



University of Maryland School of Music Presents

FALL CHORAL SHOWCASE
UMD Chamber Singers and University Chorale

Sunday, November 10, 2024 • 7:30PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

FALL CHORAL SHOWCASE

UMD Chamber Singers

Jason Max Ferdinand, *Conductor*
Trevor Tran, *Assistant Conductor*

University Chorale

Trevor Tran, *Conductor*
Mary Shea Kealey Kustas, *Assistant Conductor*

Howard County Youth Orchestra

Ben Denne, *Co-Director*
Colin O'Bryan, *Co-Director*
Tim McKay, *Percussion Coach*

Howard County Gifted and Talented Choir

Lulu Mwangi Mupfumbu, *Conductor*

Howard County Gifted and Talented Choir

- “Heavens are Telling” Franz Joseph Haydn
from *The Creation* (1732–1809)
- Earth Song* Frank Ticheli
(b. 1958)
- “Sabra Pe Scaun” Alexandru Pașcanu
from *Suita Scurtă* (1920–1989)

University Chorale

- Tuttarana* Reena Esmail
(b. 1983)
- If Ye Love Me* Thomas Tallis
(1505–1585)
- O Praise the Lord* Ulysses Kay
(1917–1995)

UMD Chamber Singers

Carissimi J. Aaron McDermid
(b. 1974)

Death Came A-Knockin' Ruthie Foster
(b. 1964)
arr. Paul Rardin

INTERMISSION**Howard County Youth Orchestra**

Overture to *Nabucco* Giuseppe Verdi
(1813–1901)

Combined

Mass in C Major, Op. 86 Ludwig van Beethoven
(1770–1827)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Agnus Dei

Teri Bickham, *soprano*
Nicole Plummer, *mezzo-soprano*
Gran Wilson, *tenor*
Kevin Short, *bass-baritone*
Rachel Flicker, *organ*

You'll Never Walk Alone (with Climb Ev'ry Mountain) Rodgers & Hammerstein
from *Carousel* and *The Sound of Music* arr. Mark Hayes
(b. 1953)



JASON MAX FERDINAND currently serves as the director of choral activities at the University of Maryland, College Park, a role he assumed in the fall of 2022. Ferdinand is honored to continue the legacy of his mentor, Edward Maclary, who shaped the choral program for over two decades. He is the founding artistic director of The Jason Max Ferdinand Singers, an ensemble known for its extraordinary talent. Prior to this, he held the position of director of choral activities, chair of the music department and professor at Oakwood University, where he led the renowned Aeolians of Oakwood University.

An accomplished author and editor, Ferdinand has published “Teaching with Heart: Tools for Addressing Societal Challenges Through Music” published by GIA, and oversees “The Jason Max Ferdinand Choral Series,” available through Walton Music and Gentry Publications. His calendar remains full with engagements as a guest conductor and lecturer at academic institutions, churches, and choral festivals around the world.

As conductor of the Aeolians, Ferdinand garnered national and international recognition. In 2017, he received the Outstanding Director Award, and the Aeolians were named “Choir of the World” at the Llangollen International Musical Festival in Wales. In 2018, his choir earned three gold medals and the overall championship at the 10th World Choir Games in South Africa, excelling in both the Spirituals and University Choir categories. In 2018, Oakwood University honored him as Teacher of the Year.

The Aeolians made history with their first performance at the American Choral Directors Association (ACDA) National Conference in 2019, an event marked by the phrase “they broke ACDA,” due to the overwhelming impact of their performance. In 2023, The Jason Max Ferdinand Singers were the featured ensemble at the ACDA National Conference and most recently performed at the prestigious BBC Proms.

Ferdinand holds degrees from Oakwood University, Morgan State University and the University of Maryland, College Park, where he earned his doctorate in choral conducting. He actively serves on the boards of the St. Paul Chamber Orchestra, the National Collegiate Choral Organization and the American Choral Directors Association, Eastern Division.



TREVOR TRAN is a conductor and educator based in the D.C. area and is a current graduate student at the University of Maryland. During his time here, Tran has served as director of various UMD choruses, taught courses in conducting, and prepared ensembles for the National Symphony Orchestra and the Baltimore Symphony Orchestra. Previously, Tran was head of performing arts and director of vocal arts at Fort Myers High School in Southwest Florida, and he was recognized as a 2023 Yamaha “40 under 40” Educator through his work there. Besides being an educator, he is a composer with organizations such as Resounding Achord, CORO, Choral Arts Initiative and San José State University having sung his music. In addition, he has presented at state, regional and national music educator conferences for organizations such as ACDA and NAFME. Tran holds a bachelor’s degree in music composition from San José State University, concurrent master’s degrees in choral conducting and music composition from Temple University, and is currently pursuing a D.M.A. in choral conducting at the University of Maryland.



