sanctuary, and strengthen  
thee out of Zion.  
O be joyful in the Lord, all ye lands.  
The Lord that made heaven and earth give thee blessing  
out of Zion.  
O be joyful in the Lord, all ye lands,  
Serve the Lord with gladness.

**Laudate Pueri,**

Praise the Lord, ye servants: O praise the Name of the Lord.  
Blessed be the Name of the Lord: from this time forth  
for evermore.

**Spasēniye sodélal**

Salvation is created in the midst of the earth, O God. Alleluia.  
Psalm 74:12

**Dona Nobis Pacem**

Grant us Peace

**Dixit Dominus***Dixit*

The Lord said to my Lord;  
Sit at my right hand,  
Until I place your enemies  
As a footstool for your feet.  
The rod of your power  
The Lord will send forth from Zion: rule  
In the midst of your enemies.  
Sovereignty is with you on the day of your strength,  
In the splendor of the Holy Ones:  
Out of the womb before the light  
I begot you.  
The Lord has sworn,  
And will not repent of it:  
You are priest forever  
According to the order of Melchisedech.  
The Lord at your right hand  
Crushes kings in the day of His wrath.  
He will pass judgment on the nations;  
He will pile up calamities,  
And shatter heads in many lands.  
He will drink from the rushing stream on the way;  
Therefore He shall lift up His head.  
Glory to the Father and to the Son and to the Holy Spirit,  
as it was in the beginning, is now, and forever,  
and for generations of generations. Amen.

**Gloria Kajoniensis**

Glory to God in the highest,  
Heaven, and on earth peace among those whom he favors,  
Holy peace to believers and those who confess their sins to  
you.

We praise you, Lord.  
We say you blessings,  
and we adore you.

King and eternal Father,  
and only Son,  
Father's descendant.

Oh my God, Lamb of God,  
who takes away the sins of the world,  
please have mercy on me.

Glory to God in the highest.

### **Es ist ein Ros entsprungen**

A rose has sprung up,  
from a tender root.  
As the old ones sang to us,  
Its lineage was from Jesse.

### **Ave Maria**

Hail Mary, full of grace,  
The Lord is with you;  
Blessed are you among women,  
And blessed is the fruit of your womb.  
Amen

### **Vesperae solennes de confessore, K. 339**

*Dixit*

*See translation above.*

*Laudate pueri*

Praise the Lord, O sons,  
Praise the name of the Lord.  
May the name of the Lord be blessed from henceforth  
And forevermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And His glory is above the heavens.  
Who is like the Lord our God,  
Who dwells on high  
And regards the lowly in heaven and on earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust;  
In order to place him  
With the princes of His people.  
Who makes the barren one to dwell  
In a house as the happy mother of children.  
Glory to the Father and to the Son and to the Holy Spirit,

as it was in the beginning, is now, and forever,  
and for generations of generations. Amen.

*Laudate Dominum*

Praise the Lord, all nations;  
Praise Him, all people.  
For His has bestowed  
His mercy upon us,  
And the truth of the Lord endures forever.  
Glory to the Father and to the Son and to the Holy Spirit,  
as it was in the beginning, is now, and forever,  
and for generations of generations. Amen

**The Shower, Op. 71, No. 1**

Cloud, if as thou dost melt, and with thy train  
Of drops make soft the Earth, my eyes could weep  
O'er my hard heart, that's bound up and asleep;  
Perhaps at last,  
Some such showers past,  
My God would give a sunshine after rain.

**Anoj pusěj Dunojélio**

On the other bank of the river  
A meadow grew green  
Several maidens were raking grass  
And they sang while they worked.

"Do not sing, my maidens,  
These doleful songs.  
Do not sadden my heart,"  
Said a young soldier.

There lay a dead soldier  
Shot in the battle,  
There also stood his black steed  
With his bridle still on.

Come, black steed,  
I shall tell you something.  
On your little bridle  
I will write a letter.

