



University of Maryland School of Music Presents

THE ART OF SONG

Emergence of an American Style

Linda Mabbs, soprano

February 26, 2018 . 8PM
GILDENHORN RECITAL HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

**THE ART OF SONG:
EMERGENCE OF AN AMERICAN STYLE**

Linda Mabbs, *soprano*
Justina Lee, *piano*

Assisted by: Chris Vadala, *saxophone*

*This performance will last approximately 2 hours,
which includes one 15-minute intermission.*

I.

Katy Cruel.....arr. Robert Hanson
Go 'way from my windowJohn Jacob Niles

II.

Why do they shut me out of Heaven?.....Aaron Copland
Heart, we will forget him
If I.....Lori Laitman

III.

Astronomers.....Richard Hundley
Isaac Greentree
My master hath a garden

IV.

Hermit Songs, Op. 29.....Samuel Barber
I. At Saint Patrick's Purgatory
II. Church Bell at Night
III. St. Ita's Vision
IV. The Heavenly Banquet
V. The Crucifixion
VI. Sea-Snatch
VII. Promiscuity
VIII. The Monk and His Cat
IX. The Praises of God
X. The Desire for Hermitage

INTERMISSION

V.

Somebody loves me..... George Gershwin

Dream with me..... Leonard Bernstein

Can't help lovin' that man of mine..... Jerome Kern

VI.

Jane Seymour..... Libby Larsen

American Lullaby..... Gladys Rich

The Children's Hour..... Charles Ives

Two Little Flowers (and dedicated to them)

Parents..... Dominick Argento

VII.

Peter go ring 'dem bells..... John Carter

Litany..... John Musto

Night..... Florence Price

Give me Jesus..... arr. Mark Hayes

Ride on King Jesus..... John Carter

Internationally recognized for her interpretation of Mahler and Strauss, **LINDA MABBS** has sung with many of the world's leading orchestras, including the Royal Concertgebouw Orchestra, the Munich Philharmonic, the London Symphony and the American orchestras of Chicago, New York, Cleveland, and Dallas among many others; collaborating with such esteemed conductors as Neville Marriner, Mstislav Rostropovich, Riccardo Chailly, Neeme Järvi, Günter Herbig, and Franz Welzer-Möst. A sought-after concert artist, she has appeared in some of the finest venues throughout the world singing a wide range of repertoire, with special emphasis on American and British Song. Robert Hanson composed his *Songs of America* for her and after she performed Benjamin Britten's **On This Island** for the composer at the Aldeburgh Festival in England, she was asked to give the American premiere of his **Cabaret Songs. Songs for Ladies**, her recording with Delores Ziegler of these and other Britten songs was released on the Elan label in 2014.

In recent seasons, Ms. Mabbs has sung the Marschallin in **Der Rosenkavalier** with New York City Opera and again with Opera Carolina and Washington National Opera heard her Madame Rosemunde in **Dangerous Liaisons**. The Washington Post cited her world premiere recording of Dominick Argento's **Miss Havisham's Wedding Night** on Koch International as "the most brilliant opera recording of the year." She reprised the role of Miss Havisham in the highly acclaimed production of **Miss Havisham's Fire** during the *Art of Argento Celebration* at the Clarice Smith Performing Arts Center. Her chamber music performances have included appearances with the Guarneri String Quartet, Tafelmusik, The Rembrandt Chamber Players, and the Smithsonian Chamber Orchestra.

Named a Distinguished Scholar/Teacher by the University in 2000, Professor Mabbs has taught master classes around the world. Her students have been heard in many of the world's opera houses including the Metropolitan Opera, La Scala, Berlin Staatsoper and Covent Garden. In 2003, *Washingtonian Magazine* named her to the Washington Music Hall of Fame She is the recipient of the National Opera Institute Achievement Award, and has been awarded grants by the National Endowment for the Arts, the Aaron Copland Fund, The Maryland Arts Council, and the University's Creative and Performing Arts Board. In 2011 she received the university's Landmark Award for her international work and in 2012 the Board of Regents honored her with its Faculty Award for Mentoring. In 2014 she was awarded the prestigious Kirwan Faculty Research and Scholarship Prize for her work planning and performing in the highly regarded *Art of Argento Celebration*.