MARY SHEA KEALEY KUSTAS is a first-year choral conducting master's student at the University of Maryland, College Park. An aspiring educator and conductor, Kustas is entering her fourth year as assistant director for the Peabody Children's Chorus. She is the lead teacher for the Training Choir (ages six through ten) and also works with Choristers (ages ten through fourteen). Kustas also taught choral and general music at Redland Middle School, where she tripled enrollment in one semester. Under her direction, all three ensembles earned top ratings at festival adjudications and won first prize at Hershey's Music in the Parks competition. Kustas graduated magna cum laude from UMD in 2020 with bachelor's degrees in both choral/general music education and voice performance. She is thrilled to return to the University of Maryland School of Music.



COLIN O'BRYAN has been an educator in Howard County Public Schools since 2000. O'Bryan graduated from the Peabody Institute of Johns Hopkins University with a degree in double bass performance and previously served as orchestra director at Atholton, Howard and Mount Hebron high schools in Howard County, Maryland. He is currently the orchestra director at Reservoir High School, where he also teaches music theory I and AP theory II. In addition, O'Bryan served as director of the Howard County Gifted and Talented Orchestra, Howard County Repertory Orchestra, Baltimore County Middle School GT Orchestra and the Southern Maryland All County Orchestra. He has also been on the review and appointment panel for the Baltimore Symphony Youth Orchestra's conductor position. As a bassist, O'Bryan has served as a clinician with the Maryland Youth Symphony Orchestra, the Greater Baltimore Youth Orchestra and the New York String Teachers Association Summer String Institute at Ithaca College. He has also been an adjudicator for various county and state festivals and assessments. O'Bryan has been a part of Bassworks since its inception and serves as director of one of its many chamber groups.



BEN DENNE has been a conductor of the Howard County Youth Orchestra program since 2002, taking students to perform at Carnegie Hall, the Midwest Clinic and the Kennedy Center. Denne has also directed the orchestra program at Ellicott Mills Middle School since 1998. In that time, the orchestra has grown from a small group of four violinists to a program that currently reaches approximately 170 students in four orchestras. Denne is a frequent guest conductor around the state of Maryland, where he has conducted county middle school and high school honor groups. He has also served on adjudication and assessment panels for Baltimore, Anne Arundel, Harford and Montgomery Counties. Denne is a graduate of Northwestern University where he studied euphonium performance with Rex Martin and conducting with Mallory Thompson and John Paynter. He received a Bachelor of Music degree with an emphasis in both performance and education, and a master's degree in music education from the University of Maryland, College Park.



TIM MCKAY has been the percussion coach for the Howard County Youth Orchestra organization since 2007. He is currently on faculty at Howard Community College, where he teaches applied percussion lessons and fundamentals of music, and maintains a strong private teaching studio through The Music Institute program. Many of his students have performed in county and state-level ensembles, participated in national music festivals and been accepted into music schools and conservatories across the country. He is the director of HCC's Drummin' Dragons Summer Percussion Camp and is a former recipient of HCC's Adjunct Faculty of the Year award. McKay is an active freelance performer and enjoys a variety of playing opportunities. He has performed with the Annapolis, West Virginia, and Syracuse symphonies, and performs regularly with the Apollo Orchestra. Notable career performances include Christopher Rouse's percussion concerto *Der geretette Alberich* with the University of Maryland Symphony Orchestra, and PBS's *A Capitol Fourth* with American Idol winner Phillip Phillips. McKay holds degrees from the Oberlin Conservatory of Music and the University of Maryland, College Park. He lives in Columbia with his wife Amanda, children Isabelle and Zach and their eight chickens.



LULU MWANGI MUPFUMBU is a professor at the University of Maryland, Baltimore County, where she conducts the Camerata Chamber Choir and teaches music education and conducting. She holds a master's degree in conducting from Ohio State University and a bachelor's degree in music education from Atlantic Union College. An award-winning conductor, her ensembles have performed globally, achieving accolades at major events. Beyond academia, she actively guest conducts and encourages students to use their musical talents to serve others.



Soprano **TERI BICKHAM** is praised for her "fine piano nuances" and "expressive legato line." Her career has taken her to Italy, Austria, and opera houses in the United States. She has performed a diverse repertoire of operatic roles and placed in many prestigious competitions. Bickham regularly performs with orchestras throughout the country and is an avid recitalist and scholar of female composers, poets and performers. Her debut album was released by Albany Records in 2021 and she published an article in the *NATS Journal of Singing* in 2024. She is an assistant professor of voice at the University of Maryland, College Park, as well as a faculty member at the International Summer Opera Festival of Morelia. Her performance experience has culminated in her passion for training young professionals, with her students being recognized for their polished performances and exemplary teaching.