The **University Chorale** sings a wide variety of a cappella and accompanied repertoire. In 2012, the ensemble played a major role in the UMD School of Music's celebration of American composer Dominick Argento with an acclaimed performance of his choral cycle *I Hate and I Love*. Among the highlights of the ensemble's career are participations with the UMD Concert Choir in National Symphony Orchestra performances of Mendelssohn's *Elias* as well as Britten's *War Requiem* with the Baltimore Symphony Orchestra under Marin Alsop.

Founded in 2001, the **UMD Women's Chorus** is one of the most popular ensembles on campus. Its repertoire spans styles from classical to contemporary and its membership includes students from diverse fields of study. Headlining such productions as the Festival of Nine Lessons and Carols, and the Celebration of Women's Voices, the group performs both on campus and on tour. In Spring 2016, the UMD Women's Chorus travelled to Boston for performances at the 2016 American Choral Directors Association Eastern Division Conference.

With an astonishing diversity in repertoire that ranges from chant to barbershop, the **UMD Men's Chorus** is one of the university's most dynamic ensembles. Since 2001 the chorus has headlined performances including A Festival of Nine Lessons and Carols, Maryland Day, and the annual Men's Chorus Invitational.

**Kenneth Elpus** is Assistant Professor of Music Education at the University of Maryland, where he prepares choral music educators and teaches graduate research methods. He holds PhD and Master of Music degrees in choral music education from Northwestern University and a Bachelor of Music degree from The College of New Jersey. In addition to his work with the UMD Women's Chorus, he has prepared the UMD Concert Choir for performances with the National Symphony Orchestra. His research has been published in *Arts Education Policy Review*, *Music Education Research*, the *Journal of Research in Music Education*, and others. Elpus's research is funded in part by grants from the National Endowment for the Arts.

**Ianthe Marini** is a third-year doctoral student in choral conducting at the University of Maryland. She has prepared the UMD Concert Choir for three of its collaborations with the National Symphony Orchestra, and one with the Baltimore Symphony Orchestra. While receiving her Masters degree at Temple University, Marini served as Adjunct Professor of Choral Music at Philadelphia University and as Pennsylvania Young Conductor Representative to the American Choral Directors Association. Between 2008 and 2011, she taught at Stoughton High School in Massachusetts. During her time in Pennsylvania she was band director at Northeastern High School.

**Aaron Peisner** is pursuing doctoral studies in choral conducting at the University of Maryland, where he directs the University Chorale. Peisner sings professionally with the choir of St. Matthew's Cathedral in Washington DC, and has previously sung with Yale Schola Cantorum, the San Francisco Choral Artists, and Polyhymnia. A recent graduate of the Yale School of Music, Peisner co-directed the University Church Choir at Battell Chapel, served as an assistant conductor to the Yale Camerata under Marguerite Brooks, and studied conducting with Marguerite Brooks, Jeffrey Douma, and David Hill. Peisner holds a Bachelor of Arts degree in music from Wesleyan University

### **ABOUT UMD CHORAL ACTIVITIES**

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 Women's Chorus, 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)  
music.umd.edu  
umchoirs@umd.edu