American collaborative artist **JUSTINA LEE** has served as assistant conductor, pianist, and coach for numerous opera companies including The Metropolitan Opera, Washington National Opera, Seattle Opera, Opera Theatre of St. Louis, The Castleton Festival, and Wolf Trap Opera Company to name but a few. A frequent collaborator with acclaimed tenor Lawrence Brownlee, she has recently appeared with him on National Public Radio's Tiny Desk Concert series. The two can be heard in recital this year performing at UNC Chapel Hill, at the Richardson Auditorium in Alexander Hall, Princeton, and as part of the Waterford Recital Series in Waterford Virginia.

Later this season, Ms. Lee will collaborate here at The Clarice with soprano, Tamara Wilson in her newly created program "Weightless Dreams". Additional recital performances have included collaborations with Alyson Cambridge, Lisette Oropesa, Dimitri Pittas, Alex Richardson, Linda Mabbs, and Gordon Hawkins. She has appeared under the auspices of the Marilyn Horne Foundation residency program and has performed on numerous prestigious recital series programs including *On Wings of Song* at Carnegie Hall, the Harriman-Jewell Series in Kansas City, the Washington Performing Arts Series at The Kennedy Center, and most recently, on Renée Fleming's VOICES recital series with Mr. Brownlee, also at the Kennedy Center. In addition, she can be seen on *medici.tv* as the pianist for Carnegie Hall's masterclasses with Joyce DiDonato.

Ms. Lee is an alumna of the distinguished Lindemann Young Artist Development Program at The Metropolitan Opera and holds degrees from the University of California, Los Angeles, and the Manhattan School of Music. She joined the University of Maryland, College Park faculty in 2008 and currently serves as Principal Coach of the Maryland Opera Studio and also serves on the performance faculties of the Prague Summer Nights Festival and the International Opera Performing Experience program in Italy.

One of the country's foremost woodwind artists, **CHRIS VADALA's** performing career has been highlighted by performances through out the world with the internationally recognized Chuck Mangione Quartet. His performing credits include five gold and two platinum albums, plus two Grammy, two Emmy, one Georgie (AGVA) and one Golden Globe Award. He has performed and/or recorded with such greats as Dizzy Gillespie, Quincy Jones, B.B. King, Chick Corea, Ella Fitzgerald, Aretha Franklin, Placido Domingo, Sarah Vaughn, Natalie Cole—the list goes on. In 2009, he became a member of the Award-Winning Smithsonian Jazz Masterworks Orchestra and often performs with National Symphony Orchestra and NSO Pops Orchestra. He is a UMD Distinguished Scholar-Teacher.

THE ART OF SONG: EMERGENCE OF THE AMERICAN STYLE

At the beginning of the 20th century, American Song was still recognized mostly for its folk-like qualities. Indeed, folk songs such as *Katy Cruel* and *Oh Suzanna* were much of what Europeans thought of when considering American music. Historically, we *did* favor simpler approaches to melody probably because musical education was limited and the early American instrumentalists were self-taught – the simpler the tune, the easier it was to play and sing. But by the end of the 19th century, things began to change. And they really changed after World War II.

Folk song settings (such as John Jacob Niles' *I wonder as I wander*) were the early building blocks of the newly emerging "American Sound". However, it wasn't until Aaron Copland and Charles Ives (among others) began pushing the theoretical envelope to create a unique repertoire that the American sound became the one we think of today... a style that is instantly recognizable and which stands on its own. It certainly helped that so many composers escaped Nazi tyranny and migrated here, but the stylistic shift was clearly in the hands of the Americans. The art of song crossed the ocean and the creative impetus came to our side of "the pond".

Katy Cruel is one of a set of six folk song arrangements entitled **Songs of America** by **ROBERT HANSON**. I sang the world premiere of these wonderful arrangements in 1990 with the Elgin Symphony where Hanson has served as its conductor for 37 years. These songs are energetic and full of fun! *Katy Cruel* has always been one of my favorites because the text is so sassy and the music so energized. She has attitude! **JOHN JACOB NILES'** folk-like compositions sound very much like the arrangements of folk tunes, but they are his own work. His writing is typical of the American sound of the 19th century. *Go 'way from my window* is one of his best-loved songs.

Katy Cruel

When I first came to town,
 They called me "The Roving Jewel"
 Now they've changed their tune,
 And call me Katy Cruel
 Oh diddle, um day.

Oh that I was where I would be,
 Then should I be where I am not;
 Here I am where I must be,
 Where I would be, I am not
 Oh diddle, um day.