NICOLE PLUMMER is a second-year master's student at the Maryland Opera Studio, studying with Delores Ziegler. In 2023 and 2024, Plummer was an emerging artist with the Seagle Festival, where she performed as Ada (*Cold Mountain*), Maria Luisa (*With Blood, With Ink*) and Jean MacLaren (*Brigadoon*). With MOS, she premiered the role of Le Limbe in *Orgullo!* and reprised this role at the Public Theater in New York City in September. She received her Bachelor of Music in vocal performance and French from the Frost School of Music, studying with Robynne Redmon. At Frost, Plummer performed as Cherubino (*Le nozze di Figaro*) and La Soeur Cadette (*Les Malheurs d'Orphée*). Plummer participated in Seraphic Fire's Ensemble Artist Program and has performed as the mezzo-soprano soloist in Bach's BWV 214, Saint-Saëns' *Oratorio de Noel* and Vivaldi's *Magnificat*. This year she will be performing as Dorabella in Mozart's *Così fan tutte* and Frau Reich in Nicolai's *Die lustigen Weiber von Windsor*.



A native of Bessemer, Alabama, tenor **GRAN WILSON** has a professional career spanning four decades and four continents. He has performed with the New York City Opera, San Francisco Opera, Houston Grand Opera, Opera Philadelphia, Australian Opera and opera companies in Canada and Europe. His oratorio and concert performances include the Lincoln Center Festival, Mostly Mozart Festival, Boston Symphony, St. Paul Chamber Orchestra, Seattle Symphony and Trondheim Symphony. Locally he has been heard with the Washington National Opera, Baltimore Opera, Opera Vivente, Baltimore Choral Arts and in National Symphony Summer Concerts. Wilson has been featured on CBS Morning, NPR's All Things Considered, Live From Lincoln Center and worldwide on the American Armed Forces Television Network. He has performed at the University Of Maryland, College Park with the UMD Symphony Orchestra, UMD String Orchestra, Faculty Jazz Band, and the Maryland Opera Studio. As a professor of voice, he enters his 25th and final year on the voice faculty. He considers his relationships with both current and former colleagues the highlight of his musical career.



Bass-baritone **KEVIN SHORT** has performed with the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Canadian Opera Company, Teatro San Carlo, Paris Opéra Comique, Teatro Nacional de São Carlos, Teatro Comunale di Bologna, Welsh National Opera, Grand Théâtre de Luxembourg, Oper der Stadt Köln, Staatstheater Stuttgart, Bregenzer Festspiele, Festival d'Aix-en-Provence and the Savonlinna Festival. Short's concert work includes performances with the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, the San Francisco Symphony, the Berlin Rundfunkorchester, Hamburg Elbphilharmonie Orchestra, Swiss and Italian RAI Orchestra, Radio France Orchestra, Orchestre de l'Opéra de Marseille, New Japan Philharmonic, Nagano Winter Olympics Orchestra, the St. Petersburg State Symphony and the Moscow Philharmonic in Russia. Short can be heard on the Pentatone, San Francisco Classics and Naxos recording labels. He teaches voice at the Juilliard School of Music, the University of Maryland, College Park and the Curtis Institute of Music.

The **UMD CHAMBER SINGERS** have achieved international renown with acclaimed performances of the most challenging repertoire ranging from the 16th through the 21st 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 their performance of Renaissance music at the 40th Florilège Vocal de Tours in France. They also appeared by invitation at the International Federation for Choral Music for acclaimed performances at the 10th World Symposium on Choral Music in Seoul, South 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*, Mozart's *Mass in C minor* and Orff's *Carmina Burana*. Alongside their regular symphonic collaborations, the ensemble specializes in the most significant a cappella repertoire of the 20th and 21st centuries, having presented masterpieces by Barber, Britten, Copland, Howells, Ives, MacMillan, Penderecki, Poulenc, Schönberg and Shaw.

The ensemble works regularly with internationally renowned conductors such as Christoph Eschenbach, Iván Fischer, Gianandrea Noseda, Matthew Halls, Laurence Cummings, James MacMillan, Nicholas McGegan, Nathalie Stutzmann, Laurence Equilbey and Jonathon Heyward. The ensemble appears frequently by invitation of the American Choral Directors Association (ACDA) and the National Collegiate Choral Organization (NCCO). In the fall of 2019, the UMD Chamber Singers hosted and were the featured artists for the NCCO biennial conference. In 2022, the ensemble was featured in the ACDA Eastern Division conference.