**UMD MEN'S CHORUS**

Conductor, Ianthe Marini

Accompanist, Theodore Guerrant

Michael Biondi

Robert Burgard

Henrique Carvalho

Kevin Costello

Jonathan Fernandes

Joshua Gaus

Joshua Gehres

Dain Golsen

Quinn Harr

Nolan Holl

Jackson Ingle

Jaehoon Jang

Andrew Jones

Scott Kaplowitz

Bryan Kihara

Julian Kopelove

Caleb Lee

Jeremiah Lee

James Lord

Michael Mitchell

Johnathon O'Neal

Dan O'Neill\*

Joseph Saliunas

John Stricklett

Chaoyang Wang

Eugene Won

\*ensemble assistant

**UMD WOMEN'S CHORUS**

Conductor, Kenneth Elpus

Accompanist, Shuai Wang

Hayley Abramowitz\*

Maegan Almonte

Rose Alon

Shalhirat Ayodeji

Vanessa Ballesteros

Charlotte Bickhart

Carole Botello

Lauren Bowersock

Maggie Cason

Cindy Chen

Grace Chen

Margaret Chen

Andi Cwieka

Briana Downs

Juliette Ducasse

Naomi Grant

Katie Harris

Daphine Henderson

Haley Ihmels

Rachel Jacob

Jae Hee Jang

Alexis Kalivretenos

Abby Kameny

Emily Kim

Mary Shea Kealey Kustas

Ilana Leonard

Grace Lin

Yuxi Liu

Charlotte Mann

Jenna Marcus

Samantha McParland

Ashleigh Naude

Kaitlin OuYang

Karah Parks

Nicole Peak

Heather Platter

Caroline Pyon

Selena Rawlley

Line Roager

Preetcharn Saund

Shirley Shen

Nora Sussman

J Heaton Talcott

Brooke Vogel

Jaclyn Webber

Sarah Weinstein

Katherine Wright

Candace Young

\*ensemble assistant

**UNIVERSITY CHORALE**

Conductor, Aaron Peisner  
 Accompanist, Ying-Shan Su

Nina Anderson  
 Aniruddha Bapat  
 Michael Biondi  
 Bridget Boyle  
 Jen Bui  
 Henrique Carvalho  
 Kyle Cho  
 Emily Chu  
 Maria Chu  
 Michael Cohen  
 Kevin Costello  
 Shaina Dooley  
 Patrice Eubanks  
 Margaret Fernicola  
 Laura Goudreau  
 William Green  
 Brandon Greulich  
 Maryke Haasbroek  
 Dirk Holzman  
 Jaehoon Jang  
 Matthew Kirby  
 Ramya Kolagani  
 Megan Kong  
 Mary Shea Kealey Kustas  
 Serena Lao

Jeremiah Lee  
 Sean Love  
 Yingxuan Lu  
 Jeff Magill  
 Rachel Marshall  
 Blossom Ojukwu\*  
 Nicole Peak  
 Deanna Pellerano\*  
 Line Roager  
 Dilan Rojas  
 Maureen Roult  
 Joseph Saliunas  
 Sofiya Schug  
 Emily Shallbetter  
 Yuchen Shang  
 Cory Shim  
 Isabelle Stevens  
 Olivia Taylor  
 John-Paul Teti  
 Micah Tsoi  
 Reuben Van Eck  
 Vivian Wang  
 Emily Zhang

\*ensemble assistant

**ORCHESTRA****Violin I**

Duo Shen  
 James Worley

**Violin II**

Ava Shadmani  
 Allison Reisinger

**Viola**

Hannah Dara  
 Timothy MacDuff

**Cello**

Samantha Flores  
 Peter Swanson

**Bass**

Patrick Fowler

**Bassoon**

Samuel Fraser

**Trumpet**

Ross McCool  
 Craig Basarich

**Tympani**

Robert Schroyer

# UMD CHORAL ACTIVITIES FACULTY & STAFF

Edward Maclary,  
*Professor of Music & Director of Choral Activities*

Kenneth Elpus,  
*Assistant Professor of Music Education, Choral Music*

Lauri Johnson,  
*Choral Administrator*

## **Graduate Conductors**

Kieun Steve Kim

Ianthe Marini

Aaron Peisner

Steven Seigart

## **Choral Assistants**

Hayley Abramowitz, *Operations*

Spencer Goldberg, *External Relations*

Carlos Howard, *Public Relations & Marketing*

Caleb Lee, *Score Library*

Blossom Ojukwu, *Operations*

Deanna Pellerano, *Artistic Operations*



SCHOOL OF  
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The **UMD School of Music** nurtures artists, scholars, and educators who understand tradition and celebrate innovation.