UMD School of Music presents

MUSIC IN MIND: IMAGES OF THE CHRISTMAS FEAST
LIGHT, THE ROSE, STAR OF THE SEA, CHILD OF THE SNOWS

Evelyn Elsing, cello
Mark Hill, oboe
Kenneth Slowik, conductor
Edward MacDermot, conductor

Sunday, December 15, 2013 . 3PM
Elsie & Marvin Dekelbaum Concert Hall
CHILD OF THE SNOWS
from A Child of the Snows
And at night we win to the ancient inn
Where the child in the frost is furled,
We follow the feet where all souls meet
At the inn at the end of the world.
— Gilbert Keith Chesterton

FEDERICO MOMPOU (1893–1987)
arr. Robert Gibson
“Lento” (VII) from Musica Callada (Silent Music), Book I (for piano)

ARCANGELO CORELLI (1653–1713)
Concerto Grosso, op. 6, no. 8 in G minor
Vivace-Grave
Allegro
Adagio-Allegro-Adagio
Vivace
Allegro
Pastorale
String Orchestra

INTERMISSION

Without any rhyme
without any reason
my heart lifts to light
in this bleak season.
— Madeleine L’Engle

JOHANN SEBASTIAN BACH (1685–1750)
Wachet auf, ruft uns die Stimme BWV 140
Amy Broadbent, soprano
Jack Colbere, tenor
Bryan Vanek, bass
UMD Chamber Singers and Orchestra

Program is approximately one hour and 5 minutes, which includes a 10-minute intermission.
ABOUT THE PROGRAM

The Christmas story has a rich history of images and associations that have evolved with time. Celebrating this heritage with a selection of works by composers from the Renaissance to the present, our Music in Mind concert this afternoon explores the connections between sound and image, both poetic and metaphorical, that have been and continue to be associated with the Christmas Feast.

— Robert Gibson

LIGHT

“Hodie Christus Natus Est” from Concerti Ecclesiastici, Libro Secondo (1599), arranged by Robert Gibson for chorus, two oboes and strings, was composed by Giovanni Bassano, a Venetian composer of the sixteenth century. In addition to composing, Bassano was an instrumentalist for the Doge (“Duke”) of Venice, taught singing at San Marco’s seminary and published a book on ornamentation (methods of embellishing music). The placement of the choir lofts in the Basilica San Marco was particularly conducive to works using separate choirs, placed in different locations in the church, singing in alternation. Bassano’s setting of “Hodie” employs this “polychoral” style of writing throughout. A popular text for composers, “Hodie Christus Natus Est” (“This Day Christ is Born”) celebrates the birth of Jesus, who in the Christian literature is frequently associated with the image of light.

The music of J.S. Bach’s Sinfonia appears in several of his compositions, including the first movement of his cantata, Ich steh mit einem Fuss im Grab (BWV 156 of 1729). This movement, for strings and oboe, was adapted from an oboe concerto by Bach that is now lost and that he later repurposed for part of his Concerto V in F Minor (BWV 1056, for keyboard soloist). Written for the third Sunday after Epiphany, the text of Ich steh mit einem Fuss im Grab (“I have one foot in the grave”) addresses the tenuousness of life and the transitory nature of existence. The beautiful and well-known melody of this movement appears in the program as an invocation of hope and light in the midst of life’s brevity and struggles.

Ernst Bloch’s (1880–1959) “Prayer” (1924) is the first of three pieces in his composition From Jewish Life. Originally for solo cello and piano, the arrangement performed today is for solo cello and string orchestra. Bloch was a Jewish composer of Swiss origin who moved to the United States in 1916 and the influence of his Jewish heritage can be heard in “Prayer.” The tradition of improvised Hebrew chant relies on modes (sets of notes and melodic figures available for use in a particular chant), and one of the most distinct melodic sounds in this piece is a series of notes from the scale used in the ‘Abaihih Rabbd mode: a melodic augmented second with half steps on either side. One might also hear the passion and emotion of the solo cello as the hope — the light — that has sustained the Jewish people through thousands of years of oppression and persecution.

THE ROSE

Mary, mother of Jesus, has always been a revered figure in Christianity, and there are many metaphorical images associated with her, including the three texts on this program — “Es ist ein Ros entsprungen,” “Ave Maria” and “Ave maris stella.” Each of these texts has been set by numerous composers, and today’s program provides the opportunity to hear different musical approaches to the same text.