The **UNIVERSITY CHORALE** is an auditioned mixed ensemble that performs a wide variety of a cappella and accompanied repertoire. Primarily directed by graduate student conductors, the University Chorale is comprised of music majors and undergraduate and graduate students from many other disciplines across the College Park campus. They have made regular appearances with the NSO Pops and the BSO Pops in shows such as *The Leading Men of Broadway*, *Do You Hear the People Sing?* and *Harry Potter and the Prisoner of Azkaban*. In addition to their own concertizing on and off-campus, the University Chorale combines frequently with the UMD Chamber Singers to form the UMD Concert Choir.

THE HOWARD COUNTY YOUTH ORCHESTRA (formerly the High School Gifted and Talented Orchestra and Howard Regional Orchestra) got its start more than 25 years ago and has grown into one of Maryland's premier youth orchestras, drawing students from nearly every high school music program in Howard County. HCYO has performed at Carnegie Hall, the Kennedy Center, the Meyerhoff Symphony Hall and The Midwest Clinic in Chicago. In 2019, they performed two sold-out concerts with YouTube sensation Two Set Violin. They have also performed with Time for Three in 2022, bass soloist Ranaan Meyer in 2023, and with Darlingside at the Lincoln Theater in Washington, D.C. In 2023, HCYO cemented a partnership with the Merriweather Arts Council, which led to performances with Guster and Tank and the Bangas at Merriweather Post Pavilion.

The **HOWARD COUNTY HIGH SCHOOL GIFTED AND TALENTED CHOIR** is a countywide program for high school choral students who excel in their school programs. The primary goal for this ensemble is to provide a rigorous choral experience with students representing all thirteen high schools. Nominated by their school choral directors, students are selected based on their demonstration of excellent music skills and cooperation in their school choir program. The HSGT Choir had several preparatory rehearsals under the direction of coordinators Malcolm Washington of Hammond High School and Lindsay Satterfield of Guilford Park High School before the arrival of Professor Lulu Mwangi Mupfumbu.

Sabra Pe Scaun

Sitting on a chair
 Well, look, like this, and again, like this, always, like this!
 Hop like this, list this, yes, look, again, like this!

Carissimi

Carissimi,
 diligamus nos invicem,
 quia caritas ex Deo est.

Et omnis qui diligit,
 ex Deo natus est, et cognoscit Deum.
 quoniam Deus caritas est.

Deum nemo vidit umquam.
 Si diligamus invicem,
 Deus in nobis manet,
 et caritas ejus in nobis perfecta est.

Deus caritas est:
 et qui manet in caritate,
 In Deo manet, et Deus in eo.

Dearly beloved,
 let us love one another,
 for love is of God.

And everyone who loves
 is born of God and knows God:
 For God is love.

No one has ever seen God.
 But if we love one another,
 God abides in us,
 and his love is perfected in us.

God is love:
 and those that abide in love
 abide in God, and God in them.

The Heavens Are Telling

FRANZ JOSEPH HAYDN

“The Heavens Are Telling” from *Die Schöpfung*, “The Creation” is one of the better-known pieces from Franz Joseph Haydn’s oratorio. One of Haydn’s notable expressive devices, especially in “The Creation”, is word painting. The listener and musicians are taken on a journey, similar to a movie soundtrack that portrays visuals through sound.

Earth Song

FRANK TICHELI

This is Frank Ticheli’s cry for peace in a time of war: “But music and singing have been my refuge, and music and singing shall be my light.” This reflective text reminds us that there is still so much beauty to be found in both music and life.

–Program Notes by Lulu Mwangi Mupfumbu

Tuttarana

REENA ESMAIL

Reena Esmail is an Indian-American composer based in her hometown of Los Angeles, California. She holds composition degrees from The Juilliard School and Yale School of Music, and she has written for many prestigious organizations including the LA Master Chorale, Seattle Symphony and Baltimore Symphony Orchestra. In her music she strives to combine elements of Indian and Western Classical Music, which can be seen in this piece.

Esmail writes the following about *Tuttarana*:

“The title of this piece is a conglomeration of two words: the Italian word ‘tutti’, means ‘all’ or ‘everyone’, and the term ‘tarana’ designates a specific Hindustani (North Indian) musical form, whose closest Western counterpart is the ‘scat’ in jazz. Made up of rhythmic syllables, a tarana is the singer’s chance to display agility and dexterity. While a Hindustani tarana is a solo form, I wanted to bring the tarana into an ensemble setting.”

Tuttarana has both simplicity and complexity in its creation. The simplicity is seen in the form where sections and phrases are clearly and evenly divided. In contrast, the piece has complexity in its irregular meters and fast syllables that the choir sings. Amid all the complexity, listen for the main thematic material that is passed through the voice parts. This feature in particular highlights the word “tutti” where everyone has a chance in the spotlight with the theme.