I know whom I love,
 I know who does love me,
 I know where I'll go,
 And I know who'll go with me.
 O diddle, um day

When I first came to town
 They brought me the bottles plenty
 Now they've changed their tune,
 And bring me the bottles empty
 Oh diddle, um day.

Oh that I was where I would be,
 Then should I be where I am not;
 Here I am where I must be,
 Where I would be, I am not
 Oh diddle, um day.

Through the woods I'll go,
 Through the boggy mire,
 Straight-way on the road
 Till I come to my heart's desire.
 Oh diddle, um day

Go 'way from my window

Go 'way from my window
 Go 'way from my door
 Go 'way 'way 'way
 from my bedside
 And bother me no more

Go on tell all your brothers
 Tell all your sisters too
 That the reason why
 my heart is broke
 Is on account of you.

Go on your way, be happy
 Go on your way and rest
 But remember dear,
 that you are the one
 I really did love best

Go 'way from my window
 Go 'way from my door
 Go 'way 'way 'way
 from my bedside
 And bother me no more

AARON COPLAND was determined to create a style unique to America. And he certainly did just that! One thinks of his ballets **Appalachian Spring, Rodeo,** and **Billy the Kid** as the epitome of modern American style – immediately recognizable. His setting of Emily Dickinson poems fit neatly into this new approach with its open fifths, somewhat atonal melodies and one word or syllable on each pitch. His style was very popular and influenced many – Leonard Bernstein, David Diamond, Roger Sessions, and even 21st-century composers like Libby Larsen and John Musto.

The anger, confusion, pleading, and finally determination in his setting of *Why do they shut me out of heaven* still speaks volumes to us today on many levels. His heartbreaking setting of *Heart, we will forget him* has no equal. **LORI LAITMAN**'s charming setting of *If I* closely reflects Copland's ideal. The lack of time signature, phrases that move in a folk-like manner, and sudden key changes mark this lovely setting of a delightfully innocent Dickinson poem.

Why do they shut me out of Heaven?

Why—do they shut Me out
of Heaven?
Did I sing—too loud?
But—I can say a little “Minor”
Timid as a Bird!

Wouldn't the Angels try me
Just—once—more
Just—see—if I troubled them
But don't—shut the door!

Oh, if I—were the Gentlemen
In the “White Robes”
And they—were the little Hand—
that knocked
Could—I—forbid?

Heart, we will forget him

Heart! We will forget him!
You and I—tonight!
You may forget the warmth
he gave
I will forget the light!

When you have done, pray tell me
That I my thoughts may dim;
Haste! Lest while you're lagging
I may remember him!

If I

If I can stop one heart from
breaking,
I shall not live in vain;
If I can ease one life the aching
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

RICHARD HUNDLEY has visited our campus several times over the years. A delightful man, his compositions are very accessible, often quite simple, and written in a musical style that lies between the more formal classical approach to vocal writing and that of musical theatre – often referred to as cross-over. He has set poems by friends, unusual translations that he has discovered, and even a post card he received. Several of his more interesting settings are epitaphs found on tombstones and in epigram collections. Some are quite amusing while others are profoundly beautiful.

Isaac Greentree (An Epitaph)*

In springtime comes the gentle rain,
Soothing honey sweet breeze and
sheltering sun.

Beneath these trees rising to the
skies,

The planter of them, Isaac
Greentree lies.

The time shall come when the
trees shall fall

And Isaac Greentree rise above
them all.

**Based on an epitaph found in Samuel Palmer's
"Epigraphs and Epigrams" 1869 London*

My Master hath a garden

A free translation of the Dutch 15th century carol Heer Jesus heeft een hofken

My Master hath a garden
Full-filled with diverse flowers,
Where thou may'st gather posies gay
All times and hours.

Where naught is heard but
paradise bird,

Harp, dulcimer and lute,
With cymbal and timbrel,
And the gentle sounding flute.

The Astronomers (An Epitaph)*

Susan Campbell 1863-1910

Brian Campbell 1862-1909

Astronomers

We have loved the stars too
deeply

To be afraid of the night

**Based on an inscription found in Allegheny, PA*

O Jesus, Lord, my heal and weal,

My bliss complete,

Make thou my heart a garden plot,

True, fair and neat,

That I may hear this music clear,

Harp, dulcimer and lute,

With cymbal and timbrel,

And the gentle sounding flute.