“Es ist ein Ros entsprungen” (“Lo, How a Rose E’er Blooming” or “A Spotless Rose”) is a Marian hymn and common Christmas carol of German origin. The nature of the text is such that there is some ambiguity about whether “the Rose” refers to Mary (a Catholic interpretation) or to Jesus (a Protestant view). The original hymn was first published in German in a Catholic hymnal. Michael Praetorius (1571–1621), who was working in Wöllnbüttel, kept the text in German. But as the son of a Lutheran pastor, he altered the second stanza to focus more closely on Jesus and the story of his birth, rather than on Mary’s role and virtues. Hugo Distler (1908–1942) used the hymn as the basis for his oratorio, Die Weihnachtsgeschichte, op. 10 (story). Distler’s setting (1933), taken from Die Weihnachtsgeschichte, uses harmonies and a metrical flow that reflect his time while retaining a strong connection with the earlier version of 1609 by Praetorius.

There are many Latin texts devoted to Mary, but the most famous is the “Ave Maria” (“Hail Mary”). Anton Bruckner (1824–1896) set the Ave Maria three different times, but this afternoon we will hear his second setting (from 1861), which was written for an anniversary celebration of the establishment of the Liedertafel Frohsum, a men’s chorus in Linz. Bruckner, who was working as the cathedral organist in Linz, joined the chorus as a singer in 1856 and served as its director twice. His setting is for seven-part chorus (one soprano and two each of alto, tenor and bass) and is striking for the range of contrast both in texture and dynamics.

STAR OF THE SEA

“Ave maris stella” (“Hail, Star of the Sea”) is a petitionary prayer for Mary’s intercession that has been set by numerous composers throughout the history of Western European art music. The beautiful image — star of the sea — is of unknown origin and dates to antiquity. Claudio Monteverdi’s setting is part of his Vespro della Beata Vergine (Vespers of the Blessed Virgin of 1610). Not known to be particularly well-trained in counterpoint, Monteverdi was attacked on this point by Giovanni Maria Artusi in publications in 1600 and 1603. Monteverdi defended himself in 1605 by asserting that there were two manners of composing — the so-called “prima pratica,” where compositional traditions were always observed, and “seconda pratica,” where those compositional traditions could be broken for good reason, and particularly for the purpose of writing music that better serves the text.

Robert Gibson’s setting of “Ave maris stella” (1999) opens with the first phrase of the plainchant hymn, which is also the basis for much of the counterpoint (voice-against-voice writing) in the piece. The composer writes: “This is a practice borrowed from the Renaissance, as is the alteration between pairs of voices (soprano and alto, tenor and bass) that is a frequent aspect in the texture of the work.” He continues:

The harmonic style of the piece is, I hope, enough in sympathy with Renaissance polyphony (multi-voice writing) that the two direct quotations from the period will seem quite at home. The first quotation is from the four-part setting of this text attributed to Josquin des Prez (at “Mala nostra pelle, Bona cuncta posce”), and the second, which follows immediately, is from Michael Praetorius’s lovely carol (1609) Es ist ein Ros entsprungen (“Lo! how a Rose e’er blooming,” sung to “Monstra te esse matrem”).
arrangement for strings by Robert Gibson). Mompou, a Catalan composer, was influenced by French impressionism, and particularly the work of his friend Erik Satie, as well as Spanish and Catalan folk-based nationalism. His *Musica Callada* is a mystical work profoundly influenced by the spiritual writings of San Juan de la Cruz (St. John of the Cross) who referred in his Spiritual Canticle to “the silent music/sounding solitude” in a paraphrase of the *Song of Solomon* referring to a “spiritual marriage” between Jesus and his followers.

Arcangelo Corelli’s (1653–1713) *Concerto Grosso*, op. 6, no. 8, also known as his “Christmas Concerto” was published in 1714. Pieces designated “concerto grosso” are typically multi-movement pieces cast for two groups playing in alternation — in this case the full orchestra and a smaller ensemble of two violins and cello. This particular concerto is associated with Christmas for two reasons: first, it bears the inscription “fatto per la notte di Natale” (“made for Christmas night”). An inheritance from Jewish tradition, important Christian holidays typically begin with a vigil the night before, when the lights of candles are used to anticipate the light of the sun. Second, the final movement is a *pastorale siciliano* (a slow gigue that originated with Sicilian shepherds). In the early Baroque, Christmas concerti often ended with such a movement, as the shepherds — instructed by an angel typically depicted with a burst of light — arrived at the end of the night of Jesus’ birth.