–Program Note by Trevor Tran

If Ye Love Me

THOMAS TALLIS

If Ye Love Me serves as a metaphor for Thomas Tallis' experience as an unreformed Catholic liturgical composer during the religious and political upheaval of the monarchy in Renaissance England. Tallis composed during Henry VIII's separation from the Catholic church, King Edward VI's Protestantism, Queen Mary's return to Catholicism, and Queen Elizabeth's establishment of the Church of England and return to Protestantism. Tallis' compositional savvy and creativity allowed him to adapt and compose for all four monarchs. He even secured a monopoly on the printing press under Queen Elizabeth I.

Composed during the reign of Queen Elizabeth I, Tallis adapted his musical style in *If Ye Love Me* to fit the Anglican church's expectations for liturgical music. The text is sung in English, rather than Latin, and begins with all voices singing together. As the song progresses, the voice parts become more independent, their flowing vocal lines painting the image of the Holy Spirit descending upon the disciples. This style exhibits Tallis' Catholic roots, and results in a composition which showcases Tallis' multifaceted musical background. As a result, the listener enjoys clear harmonies as well as long flowing melodic lines which depict the meaning of the text.

O Praise the Lord

ULYSSES KAY

Ulysses Kay composed *O Praise the Lord* in 1961, along with two other psalm settings under the collective title *A New Song*. A prolific composer of approximately 140 works, Ulysses Kay studied composition at Eastman School of Music, the Berkshire Music Festival under the tutelage of Paul Hindemith, Yale University and Columbia University. He also studied in Italy through the Prix de Rome, a Julius Rosenwald Fellowship and a Fulbright Scholarship. While in Rome, Kay taught music at the Anglo-American Overseas School. After moving back to the U.S. in 1953, Kay worked at Broadcast Music Incorporated (B.M.I.) as a consultant. In 1968, he began teaching at Herbert H. Lehman College of the City University of New York as a distinguished professor. Kay also played saxophone, piccolo, piano and flute in the U.S. Navy Band during WWII, and held a membership at the American Academy of Arts and Letters honors society.

O Praise the Lord begins on a declarative note, each voice singing the same tune in their own range. Then, each voice part enters softly and independently on the same melodic theme, each successive entry intensifying emotionally and dynamically, pulling the listener into unknown tonal territories. Kay then contrasts the more jagged melody of the beginning with a comforting hymn-like tune which blossoms into individual vocal lines that grow and then decay, providing a moment of comfort and repose amid the uncertainty. Kay then transitions back to the same triumphant melody from the beginning, passing the theme between all voices. *O Praise the Lord* culminates with a long-awaited C Major chord, a triumphant return home.

–Program Notes by Mary Shea Kealey Kustas

Carissimi

J. AARON MCDERMID

J. Aaron McDermid is an active composer whose works have been performed by choirs in the United States and Europe. Ensembles that have commissioned McDermid include The National Lutheran Choir, The Singers: Minnesota Choral Artists and The Dale Warland Singers. In addition, his music has been performed at conferences for the American Choral Directors Association and by All-State Choirs for multiple states. Along with his career as a composer, McDermid also conducts ensembles and holds degrees in music education and choral conducting from Concordia College, the University of Michigan and the University of Arizona.

Carissimi was written for Dr. Lee Nelson and the Wartburg Choir in Waverly, Iowa. The text comes from verses in Chapter 4 of the Book of John, and these verses all revolve around the theme of love. McDermid conveys this theme through the slow, smooth and connected lines in the voice parts. The piece also incorporates a wide range of dynamics that could be interpreted as the rise and fall of love that occurs in life. Listen for the moving lines that generate the momentum in the piece and the unexpected harmonies that appear throughout the work.

Death Came A-Knockin'

RUTHIE FOSTER

ARR. PAUL RARDIN

Following in the footsteps of her family of singers, Ruth Foster is an American singer and songwriter that mixes a wide variety of American genres. These genres include gospel, blues, jazz, folk and soul. Foster is most known for her blues and folk music where she has been nominated for multiple Grammy Awards in the categories of Best Blues Album and Best Contemporary Blues Album. Paul Rardin, chair of vocal arts at Temple University, took Foster's arrangement of *Death Came A-Knockin'* and arranged it for soloists and chorus. He wrote the following about the arrangement:

"American blues icon Ruthie Foster released her arrangement of *Death Came A-Knockin'* (a spiritual originally titled *Travelin' Shoes*) on her 2002 recording *Runaway Soul*. Foster's arrangement is driving and relentless, her voice ringing with steely determination to be "ready to go" into the kingdom of God. The list of characters—mother, sister, brother, neighbor, preacher and finally self—remind us that we all will face this journey, so we had best live right, and shout "Hallelujah" when our turn comes."