What can one say about **SAMUEL BARBER** that hasn't already been said? He was an unmatched art-song composer and his deeply felt scores helped fill the lyrical void left by the onslaught of Modernism. While Copland was busy evoking the Old West, Barber continued the lyrical approach of the Europeans. That being said, his songs are still challenging. None of the **Hermit Songs** have a time signature and it seems as though there is a different meter in each measure. In that way, Barber allowed the vocal line to project the rhythmic irregularities of the texts. There is a conscious use of the perfect intervals of the open fourth and fifth (revered by the ancients) and a three-note motive (a descending whole tone followed by a descending fourth, or its retrograde) is found in at least eight of the ten songs. One immediately hears it in the first three notes of the cycle. Leontyne Price sang the premiere of **Hermit Songs** here in Washington, DC at the Library of Congress in 1953 with the composer at the piano.

HERMIT SONGS, Op. 29

I. At Saint Patrick's Purgatory

13th century

Translated by Sean O'Faolain

Pity me on my pilgrimage to Loch Derg!
o King of the churches and the bells
bemoaning your sores and your wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, o King!
What shall I do with a heart that seeks
only its own ease?
O only begotten Son by whom all men
were made,
who shunned not the death by three wounds,
pity me on my pilgrimage to Loch Derg
and I with a heart not softer than a stone!

II. Church bell at night

12th century

Translated by Howard M. Jones

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
Than be
With a light and foolish woman.

III. Saint Ita's vision

Attributed to Saint Ita, 8th century

Translated by Chester Kallman

"I will take nothing from my Lord," said she,

"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him".
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursing, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast".

IV. The heavenly banquet

Attributed to St. Brigid, 10th century

Translated by Sean O'Faolain

I would like to have the men of Heaven in my
own house;
with vats of good cheer laid out for them.
I would like to have the three Marys, their
fame is so great.

I would like people from every corner of Heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them.
I would like a great lake of beer for the King
of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

V. The crucifixion

*From the Speckled Book, 12th century
Translated by Howard M. Jones*

At the cry of the first bird
They began to crucify Thee, o Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

VI. Sea-snatch

8th-9th century

It has broken us, it has crushed us, it has
drowned us,
o King of the starbright Kingdom of Heaven!
The wind has consumed us, swallowed us,
as timber is devoured by crimson fire from
Heaven.
It has broken us, it has crushed us, it has
drowned us,
o King of the starbright Kingdom of Heaven!

VII. Promiscuity

9th century

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep alone.

VIII. The monk and his cat

*8th or 9th century
Translated by W.H. Auden*

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.

Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art,
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.

IX. The praises of God

*11th century
Translated by W.H. Auden*

How foolish the man
Who does not raise
His voice and praise
With joyful words,
As he alone can,
Heaven's High King.
To whom the light birds
With no soul but air,
All day, everywhere
Laudations sing.

X. The desire for hermitage

*8th-9th century
Translation Sean O'Faolain*

Ah! To be all alone in a little cell with nobody
near me;
beloved that pilgrimage before the last
pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
feeding upon dry bread and water from the
cold spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs
far from the houses of the great.
Ah! To be all alone in a little cell,
to be alone, all alone:
Alone I came into the world
alone I shall go from it.

A program like this would be remiss if it did not rejoice in the wealth of glorious songs found in the Great American Songbook – a term that doesn't refer to an actual book but refers to the canon of the most important and influential American popular songs and jazz standards from the early- to mid-20th century. George Gershwin, Jerome Kern, Irving Berlin, Richard Rogers, Duke Ellington, the list goes on and on. Leonard Bernstein, by definition, is not really a member of the original group, but his work in musical theatre has become so much a part of the American landscape that it is appropriate that we honor him here on his 100th birthday.

As these songs migrated to radio broadcasts during World War II, they evolved. Although they were not originally improvised, in the hands of great American singers like Ella Fitzgerald and Frank Sinatra, they became uniquely new each time they were performed. We honor those great singers by following that tradition tonight. No words needed here. We all know the lyrics already!

Somebody Loves Me is one of **GEORGE GERSHWIN's** earliest songs. Written for a review in 1924, this wonderful song has been recorded by an array of artists including Lena Horn, Frank Sinatra, and even Kiri Te Kanawa. **LEONARD BERNSTEIN's** ***Dream with me*** was originally written for his 1950 musical ***Peter Pan*** but it was cut from the show before opening night. Written for soprano and orchestra, it has a cello obbligato that tonight is played - and improvised on - by Chris Vadala. **JEROME KERN's** ***Can't help lovin' that man of mine*** comes from Jerome Kern's spectacular theatre piece ***Show Boat*** – a work that was a radical departure in musical storytelling, marrying spectacle with seriousness as it explored racial prejudice and tragic love. It was radical then but now is perfect for the opera house where it has been embraced and is being produced with great regularity.