Johann Sebastian Bach composed his cantata *Wachet auf, ruft uns die Stimme* (BWV 140) in 1731 while he was in Leipzig. This church cantata (a multi-movement choral work with instrumental accompaniment alternating between choral sections, arias and recitatives and designed for use in church) was crafted for the 27th Sunday after Trinity Sunday and so centers on the theme of vigilantly waiting for the coming of Jesus. The cantata is based on the Lutheran chorale tune of the same name, heard in a chorale setting in the final movement of this work, and in the melodic lines sung in longer note values in the first and the beloved fourth movement.

Program notes by Erin Smith in collaboration with Robert Gibson. Smith is pursuing a Master of Arts degree in musicology in the School of Music.

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**CHILD OF THE SNOWS**

**A CHILD OF THE SNOWS**

There is heard a hymn when the panes are dim,
And never before or again,
When the nights are strong with a darkness long,
And the dark is alive with rain.

Never we know but in sleet and in snow,
The place where the great fires are,
That the midst of the earth is a raging mirth
And the heart of the earth a star.

And at night we win to the ancient inn
Where the child in the frost is furled,
We follow the feet where all souls meet
At the inn at the end of the world.

The gods lie dead where the leaves lie red,
For the flame of the sun is flown,
The gods lie cold where the leaves lie gold,
And a Child comes forth alone.

— Gilbert Keith Chesterton (1874–1936)

From *A Christmas Carol* (1843) by Charles Dickens:

All this time the chestnuts and the jug went round and round; and bye and bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it very well indeed.

The scene above is near the end of the Crachit family Christmas dinner and the mention of a song about a lost child may have provided the motivation for G. K. Chesterton’s poem ‘A Child of the Snows,’ since he knew Dickens’ work, and also knew that no such carol had ever surfaced in any collection of Christmas carols. Michael Hearn writes: “In his *Poems* (1926) he [Chesterton] included a verse, ‘A Child of the Snows,’ which might stand for Tiny Tim’s song until another might be found.” [from *The Annotated Christmas Carol* by Michael Patrick Hearn at *The Hymns and Carols of Christmas* online]. Chesterton’s haunting poem is rich in imagery relating to the birth of Jesus, and the proposed connection with Dickens’ Tiny Tim only heightens the sense of innocence and sacrifice associated with his fictional account of poverty and compassion.

Federico Mompou’s “Lento” (VII) from *Musica Callada* (Silent Music), Book 1, VII (1959) has no direct connection to the Christmas season, but, as is often the case with music, the power to portray a particular state of being can transcend descriptive or programmatic connections. It is the state of mystical stillness that pervades this short movement, originally for piano, that provided the basis for its inclusion in this program (in an
ABOUT THE ARTISTS

Artistic director of the Smithsonian Chamber Music Society,

KENNETH SLOWIK first established his international reputation through his work with the Smithsonian Chamber Players, Castle Trio, Smithsonian String Quartet, Axelrod Quartet and L’Archibudelli. Conductor of the Smithsonian Chamber Orchestra since 1988, Slowik has been a featured instrumental soloist and/or conductor with numerous other orchestras, among them the National Symphony, the Baltimore Symphony, l’Orchestre Symphonique de Québec, the Vancouver Symphony and the Cleveland Orchestra. His impressive discography comprises more than 60 recordings, of which many have won prestigious international awards, including France’s Diapason d’Or and Choc, the British Retailers’ Award for Excellence, Italy’s Premio Internazionale del Duca Antonio Vivaldi and two GRAMMY nominations. Dr. Slowik serves on the faculties of the University of Maryland School of Music and L’Académie Internationale du Domaine Forget in Québec, and was named artistic director of the Baroque Performance Institute at the Oberlin College Conservatory in 1993.

The UNIVERSITY OF MARYLAND CHAMBER SINGERS have established a reputation over the past decade as one of the nation’s leading collegiate choral ensembles. Their repertoire encompasses music from the 16th through the 21st centuries and the group collaborates regularly with the National Symphony Orchestra in major works such as the Bach B Minor Mass, Handel’s Messiah and the Mozart Requiem. The Chamber Singers have made a specialty of the a cappella repertoire of the 20th century, presenting many of the masterpieces of Barber, Britten, Copland, Penderecki, Poulenc and Schönberg. In 2011 the UMD Chamber Singers were awarded the Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance Singing at the 40th Florilège Vocal de Tours in France. In addition to working regularly with their founding director, Edward Maclary, the UMD Chamber Singers have collaborated and studied with internationally renowned artists such as Christoph Eschenbach, Helmuth Rilling, Iván Fischer, Matthew Halls, Rinaldo Alessandrini and Paul Hillier. In August 2014 the UMD Chamber Singers will represent the United States at the 10th World Symposium on Choral Music in Seoul, South Korea.

EDWARD MACLARY became director of choral activities at the University of Maryland School of Music in 2000. He was named professor of music in 2006. Over the past decade choral performance at the University of Maryland has risen to national and international prominence. UMD choirs have toured throughout the United States and performed by invitation at conventions of American Choral Directors Association and the National Collegiate Choral Organization. Maclary has led the UMD Chamber Singers on two award-winning international tours, most recently to France for the 2011 Florilège Vocal de Tours where he was awarded the competition’s prize of “Chef du Choeur.”

In addition to leading the UMD choirs, Maclary directs graduate studies in conducting at the School of Music, an intensive training program for the next generation of conductors. Alumni of the program are now conducting and teaching in colleges and universities throughout the United States. Maclary also maintains an active schedule as a guest conductor and clinician for choral festivals and honors choirs around the country. Beginning in 2014, he will serve as the director of the master class in choral and orchestral conducting at the Oregon Bach Festival.

Cellist EVELYN ELSING received her bachelor’s and master’s degrees from the University of Michigan, where she was awarded the School of Music’s highest honor to a performer, the Stanley Medal. She later participated in the Professional Studies Program at The Juilliard School. The 2013-2014 academic year is her fortieth as a faculty member at the University of Maryland; in addition to being a professor of cello, she is the Barbara Steppel Memorial Faculty Fellow — the first such designation in the School of Music.

Elzing has accumulated recognitions as a prize-winner in the Munich Cello Competition, a finalist in the Tchaikovsky Competition and a prize-winner in the International String Competition sponsored by the Friday Morning Music Club in Washington DC, among others. She recently received a Creative and Performing Arts Award from the University of Maryland. The resulting recording project, in collaboration with pianist Santiago Rodriguez, has been released on the Centaur label and includes the complete works for cello and piano by Rachmaninoff and Ginstrella. She also may be heard on recordings for the Orion, Fontec, Albany and Innova labels.

Elzing has collaborated with the Cleveland, Guarneri and Muir quartets. She is a founding member of the Ecco Trio, a piano trio with whom she has toured Japan and the United States, and the Left Bank Quartet, an ensemble recently cited for its “patina of venerability.” She has performed in many of the music capitals of Europe, and she has participated in the summer festivals of Spoleto, Italy; Salzburg, Austria; and Interlochen, Aspen, the Library of Congress, and Ravinia in this country.

MARK HILL is highly regarded as an oboe and English horn soloist, chamber musician, orchestral player, recording artist and teacher. Currently principal oboe of the National Philharmonic in metropolitan Washington DC, he has performed with the New York Philharmonic, the Los Angeles and Orpheus chamber orchestras, the orchestras of St. Martin-in-the-Fields, St. Luke’s and the Mostly Mozart Festival, and the Baltimore, San Diego, New Jersey and National symphonies. As chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, the Guarneri and Mendelssohn string quartets, the Bach Aria Group, the New York Woodwind Quintet, the Smithsonian Chamber Players, Chamber Music Northwest, Vermont’s Yellow Barn Chamber Music Festival and the Kneisel Hall Festival in Maine. A member of New York’s Sylvan Winds for 20 years, he is currently a member of the Left Bank Concert Society in Washington. His solo album of contemporary American works for oboe and English horn, entitled Alchemy, was released in 2006 by Albany Records to critical acclaim. A graduate of North Carolina School of the Arts, he holds a master’s degree in oboe performance from SUNY Stony Brook. Hill is professor of oboe at the University of Maryland.
TRANSLATIONS

Bassano, “Hodie Christus Natus Est”

Hodie Christus natus est:
Hodie Salvator appaurit:
laeclantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

“Es ist ein Ros entsprungen”

Es ist ein Ros entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse war die Art
Und hat ein Blümlein bracht
mittlen im kalten Winter,
wohl zu der halben Nacht.

DISTLER

Es ist ein Ros entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse war die Art
Und hat ein Blümlein bracht
mittlen im kalten Winter,
wohl zu der halben Nacht.

ENGLISH TRANSLATION

A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers’ foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am
singing,
Whereof Isaiah said,
Is from its sweet root
springing
In Mary, purest Maid;
Through God’s great love and might
The Blessed Babe she bare us
In a cold, cold winter’s night.

Bruckner, “Ave Maria”

Ave Maria, gratia plena
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.

Sancta Maria, mater Dei,
or a pronobis peccatoribus,
nunc et in hora mortis nostrae.
Amen

Monteverdi and Gibson, “Ave maris stella”

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore.
Fundus nos in pace,
Mutans Evae nomen.

Solve vincula reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce

Monstra te esse matrem,
Sumat per te precem
Quis pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus. Amen.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women
and blessed is the fruit of thy womb, Jesus.

Holy Mary, mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Hail, O Star of the Sea,
God’s own Mother blest,
ever sinless Virgin,
gate of heavily rest.

Taking that sweet Ave,
which from Gabriel came,
peace confirm within us,
changing Eve’s name.

Break the sinners’ fetters,
make our blindness day,
Chase all evils from us,
for all blessings pray.

Show thyself a Mother,
may the Word divine
born for us thine
Hear our prayers through thine.

Virgin all excelling,
mildest of the mild,
free from guilt preserve us
meek and undefiled.

Keep our life all spotless,
made our way sure
till we find in Jesus,
joy for evermore.

Praise to God the Father,
honor to the Son,
in the Holy Spirit,
be the glory one. Amen.
Bach, *Wachet auf*

1. Coro

*Wachet auf, ruft uns die Stimme*

Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!

*Mitternacht heißt diese Stunde;*

Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?

*Wohl auf, der Bräut’gam kommt;*

Steht auf, die Lampen nehmt!
Alleluja!

Macht euch bereit
Zu der Hochzeit,
Ihr müsst ihm entgegen gehen!

2. Tenor Recitative

*Er kommt, er kommt,*

der Bräut’gam kommt,
ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
in euer Mutter Haus.

Der Bräut’gam kommt, der einen Rehe
und jungen Hirschen gleich
auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.

*Wacht auf, ermutert euch,*
den Bräut’gam zu empfangen;
dort, sehet, kommt er hergegangen.

Wake, arise, loud call the voices
of Watchmen so high in the tower,
Wake up, you town Jerusalem!

Midnight’s hour is now approaching
They call to us with lucid voices:
Where are the clever virgins now?

Behold, the bridegroom comes
Rise up, your lanterns take!
Alleluia!

Prepare yourself
For the wedding,
You must arise and go to him!

He comes, He comes,
the Bridegroom comes,
O Zion’s daughters, come out,
his course runs from the heights
into your mother’s house.

The Bridegroom comes, who like a roe
and young stag leaps
upon the hills;
to you He brings the wedding feast.

Rise up, take heart,
to embrace the bridegroom;
there, look, He comes this way.

3. Soprano/Bass Aria

*Wenn kommst du, mein Heil?*

Ich komme, dein Teil.
Ich warte mit brennenden Olä.
Eröffne den Saal
Ich öffne den Saal
zum himmlischen Mahl.
Komm, Jesu.
Ich komme, komm, liebliche Seele.

Zion hears the watchmen singing
The maidens’ hearts with joy are springing
They wake and quickly to Him go.

Their Friend comes in Heav’nly splendor
With graceful strength, with mercy tender
Their light is bright, their star doth glow.

Now come, thou worthy One;
Lord Jesus, God’s own Son
Hosanna!

We follow all
To that glad hall
To our Lord’s table we are called.

4. Chorale

Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht erlend auf.

Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.

Nun komm, du werte Kron,
Herr Jesu, Gottes Sohn!
Hosanna!

5. Bass Recitative

So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
von Ewigkeit vertraut.

Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen,
und dein betrübtes Aug’ ergötzen.
Vergiß, o Seele, nun
die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

When will You come, my Savior?
I come, as Your portion.
I wait with burning oil.
Now open the hall
I open the hall
for the heavenly meal.
Come, Jesus!
I come, come, lovely soul!

Zion hears the watchmen singing
The maidens’ hearts with joy are springing
They wake and quickly to Him go.

Their Friend comes in Heav’nly splendor
With graceful strength, with mercy tender
Their light is bright, their star doth glow.

Now come, thou worthy One;
Lord Jesus, God’s own Son
Hosanna!

We follow all
To that glad hall
To our Lord’s table we are called.

So come in to Me,
you My chosen bride!
I have to you
eternally betrothed Myself.
I will set you upon My heart,
upon My arm as a seal,
and delight your troubled eye.
Forget, O soul, now
the fear, the pain
which you have had to suffer;
upon My left hand you shall rest,
and My right hand shall kiss you.
6. Soprano/Bass Aria
Mein Freund ist mein,
die Liebe soll nichts scheiden.
Ich will mit dir
du sollst mit mir
im Himmels Rosen weiden,
da Freude die Fülle, da Wonne wird sein.

7. Chorale
Gloria sei dir gesungen
Mit Menschen- und englischen Zungen,
Mit Harfen und mit Zimbeln schon.

Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.

Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.

Des sind wir froh,
Io, io!
Ewig in dulci jubilo.

My Friend is mine,
love will never part us.
I will with You
graze among heaven’s roses,
where complete pleasure and delight will be.

“Gloria” we all are singing
With earth and heav’n our voices ringing
With harp and cymbal’s clearest tone.

Twelve great pearls adorn the portals.
At your fair city we are consorts
With angels high around Your throne.
No eye has ever seen
No ear has ever heard
Such joy.

Our song doth go
Io, io!
Ever in dulci jubilo.
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**Singers: Images of the Christmas Feast — in the UMD Libraries**

The following items and materials related to this performance are available in the Michelle Smith Performing Arts Library. To access materials held in the Paged Collections Room of MSPAL, please ask at the circulation desk.

**Concerti grossi, op. 6 — Arcangelo Corelli, Trevor Pinnock, The English Concert**

*Location:* Michelle Smith Performing Arts Library — Paged Collections Room

*Call Number:* MCD 414

Harpischordist and conductor Trevor Pinnock leads The English Concert in this performance of the 12 concerti grossi of Corelli’s op. 6, which includes the *Christmas Concerto*, Concerto grosso No. 8 in G minor. One of the founders of this period-performance orchestra, Pinnock directed The English Concert from the keyboard for more than 30 years and is known around the world as a leading expert in historically informed performance of Baroque music. Performed on authentic period instruments, this set of Corelli’s concerti grossi is a must-listen for any fan of Baroque music.

**The Cantatas of J.S. Bach, with their Librettos in German-English Parallel Text — Alfred Dürr**

*Location:* Michelle Smith Performing Arts Library — Reference

*Call Number:* ML410.B1 D7713 2005

This comprehensive volume explores the text and history of Bach’s cantatas in a way that is unlike much of the academic writing on the works of this great composer: it is intended for the general readership. A leading editor of the new complete edition of Bach’s works, Alfred Dürr has succeeded in producing a reference volume that provides scholarly information that will deepen the reader’s understanding of the text and musical elements of the cantatas while presenting background that will enhance even the most casual listener’s experience with this great music. Scholars and music fans alike will benefit from Dürr’s excellent study of Bach’s cantatas.

**Marin Marais: Pièces à deux violes, 1686 — The Smithsonian Chamber Players, Kenneth Slowik, bass viol, Jaap Ter Linden, bass viol, Konrad Junghänel, theorbo**

*Location:* Michelle Smith Performing Arts Library — Paged Collections

*Call Number:* MCD 7204

University of Maryland School of Music faculty artist Kenneth Slowik performs as part of the Smithsonian Chamber Players on this recording of suites and tombeau for two viols and theorbo by composer Marin Marais. Professor of cello and viola da gamba at UMD, Dr. Slowik is an active performer of both modern and period music in the United States and Europe. This historically informed performance features Baroque-era instruments and brings to life the music of Marais, one of the most important musical figures at the courts of Louis XIV and Louis XV of France. Dr. Slowik’s thorough and engaging liner notes will guide listeners through this history of these little-known works.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.