This choral adaptation utilizes three treble soloists that present the melody individually and together. The chorus provides sparse background support with music that imitates instruments used by Foster in her performances. This leads to the apex of the piece where the ensemble takes the text on the words, "And then he shout." The piece leads to a close with the soloists returning, and the piece ends with a final statement by the choir singing, "got on my travelin' shoes."

–Program Notes by Trevor Tran

Overture to *Nabucco*

GIUSEPPE VERDI

Verdi's *Nabucco* premiered in 1842 and cemented his status as a leading opera composer. Based on the biblical story of Nebuchadnezzar and the Israelites, it resonated with Italian audiences during the country's fight for unification. The *Nabucco* overture is a concert favorite, featuring dynamic contrasts and rich orchestration that preview the opera's emotional depth. The overture opens with a somber introduction, reflecting the Israelites' plight. A lively allegro follows, with bold brass and sweeping strings hinting at the opera's themes of liberation. The famous "Va, pensiero" theme is subtly introduced, symbolizing longing for freedom. The piece concludes with a dramatic, triumphant finale. The *Nabucco* overture remains a formidable, emotional work, admired for its vivid orchestration and dramatic themes. It has become a symbol of Italian nationalism, particularly through the "Va, pensiero" chorus, and is regularly performed in concert halls worldwide.

–Program Note by Jason Max Ferdinand

Mass in C Major

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven's *Mass in C major*, Op. 86, was commissioned by Prince Nikolaus Esterházy II in 1807 to celebrate the name day of Princess Maria Hermenegild. By this time, Beethoven had already established his reputation in Vienna, but this commission placed him in the shadow of Joseph Haydn, who had previously composed several masses for the same occasion. Prince Esterházy, a devoted admirer of Haydn, expressed disappointment with Beethoven's mass, famously asking, "But, my dear Beethoven, what have you done now?" Despite the lukewarm reception, Beethoven stood by the work, which has since gained recognition as a significant contribution to the choral repertoire, highlighting his unique voice within the classical mass tradition.

The Mass follows the traditional structure, consisting of five movements: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

Kyrie: A serene and introspective opening, featuring a delicate dialogue between choir and soloists. It sets a reflective, reverent tone.

Gloria: Energetic and jubilant, alternating between lively declarations and more introspective sections like "Qui tollis peccata mundi."

Credo: The longest and most dramatic movement, marked by solemnity and grandeur, especially in passages such as the "Crucifixus" and the triumphant "Et resurrexit."

Sanctus: Opens with a gentle orchestral prelude, leading to a lyrical Benedictus, where Beethoven's orchestral writing creates a tranquil, pastoral atmosphere.

Agnus Dei: The final movement begins in a mood of solemnity and tension, with brass and timpani creating dramatic contrasts, before resolving in a calm and peaceful prayer for peace, emphasizing the Mass's themes of redemption and hope.

Although Prince Esterházy was initially let down, Beethoven's *Mass in C* has since been reassessed and appreciated for its emotional depth and introspective character. It differs from his later *Missa Solemnis*, which is grander in scope, while the *Mass in C* offers a more intimate and personal reflection. Beethoven's use of dynamic contrasts, harmonic tension and orchestral color reflects his innovative spirit and deep respect for the text.

While not as instantaneously admired as his symphonies or piano works, the *Mass in C* has earned its place in the choral canon, admired for its thoughtful blend of classical tradition and Beethoven's forward-looking style. It stands as an important expression of Beethoven's philosophical outlook, contributing a distinctive voice to the sacred music of the era.

You'll Never Walk Alone

ARR. MARK HAYES

This Mark Hayes arrangement charmingly merges two Broadway classics: "You'll Never Walk Alone" from *Carousel* (1945) and "Climb Every Mountain" from *The Sound of Music* (1959), both by Richard Rodgers and Oscar Hammerstein II. Known for their messages of hope and perseverance, these songs form an inspiring medley. Hayes's arrangement seamlessly unifies the comforting tones of "You'll Never Walk Alone" with the soaring inspiration of "Climb Every Mountain." Through rich harmonies, dynamic shifts and emotional depth, this medley is a potent reminder of resilience and faith, offering a moving experience for both choir and audience.