Songs about family life or motherhood were surprisingly rare before the 20th century – perhaps because the topic was always seen as less compelling as it was “female”. But things started to change as American women composers, poets, and performers became more famous and started to champion “women things”. The love of family was increasingly viewed as something quite special.

LIBBY LARSEN's song ***Jane Seymour*** is taken from her famous cycle about the wives of Henry VIII. As Seymour writes of her joy at giving birth to a prince, listen for the quote of the Christmas hymn “Lo how a rose e'er blooming” that Larsen references throughout the song. She ends the song with a lullaby. **GLADYS RICH's** depression era ***American Lullaby*** speaks volumes about the times. Her poem about the task of caring for someone else's child while longing for one of your own is heartbreaking. She wrote only this one song and she was rightly famous for it. **CHARLES IVES** adored his children and it truly shows in these two delightful settings – ***The Children's Hour*** set to a Longfellow poem and ***Two Little Flowers*** set to a poem he and his wife wrote together. The usually angular and rhythmical Ives is nowhere to be found in these sweet and loving songs. And finally, ***Parents*** - **DOMINICK ARGENTO's** remarkable setting of a passage from Virginia Woolf's diary. Her heartfelt words about her parents will no doubt touch many of us. After writing this cycle, Argento never truly returned to poetry but set mostly letters and literary passages from diaries or books.

Jane Seymour

To the Council 12 Oct. 1537

Right, trusty and Well Beloved, we greet you well,
for as much as be the inestimable goodness
of Almighty God,
we be delivered of a prince.

I love the rose both red and white, to hear of
them is my delight,
Joyed may we be, our prince to see, and roses three.

American Lullaby

Gladys Rich

Hush-a-bye you sweet little baby and don't
you cry any more.

Daddy has gone to his stockbroker's office a
keepin' the wolf from the door.

Nursie will raise the window shade high so
you can see the cars whizzing by.

Home in a hurry each daddy must fly to a
baby like you.

Hush-a-bye you sweet little baby and close
those pretty blue eyes.

Mother has gone to her weekly bridge party
to get her wee baby the prize.

Nursie will turn the radio on so you can hear
a sleepy-time song,

Sung by a lady whose poor heart must long
for a baby like you.

The Children's Hour

Henry Wadsworth Longfellow

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

Two Little Flowers (and dedicated to them)

Charles Ives and Harmony Twitchell
(Mrs. Charles Ives)

On sunny days in our backyard, two little
flowers are seen,
One dressed, at times, in brightest pink and
one in green.

The marigold is radiant, the rose passing fair;
The violet is ever dear, the orchid, ever rare;
There's loveliness in wild flow'rs of field or
wide savannah,
But fairest, rarest of them all are Edith and
Susanna.

Parents (December, 1940)

A Writer's Diary: Being Extracts from the
Diary of Virginia Woolf

How beautiful they were, those old people - I
mean father and mother - how simple, how
clear, how untroubled. How beautiful they
were. How beautiful they were. I have
been dipping into old letters and father's
memoirs. He loved her, he loved her: oh
and was so candid and reasonable
and transparent... How beautiful they
were. How serene, how serene and gay
even, their life reads to me: no mud; no
whirlpools. Simple, clear, gay, serene.
And so human with the children and
the little hum and song of the nursery.
O. O. But if I read as a contemporary
I shall lose my child's vision and so
must stop. Nothing turbulent; nothing
involved; no introspection. How
beautiful they were...

The influence of the African American community on our art and culture cannot be overstated. The heartfelt emotion, determination, and dynamic energy of its musicians, poets and activists has left its mark on American life forever. In the early 20th century, the flowering of music, poetry and art in African American intellectual circles came to be called the Harlem Renaissance. The final group on this program explores a small smattering of songs influenced by these remarkable artists. Although written in the 20th century, some of the selections are contemporary settings of old spirituals while others are newly composed.