UMD CHAMBER SINGERS

Jason Max Ferdinand, *Conductor*

Trevor Tran, *Assistant Conductor*

Rachel Flicker, *Accompanist*

Erica Axtell	Eric Kim*	Matthew Podsednik
Francesco Berrett	Joshua Kinsinger	Jude Reagan
Sydney Black*	Mary Shea Kealey Kustas*	Cyrus Rishel
Sarah Borruso*	Ana Lane	Sammy Shay
Mykayla Brown	Joshua Lee	Keely Sigler
Kai Daley*	Isabel Marcus*	Trevor Tran*
Megan Flynn	Nicholas Mathew	Kevin Webb
Magnolia Flynn-Lebischak	Jason New	Ella Weikert
Lily Gallihue	Grace Null	Madison Weil
Samuel Gray	Paige Peercy*	Aidan Wilbur
Wentao Guo	Joshua Pelzer	
Kirsten Holmes	Keira Perry	
Henry Horst	Abha Phillips	<i>*Graduate Conductor</i>
Julie Huang Tucker*	Cecilia Plumer	<i>*Ensemble Assistant</i>

UNIVERSITY CHORALE

Trevor Tran, *Conductor*

Mary Shea Kealey Kustas, *Assistant Conductor*

Athanasios Ramadanidis, *Accompanist*

Jasmyn Anyu	Dynis Hill	Marcello Silva
Ellie Arenstein	Jacqueline Hull	Eleanor Smedberg
Jackson Bush	Jessica Jacklitch	Sarah Swain
Hannah Alisse Collins	Soli Jacobson	Yasmine Tajeddin
Juliet Drew	DeAndre Johnson	Noah Tarjan
Lyle Erickson	Andrew Lising	Sophia Teitelbaum
Cassidy Eyres	Sneha Raj	Jhamere Thompson
Autumn Frank	Taimur Raja	Abi Torres
Gianna Gecan	Alexina Rosenthal	Mark Turner Jr.
Eamon Ghosh-Dastidar	Joshua Rozmiarek	Daniel Velado
Matré Grant	Charlotte Scanlon	Pierce Wenham
Angelina Guhl	Talia Schuldenrein	Joyce Wu
Jaden He	Nicholas Shidle	

HOWARD COUNTY YOUTH ORCHESTRA

Ben Denne, *Co-Director***Colin O'Bryan**, *Co-Director***Tim McKay**, *Percussion Coach***Violin 1**

Nicholas Cui
 Chloe Chung
 Josiah Luo
 Ethan Tsai
 Andrew Y. Li
 Gabriel Elias Lazaga-Lucila
 Leonard Shi
 Eric Ahn
 Shuyi Zhang
 Esther Wiredu-Aidoo

Violin 2

Claire Yu
 Lily Zhang
 Chris Lee
 Sylvia Johnson
 Victoria Yao
 Diana Wang
 Julia Hu
 Shujia Zhang
 Naren V. Nair
 Sarah Loberto
 Jason Kim
 Ojas Gajengi
 Marie Duh
 Ethan John
 Claire Liu

Viola

Daniel S. Cho
 Seeyen Zeng
 Surie Zhang
 Jerry Li
 Dayeon Yu
 Ella Chen
 Eric Wang
 Molly Sellers
 Malindu Talagala
 Cindy Yu

Cello

Jaden Li
 Cindy Zhan
 Joel Ihm
 Christopher Chung
 Sophia Lee
 Rebecca Du
 Kyle Bae
 Steven Wang
 Katie Kim
 Elijah Ko
 Jayson Liu

Bass

Eric Liu
 Zach Desmond
 Jacob Benitez
 Henry P Syme
 Dahlia Haroon
 Makayla Rodriguez
 Noah Krauss

Flute

Annika Seshadri
 Veronica Park
 Annabella She

Oboe

Lydia You
 Julia Lee
 Lauren Jackson

Clarinet

Keira Sanner
 Raffaella Galati
 Teagan Adornetto
 Evan Liu

Bassoon

Bailey Kim
 Kate Allen

Horn

Ian Lander
 Akshaya Sri
 Ehren Casto
 Sean Embley

Trumpet

Evan Scott
 Tommy Hwang
 Eamonn O'Bryan
 Aaron Hong

Trombone

Issac Liu
 Abdiell Marin
 Isaiah Clark

Tuba

Jack Wolf
 Justin Plunkett

Percussion

Ayush Mishra
 Sam Rotter
 Ryan Han
 Victor Park
 Maggie Cipriano

HOWARD COUNTY GIFTED/TALENTED CHOIR

Lulu Mwangi Mupfumbu, *Conductor*

Isaiah Shim, *Accompanist*

Soprano 1

Eden Brewer
Lucia Chapa
Sophie Crossland
Logan Goldberg
Izzy Greeley
Adelyn Ho
Keira Hase
Aaliyah Johnson
Emiko Khurram
Jaleah Lennon
Christine Ma
Katherine Mascarhas
Charlie McKay
Anna Morehead
Makeda Phipps
Tori Salmans
Arianna St. Jean
Tani Thomas
Madeline Thompson
Sakshi Tirodkar

Soprano 2

Margo Aguirre
Claire Artz
Jaylene Barber
Camille Davis
Millana Ebbaa
Lucy Felsen
Zane Franklin
McKenna Gran
Michaela McKoy
Haley Murdock
Fiona O'Bryan
Adun Olayoriju
Cora Sears
Sam Strong
Jenn Tom

Alto 1

Damilola Adepoju
Nicole Asum
Kayla Dustin
Ashley Flores
Maddie Hall
Ryleigh Kendall
Leah Met
Medha Murikipudi
Mizuki Ohtani
Rachael Omoloja
Maya Oudemans
Sarah Rigney
Katie Turcsanyi

Alto 2

Akua Asum
Andrea Aviles
Addison Cox
Gina Dhaliwal
Angela Echevoyen Cedillos
Lily Graham
Abigail Gutierrez
Margot Jeeter
Feyi Osibodu
Bawi Par
Hailey Park
Jordan Smith
Danica Takovich
Hamsini Tikkiseti

Tenor 1

Kai Dillon
Owen Lande
Timothy Moon
Sam Peace
Lucas Porter
Tyler Solomon
Ari Vernon

Tenor 2

Michael Bajana
Noah Graham
Elijah Laprise
Jaiden Puthenkalam
Rishik Rangaraju
Ryan Schwab
Ryan Shi
Nishith Tripathi
Jayden Wynn-Franco
Justin Zissu

Bass 1

Cooper Altman
Soochan An
Pierre Barakat
Daniel Euraque
Jonathan Mackrell
Jackson Schmitt
Mason Small
Daniel Steele
Ari Stone
Adithya Vadivel
Ayaz Vahora
Daniel Vasquez
Tobi Viatonu
Troy West

Bass 2

Juho Bay
Desmond Cooper
Isak Hoffmaster
Hudson Flowers
TJ Jones
Arshan Khan
Michael Ormond
Leo Reber
Jenning Scheider
Scott Wallace

For more information, contact:

UMD CHORAL ACTIVITIES

2150 Clarice Smith Performing Arts Center | College Park, MD 20742

301.405.5571 | umchoirs@umd.edu | music.umd.edu

JASON MAX FERDINAND

Associate Professor of Music & Director of Choral Activities

KENNETH ELPUS

Professor and Division Coordinator of Choral Music Education

LAURI JOHNSON

Choral Administrator

GRADUATE STUDENT CONDUCTORS

Eric Beomjin Kim

Mary Shea Kealey Kustas

Trevor Tran

Julie Huang Tucker

CHORAL ASSISTANTS

Sydney Black, *Senior Artistic Operations*

Sarah Borruso, *Artistic Operations*

Kai Daley, *Senior Artistic Operations*

Isabel Marcus, *Artistic Operations*

Paige Peercy, *Senior Artistic Operations*

UMD SCHOOL OF MUSIC VOICE FACULTY

Diba Alvi, *Soprano and Diction & Pedagogy*

Teri Bickham, *Soprano*

Natalie Conte, *Soprano, Assistant Artist-in-Residence*

John Holiday, *Countertenor*

Kevin Short, *Bass-Baritone*

Gran Wilson, *Tenor*

Delores Ziegler, *Mezzo-Soprano*

Kenneth Elpus, *Choral Music Education*

Jason Max Ferdinand, *Director of Choral Activities*

Craig Kier, *Director of Arts for All and Advisor of Maryland Opera Studio*

UPCOMING CHORAL EVENTS

CHORAL COLLAGE

Sun, November 17 • 7:30 PM

UMD Treble Choir & Tactus

Dekelboum Concert Hall, The Clarice

FREE - No tickets required

BACH CANTATA SERIES

Thu, November 21 • 1:30 PM

BWV 132: Bereit die Wege, bereit die Bahn

Grand Pavilion, The Clarice

FREE - No tickets required

MARYLAND OPERA STUDIO

Tue, November 19 • 7:30 PM

Wed, November 20 • 7:30 PM

Fri, November 22 • 7:30 PM

Sun, November 24 • 3 PM

Mozart's *Così fan tutte*

Kay Theatre, The Clarice

Tickets required

WINTER CONCERT

Mon, December 2 • 7 PM

Voix de Chanson & FreundeMusik

UMD Memorial Chapel

FREE - No tickets required

FESTIVAL OF LESSONS & CAROLS

Fri, December 6 • 8 PM

UMD Treble Choir, Tactus, University Chorale,

Voix de Chanson, FreundeMusik, brass quintet and organ

UMD Memorial Chapel

Tickets required

UNIVERSITY OF
MARYLAND



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SEASON

*at The Clarice Smith
Performing Arts Center*