JOHN CARTER is mostly known for **Cantata**, his only published work. Carter lived and worked here in Washington DC and served as a composer-in-residence with the Washington National Symphony. I first encountered his Cantata while I was a student at Northwestern university. I fell in love with these full-throated arrangements of spirituals and the work is still one of my very favorites. **FLORENCE PRICE**, was the first African-American woman to be recognized as a symphonic composer, and one of the first women to have a composition played by a major orchestra – the Chicago Symphony no less! When contralto Marian Anderson gave that historic concert at the Lincoln Memorial in 1939, she concluded her recital with Price's ***My Soul's Been Anchored in the Lord***. **JOHN MUSTO** is a very active and successful composer and pianist. Many may remember his residency on our campus for the production of ***It's Later the Same Evening***, his highly regarded chamber opera commissioned for and premiered by the Maryland Opera Studio in 2007. His accessible but sophisticated style has many roots in American musical theater and jazz. **Litany** is a setting of Langston Hughes' *Prayer* [2] and is the second song of his cycle **Shadow of the Blues**. **MARK HAYES** is an American composer and arranger. His predominant output is of choral music in the Christian sacred music and gospel music genres. I think you will agree that his setting of Give me Jesus is deeply moving.

–Linda Mabbs

Peter go ring-a-dem bells

Traditional spiritual

Peter go ring-a-dem bells.
 Oh Peter go ring-a-dem bells today.
 Wonder where my mother has gone
 Heard from heaven today.
 Bells, bells, ring-a-dem bells

Litany

Langston Hughes

Gather up
 In the arms of your pity
 The sick, the depraved,
 The desperate, the tired,
 All the scum
 Of our weary city.

Gather up
 In the arms of your pity.
 Gather up
 In the arms of your love—
 Those who expect
 No love from above.

Night

Louise C. Wallace

Night comes, a Madonna clad in
 scented blue.
 Rose red her mouth and deep her eyes,
 She lights her stars, and turns to where,
 Beneath her silver lamp the moon,
 Upon a couch of shadow lies
 A dreamy child,
 The wearied Day.

Give me Jesus

Traditional spiritual

In the morning when I rise
 Give me Jesus
 You may have all this world
 Give me Jesus.
 Dark midnight was my cry,
 Give me Jesus.
 Oh, when I come to die,
 Give me Jesus

Ride on King Jesus

Traditional spiritual

Ride on King Jesus, no man can hinder me,
 Ride on King Jesus, no man can a hinder me.

He is King of Kings, He is Lord of Lords
 Jesus Christ, the first and last, no man
 works like him.

King Jesus rides a milk white horse,
 no man works like him
 The river of Jordan he did cross,
 no man works like him.

Ride on King Jesus, no man can hinder me,
 Ride on King Jesus, no man can a hinder me.

No man, no man, no man, no man,
 no man....
 Can a hinder me!

UPCOMING FREE MUSIC IN MIND EVENTS

SOUVENIRS

Tuesday, March 6, 2018 . 8PM

Pianist Rita Sloan joins violinist Lev Polyakin and flutist Martha Aarons in a program exploring ethnic and eclectic influences in works by Cui, Rota, Ibert and Schoenfeld.

MURASAKI DUO

The Commissions

Thursday, March 29, 2018, 8PM

In anticipation of their upcoming recording project, the Murasaki Duo performs works they commissioned between 2007 and 2012 by Robert Pound, Brooke Joyce, Jerry Owen, Jocelyn Hagen and Maria Newman as well as timeless favorites from the literature.

LEFT BANK QUARTET

The Bohemian Spirit

Sunday, April 15, 2018 . 3PM

Come celebrate Spring with the blossoming of 19th-century Moravian musical nationalism! The essence of indigenous Bohemian folk culture distilled in great art music as represented in three wonderful quartets of Dvořák, Janáček, and Haas, and played by the Left Bank Quartet.

HAI-YE NI

Wednesday, April 25, 2018 . 8PM

Philadelphia Orchestra Principal Cellist Hai-Ye Ni performs Arensky's uniquely scored String Quartet No. 2 for violin, viola and two celli with School of Music faculty James Stern, Katherine Murdoch and Eric Kutz, as well as Shostakovich's Cello Sonata in D minor with faculty pianist Rita Sloan.

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Production & Operations

THEODORE GUERRANT

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MING LI

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JEANNETTE OLIVER

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ASHLEY POLLARD

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MARK WAKEFIELD

Orchestra Manager

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Director, Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

DAVID SALNESS

Director, Chamber Music Activities

CHRIS VADALA

Director of Jazz Studies

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles