



University of Maryland School of Music Presents

SPRING CHORAL COLLAGE

University Chorale, UMD Treble Choir & Tactus

Sunday, April 27, 2025 • 7:30PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

SPRING CHORAL COLLAGE

Tactus

Eric Beomjin Kim
Conductor
Mary Shea Kealey Kustas
Assistant Conductor

UMD Treble Choir

Kenneth Elpus
Conductor
Julie Huang Tucker
Assistant Conductor

University Chorale

Trevor Tran
Conductor
Mary Shea Kealey Kustas
Assistant Conductor

Tactus

The Lake Isle of Innisfree Eleanor Daley
(b. 1955)

The River Susan LaBarr
(b. 1981)

Danny Melendez, *percussion*
Joel Zinkievich, *guitar*

Fa una canzona.....Orazio Vecchi
(1550–1605)
arr. William Powell

O bone Jesu.....Manolo Da Rold
(b. 1976)

Swing Down, Chariot African American Spiritual
arr. André Thomas
(b. 1952)

Peace.....Hasulki Baek
(b. 1983)

Treble Choir

The Green Shores of Fogo Newfoundland Folk Song
arr. Stephen Hatfield
(b. 1956)

There Will Be Rest Frank Ticheli
(b. 1958)

Snow Angel Sarah Quartel
(b. 1982)

- I. Prologue
- II. Creatures of Light
- III. God Will Give Orders
- IV. Sweet Child
- V. Snow Angel

Eric Kutz, *cello*
Adam Gris , *percussion*

Si l a Ru n Irish Folk Song
arr. Michael McGlynn
(b. 1964)

Hej, Igaz tsad! Lajos B rdos
(1899–1986)

University Chorale

Tuttarana Reena Esmail
(b. 1983)

Super Flumina Babylonis..... Giovanni Pierluigi da Palestrina
(c. 1525–1594)

“Abendlied” Joseph Rheinberger
from *Drei Geistliche Ges nge*, Op. 69
(1839–1901)

“Kyrie Eleison” Wolfgang Amadeus Mozart
from *Litaniae de venerabili altaris sacramento*, K 125
(1756–1791)

Eleanor Sturm, *violin I*
Miriam Koby, *violin II*
Nicholas Wilbur, *viola*
Simone Pierpaoli, *cello*
Dynis Hill, *soprano solo*
Eleanor Smedberg, *alto solo*

“Baal Scene” Felix Mendelssohn
from *Elijah*
(1809–1847)

Eleanor Sturm, *violin I*
Miriam Koby, *violin II*
Nicholas Wilbur, *viola*
Simone Pierpaoli, *cello*
Danny Melendez, *percussion*
Henrique Carvalho, *bass-baritone*

We Shall Walk Through the Valley African American Spiritual
arr. Undine Smith Moore
(1904–1989)

All of Us Craig Hella Johnson
(b. 1962)

Eleanor Sturm, *violin I*
Miriam Koby, *violin II*
Nicholas Wilbur, *viola*
Simone Pierpaoli, *cello*
Joel Zinkievich, *guitar*
Danny Melendez, *percussion*
Autumn Frank, *solo I*
Joyce Wu, *solo II*
Matré Grant, *solo III*

Combined Choirs

“Awake, O North Wind” Daniel Pinkham
from *Wedding Cantata* (1923–2006)



KENNETH ELPUS is a professor of choral music education and associate director of the School of Music at the University of Maryland, College Park, where he prepares pre-service music educators to teach choral music in secondary schools, teaches graduate research methods and conducts the Treble Choir. He holds a bachelor of music degree in choral music education from The College of New Jersey and earned his master of music and Ph.D. in music education at Northwestern University in Evanston, IL. Elpus has appeared with the UMD Treble Choir at the Eastern Region

Conference of the American Choral Directors Association and has guest-conducted all-county, all-region and all-state honor choirs in Maryland, Virginia, Pennsylvania and New Jersey. His research has been funded by the National Endowment for the Arts and the U.S. Department of Education's Institute of Education Sciences and is published in the *Journal of Research in Music Education*, *Psychology of Music* and *Arts Education Policy Review*, among other venues.



MARY SHEA KEALEY KUSTAS is a first-year choral conducting master's student at the University of Maryland, College Park. She serves as the assistant director for both Tactus and University Chorale. An aspiring educator as well as 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 10) and assists with Choristers (ages 10 through 14). Kustas also taught choral and general music at Redland Middle School, leading all three of her ensembles to

achieve ones and twos at festival adjudication and win first prize at Hershey's Music in the Parks festival. Kustas graduated magna cum laude from UMD in 2020 with bachelor degrees in both choral/general music education and voice performance.



ERIC BEOMJIN KIM is a doctoral student and graduate assistant in choral conducting at the University of Maryland, College Park, where he serves as the director of Tactus (tenor and bass choir) and Maryland Palestrina Choir. Kim introduces himself as a nomadic conductor, enjoying an exuberant performing life in various venues across South Korea, Turkey, the Czech Republic, Iran, France, the Philippines, Romania, Kazakhstan and the United States. Kim is the artistic director and founder of the Seoul Empathy Choir, where he has conducted both children and adult choirs

every summer since 2018. A passionate advocate for community engagement through music, he also founded the Empathy Choir Camp with 20 staff members to teach choral music to amateur choirs. Kim holds a master's degree in vocal pedagogy and choral conducting with honors from Westminster Choir College and a bachelor's degree in music from Taylor University.



TREVOR TRAN is a conductor and educator based in the Washington, D.C. area and is a current graduate student at the University of Maryland, College Park. 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. Through his work, Tran was recognized as a 2023 Yamaha “40 under 40” Educator and a 2024 Temple University “30 under 30” Artistic Visionary. Besides being an educator, Tran 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 doctorate in choral conducting at the University of Maryland, College Park.



JULIE HUANG TUCKER is a conductor, choral musician and collaborative keyboard artist who serves as music director at First Presbyterian Church of Arlington, associate conductor and accompanist of Washington Men’s Camerata and conducting fellow of Choralis. As an organist, she has performed with the National Symphony Orchestra, National Philharmonic, Choral Arts Society of Washington and Washington Chorus at the Kennedy Center, Strathmore Hall and National Cathedral. Tucker is passionate about teaching, which has led to such educational projects as tango orchestra workshops from Mexico to Martha’s Vineyard with QuinTango, and directing township youth and prison inmate choirs in South Africa. She also shares her love of music as a host on WETA, Washington’s classical music radio station. Tucker holds a bachelor of arts degree from Cornell University, a master of music degree from the University of Oklahoma in organ performance and is currently pursuing a doctorate in choral conducting at the University of Maryland, College Park.

With an astonishing diversity of repertoire that ranges from medieval chant to barbershop, **TACTUS** is one of the School of Music's most dynamic ensembles. Since 2001, the ensemble has headlined numerous on-campus performances, including the annual Festival of Lessons and Carols. Performance tours of the East Coast, South and Midwest regions have spread the reputation for excellence of Tactus around the country and the ensemble has now appeared multiple times at the Intercollegiate Men's Chorus National Seminar. Also a frequent collaborator with the UMD Treble Choir and the UMD Concert Choir, Tactus has appeared in performances with the NSO Pops (*Do You Hear the People Sing?*) and the Baltimore Symphony Orchestra (Brahms' "Requiem"). On campus, the group has performed with the UMD Symphony Orchestra in Mahler's Symphony No. 2, Shostakovich's Symphony No. 13 and Brahms' *Alto Rhapsody*.

The **UMD TREBLE CHOIR** comprises of soprano, alto and mezzo-soprano singers from throughout the campus community. Since 2001, the group's membership has brought together undergraduate and graduate students from all of the major colleges and schools at the University of Maryland, College Park. The choir sings art and folk repertoire for treble voices spanning eras, styles and genres from Renaissance to contemporary, and across both Western and non-Western cultural traditions. Known especially for its exploration of choral music written by living composers, the UMD Treble Choir has commissioned and premiered works by Erik Esenvalds and presented acclaimed performances of music by Eleanor Daley, Györgi Orbán, Levente Gyöngösi, Rosephanye Powell, Moira Smiley and Sarah Quartel, among many others. Each year, the UMD Treble Choir presents a slate of performances including fall and spring showcase concerts and, in conjunction with Tactus (formerly known as the UMD Men's Chorus), the annual Festival of Lessons and Carols in December at the beautiful UMD Memorial Chapel. The ensemble has appeared with the NSO Pops at the Kennedy Center and in 2016 performed by invitation for the Eastern Division Convention of the American Choral Directors Association.

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.

Fa una canzona

Fa una canzona senza note nere,
Se mai bramasti la mia grazia havere.

Falla d'un tuonó ch'invita al dormire,
Dolcemente facendola finire.

Per entro non vi spargere durezza,
Che le mie orecchie non vi sono avezze.

Falla d'un tuonó ch'invita al dormire,
Dolcemente facendola finire.

Make me a song without black notes,
if you ever wished to have my favor.

Make it in a mode that invites one to sleep,
finishing softly.

Don't put dissonances into it,
because my ears are not used to them.

Make it in a mode that invites one to sleep
finishing softly.

O bone Jesu

O bone Jesu, miserere nobis, miserere nobis,
Qui a te creati sumus, qui a te creati sumus,
Tu redemisti nos sanguine tuo
praetiosissimo.

O good Jesus, have mercy on us, have mercy on us,
For you have created us, for you have created us,
You have redeemed us with your most
precious blood.

Hej, Igazítsad!

Hej, igazítsad jól a lábod,
tíz farsanja hogy már járod.
Haj, dana dana dannajdom

Hey, get your feet good and ready!
You've now been through ten carnivals!

Hej, ez a kislány atyámfiija
szereti az apám fiija,
haj dana dana danajdom.

Hey, my brothers,
this young girl loves my father's son.

Hej, a szíyemnek nagy a búa
telégý rózsám orvoslója!
Haj, dana dana danajdom.

Hey, my heart has grown sorrowful;
be the healing of my heart's sorrow.

Hej, nem aludtam csakegy skirát,
eltáncoltam majdnem az éjszakát.

Hey, I didn't sleep a wink,
I danced away the night.

Haj, dana dana danadom.

Sej dana haj, dana haj
dannaj, dannajdom.

Siúl a Ruín

Siúil, siúil, siúil a rún,
Siúil go sochair agus siúil go ciúin,
Siúil go doras agus éalaigh liom.

Go, go, my love,
Go quietly and go peacefully,
Go to the door and fly with me.

Super Flumina Babylonis

Super flúmina Babylónis
illic sédimus et flévimus,
dum recordarémur tui Sion.
In salícibus in médio ejus
suspéndimus órgana nostra

By the waters of Babylon
we sat down and wept,
when we remembered thee, O Sion.
As for our harps, we hanged them up
upon the trees that are therein.

Abendlied

Text from Luke 24:29:

Bleib' bei uns, denn es will Abend werden,
Und der Tag hat sich geneiget, sich geneiget,
O bleib' bei uns, denn es will Abend werden.

Translation by John Rutter (b. 1945):

Bide with us, for evening shadows darken,
And the day will soon be over, soon be over,
O bide with us, for evening shadows darken.

Kyrie Eleison

Kyrie eleison
Christe eleison
Christe audinos
Christe exaudinos
Pater de coelis deus
miserere nobis
Fili redemptor mundi deus
Miserere nobis
Spiritus sancte deus
Miserere nobis
Sancta trinitas unus deus
miserere nobis

Lord have mercy
Christ have mercy
Christ hear us
Christ listen to us
God the Heavenly Father
Have mercy on us
Son of god, redeemer of the world
Have mercy on us
Holy Spirit God
Have mercy on us
The Holy Trinity is one God
Have mercy on us

The Lake Isle of Innisfree

ELEANOR DALEY

The Lake Isle of Innisfree features a poem written by William Butler Yeats (1865-1939) published in 1890. Yeats, an Irish poet who lived most of his life in the city, treasured his childhood vacation spot, the Lake Isle of Innisfree. Daley sets the poem beautifully not only through her vocal writing but also through her writing for piano. Listen to the piano's text painting when the choir sings "And evening full of the linnet's wings" and "I hear lake water lapping with low sounds by the shore." She begins with a majestic piano introduction before the choir's first entrance and recapitulation, "I will arise," painting the text as the notes ascend an octave on the word "arise." Yeats first penned *The Lake Isle of Innisfree* after walking down Fleet Street, London, when he was suddenly overcome by memories of vacationing in Sligo Bay as a child. Yeats writes that he must leave London and head for Innisfree where he will build a small cabin, plant a garden and keep bees. He longs for the peace of the morning's cricket song, noon's purple glow, evening's linnets and midnight's glimmer. In the second half of the poem, Yeats realizes that even while standing on the busy roadways of his city, he still hears Innisfree's "lake water lapping and low sounds by the shore." This turning point in the poem reminds the listener that the places we loved as children never truly leave us. They live on in our memories and the deep heart's core.

– Program note by Mary Shea Kealey Kustas

The River

SUSAN LABARR

Susan LaBarr, an American composer known for her expressive and lyrical choral writing, often draws upon poignant texts to create music that deeply resonates with performers and audiences alike. *The River* is a setting of a text by poet Sara Teasdale, whose evocative imagery of flowing water serves as a metaphor for life's journey. LaBarr's composition mirrors the text's fluidity through soaring melodic lines and lush harmonies. The piece builds dynamically with guitar and percussion, reflecting the emotional arc of the poetry, while moments of gentle suspension highlight its reflective nature.

– Program note by Eric Beomjin Kim

Fa una canzona

ORAZIO VECCHI

arr. William Powell

Orazio Vecchi published his canzonetta, *Fa una canzona*, in 1580. A canzonetta is a short secular vocal song, popular during the Italian Renaissance. *Fa una canzona* belongs to Vecchi's second book for four voice canzonettas. The secular nature of the genre lends itself to lighthearted and jovial texts, and this canzonetta is no exception. The text is humorous and ironic, bidding the singer to make a song without "black" notes, meaning short rhythmic qualities such as quarter notes, eighth notes, and sixteenths. However, the song is riddled with syncopated short rhythms, creating the perfect atmosphere for a lively dance. On the other hand, when the poet writes, "Make it in a mode that invites one to sleep, finishing softly," the singers paint the text, creating a lilting rhythm and descending melody. Vecchi pokes fun at the poet's first request, but concedes to their second plea, "finishing softly." In the following verse, Vecchi sets the text ironically again, the speaker requesting, "Don't put dissonances into it, because my ears are not used to them." To counter this request, Vecchi switches between two key centers—Bb major and G minor—creating dissonant harmonies and chromatic melodies which result in a dynamic harmonic palette. Vecchi concedes one last time at the end, allowing the piece to conclude with a gentle lilting melody, ending on a G major chord, hopefully having pleased the listener into a peaceful sleep.

– Program note by Mary Shea Kealey Kustas

O bone Jesu

MANOLO DA ROLD

Manolo Da Rold is an Italian composer and conductor known for his choral and liturgical works that blend Renaissance polyphony with modern harmonic textures. *O bone Jesu* sets a traditional Latin devotional text, a heartfelt prayer often associated with medieval Christian supplication.

Da Rold's setting honors the reverent tone of the text through a fusion of Renaissance-inspired counterpoint and contemporary harmonic language. The repeated plea of "miserere nobis" ("have mercy on us") is emphasized through overlapping vocal entrances, creating a sense of urgency and deep devotion. The phrase "sanguine tuo praetiosissimo" ("your most precious blood") is set with elongated, expressive melodic lines, highlighting the depth of the text's call for mercy and redemption.

Through dynamic contrast and gradually expanding harmonies, Da Rold crafts an atmosphere of both supplication and exaltation—bridging sacred choral traditions of the past with a resonant, modern expressivity.

– Program note by Eric Beomjin Kim

Swing Down, Chariot

AFRICAN AMERICAN SPIRITUAL

arr. André Thomas

André Thomas arranged the African American Spiritual *Swing Down, Chariot* in the style of a gospel quartet. Gospel quartets are a type of Black American Music that stemmed from Jubilee quartets in the 1940s, preceding the barbershop quartet. Notice the recurring and sometimes interrupting bass lead-in, the melody in the tenor two line, the accentuated “hums” during each verse, and the chromaticism in each vocal line, especially the “smear” at the end! All of these compositional techniques are hallmarks of the gospel quartet. Thomas writes in his book, “Way over in Beulah Lan’,” that his arrangement provides a light-hearted, optimistic, and jovial interpretation of the text. Based on the prophet Ezekiel, Thomas uses personalization, “Swing down chariot stop and let *me* ride,” to imagine the enslaved person connecting his vision of heaven and the prophet Ezekiel’s chariot to his own life. In the first verse, the text tells the story of the exiled prophet Ezekiel’s vision of the chariot: “Ezekiel went out in the middle of the field. He saw an angel workin’ on the chariot wheel. He wasn’t particular ‘bout the chariot wheel. He just wanted to see how the chariot feels.” The second verse transfers this experience to the enslaved person: “Well, a sinner he went out in the middle of the field. And then he started workin’ on the chariot wheel. He wasn’t so particular ‘bout workin’ on that wheel. He just wants to see how the chariot feels.” In much the same way that the exiled prophet Ezekiel saw the chariot and yearned for deliverance, the enslaved person also wanted deliverance from slavery. Furthermore, the theme of another home, “I got a home on the other side,” connects to a heavenly land or Beulah Land. To enslaved people, the idea of having another existence brought feelings of comfort and encouragement. According to Thomas, all of these factors combine to “drive this spiritual, shaping (and demanding) musical energy.”

– Program note by Mary Shea Kealey Kustas

Peace

HASULKI BAEK

Hasulki Baek is a contemporary South Korean composer whose works often explore themes of tranquility and spirituality. In *Peace*, Baek draws inspiration from the biblical story in which Jesus calms the storm while aboard a ship with his frightened disciples. As the winds rage and waves crash, fear fills the boat—until Jesus speaks, and peace descends. This moment of divine calm is at the heart of the piece.

Baek reflects this narrative musically through delicate harmonic progressions, expansive phrasing, and expressive dynamic contrast. The surging swells of sound and sudden stillnesses evoke the stormy sea and its miraculous quieting. Sustained vocal lines and subtle harmonic shifts mirror the transition from fear to serenity. Through tonal warmth and careful pacing, *Peace* becomes a musical meditation on divine presence and the universal longing for calm in the midst of chaos.

Together with the other pieces on this program, *Peace* invites the listener into a journey of human longing, faith and serenity—culminating in a reflective and uplifting experience.

– Program note by Eric Beomjin Kim

The Green Shores of Fogo

NEWFOUNDLAND FOLK SONG

arr. Stephen Hatfield

The Green Shores of Fogo bears marks of Irish provenance, although its musical origins are lost. The tune was collected by Kenneth Peacock and has attracted more than one set of lyrics. In this rendition, a sailor bids his lover farewell. The word “fogo” is Portuguese for “fire” and points to the celebrated fog whose texture named the island.

– Program note by Julie Huang Tucker

There Will Be Rest

FRANK TICHELI

A professor emeritus of University of Southern California in composition, Ticheli writes for orchestral chamber ensemble, concert band and choir. He set this Sara Teasdale poem of serenity and promise in 1999. This text is among many of Teasdale's lyrical poems that have been set by composers and is one of the final poems she wrote before taking her own life at age 48.

– Program note by Julie Huang Tucker

Snow Angel

SARAH QUARTEL

Through the five-moment musical narrative of *Snow Angel*, Quartel weaves together themes of love, rebirth and beauty through the eyes of children and the angels that watch over them, yearning to make a difference in their lives. The cello, djembe and piano accompaniment provide a magical backdrop for the treble voices in their storytelling.

– Program note by Julie Huang Tucker

Siúl a Ruín

IRISH FOLK SONG

arr. Michael McGlynn

This is a traditional Irish song sung in both English and Gaelic from the point of view of a woman both lamenting and supporting a lover who has responded to his call to military duty. “Siúl” is an imperative that means “go” or “walk,” and “a ruín” is a term of endearment. McGlynn arranged this hauntingly beautiful tune for his choir, Anúna, and it appeared on their 1994 album, “Invocation”.

– Program note by Julie Huang Tucker

Hej, Igazítsad!

LAJOS BÁRDOS

This popular Hungarian song takes us to a village festival where youngsters are caught up in dance, flirtation and frivolity. The catchy “dana danaj dom” refrain is the equivalent of our “falala,” a carefree expression of merriment and good cheer. Bárdos passed along his passion for folk music through the Hungarian Scout movement, teaching native songs to young men in towns across the country.

– Program note by Julie Huang Tucker

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 Los Angeles 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 *Tuttarana*.

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

Super Flumina Babylonis

GIOVANNI PIERLUIGI DA PALESTRINA

Regarded as one of the masters of Renaissance polyphony, Palestrina was considered the leading composer of late 16th-century European music. He had a long-lasting influence on both sacred and secular music, and many looked to his compositions as models for music writing. *Super Flumina Babylonis* comes from Psalm 137, which conveys the lament of the Jewish people as they mourn the destruction of Jerusalem and their exile to Babylon. The sorrow is expressed throughout the piece by the dissonances, notes that clash when sung at the same time. These dissonances create tension and musically convey the sadness and longing to return home. Overall, this piece represents the despair that we, as humans, experience in our lives. We all mourn, and we all long for the safety and comfort of home.

– Program note by Trevor Tran

Abendlied

JOSEPH RHEINBERGER

Joseph Rheinberger's *Abendlied*, which translates to "Evening Song," is his best-known choral work. Rheinberger first published his sacred motet in 1855 when he was just 15 and released the revised edition 18 years later in 1873. The revised edition includes "Abendlied" as the third of his Opus 69, *Drei geistliche Gesänge für gemischten Chor* (Three Sacred Songs for Mixed Choir). "Abendlied" is based on Martin Luther's translation of Luke 24:29, when Christ stops to rest on the road to Emmaus. After Jesus's death and resurrection, two disciples are joined by a stranger on their way to Emmaus. They ask this stranger, who unbeknownst to them is Jesus, to stop and stay with them as night falls. Rheinberger's musical setting of this verse portrays this simple request with smooth arching melodies, the top three voices asking first, followed by the bottom three voices, representing the two disciples. The following fugal treatment of the same text paints the growing evening shadows and the fading daylight with gentle suspensions, creating a blossoming effect, each voice adding to the polyphonic texture. The piece ends with a return of the original request: two disciples asking for the stranger's company. This simple yet beautiful request, bide with us, reveals an inner longing for community and companionship, especially when metaphorical shadows grow in our lives.

– Program note by Mary Shea Kealey Kustas

“Kyrie Eleison” from *Litaniae de venerabili altaris sacramento*, K 125

WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart composed his *Litaniae de venerabili altaris sacramento*, K 125, in March 1772. This piece is the second of four litanies written for the Salzburg Cathedral. A litany is a ceremonial, liturgical form of prayer which includes a series of invocations and responses. *Litaniae de venerabili altaris sacramento* is a Sacramental Litany, meaning its purpose is to focus on the holy sacrament of the Eucharist. The Kyrie begins with a vibrant orchestral introduction. The choir immediately contrasts this vitality with a slow “adagio” entrance on the Kyrie text, followed by a rousing “allegro” with the same text, matching the initial instrumental vigor. Then, the alto soloist offers up her invocation, “Christ hear us. Christ listen to us.” The choir then responds by repeating this invocation. The choir continues by offering its own supplication, singing, “God the Heavenly Father, have mercy on us. Son of God, redeemer of the world, have mercy on us. Holy Spirit God, have mercy on us.” The soprano soloist offers a final supplication and restatement of faith, “The Holy Trinity is one God. Have mercy on us.” The choir responds, “Have mercy on us.” Mozart’s Litany uses contrasting solo and choral singing to organize and highlight individual and communal prayer. The text, “Christ hear us” and “Christ listen to us” paints the image of a unified effort, the power of a group of people uniting their intention and fervor in supplication and worship.

– Program note by Mary Shea Kealey Kustas

“Baal Scene” from *Elijah*

FELIX MENDELSSOHN

Felix Mendelssohn Bartholdy was a German composer who wrote a wide array of music including the melody to *Hark! The Herald Angels Sing*. In addition to his music, Mendelssohn is known for reviving the music of J.S. Bach. Some scholars contend that we would not know Bach’s music without Mendelssohn’s performances of his works, like the *St. Matthew Passion*. This section of music comes from Mendelssohn’s large choral-orchestral work *Elijah*. The work tells the story of the Prophet Elijah according to the Old Testament. In this specific scene, Elijah challenges the Prophets of the God Baal to prove that Baal is more powerful than Yahweh, the true God. The chorus acts as the Prophets of Baal and they continually cry out for Baal to respond and strike down Elijah. As the prophets cry out, Elijah goads them to call louder, but the only response is silence. This section of music represents the human nature of belief. We all hold beliefs based on our upbringing and experiences in life. Sometimes our beliefs align and sometimes they do not, as shown in this scene. No matter our similarities or differences in beliefs, humans still have the commonality that beliefs shape who we are.

– Program note by Trevor Tran

We Shall Walk Through the Valley

AFRICAN AMERICAN SPIRITUAL

arr. Undine Smith Moore

We Shall Walk Through the Valley is an African American spiritual arranged by Undine Smith Moore. Undine Smith Moore studied music at Fisk University, Columbia University, Eastman School of Music and Manhattan School of Music. André Thomas writes in his book, “Way over in Beulah Lan’,” that Undine Smith Moore, who taught for 45 years at Virginia State College, considered herself “a teacher who composes rather than a composer who teaches.” She was committed to music written by Black composers and co-founded and directed the Black Music Center at Virginia State. She was nominated for a Pulitzer Prize for her cantata, *Scenes From the Life of a Martyr: to the Memory of Martin Luther King Jr.*

Perhaps the earliest variation of *We Shall Walk Through the Valley* was published in Boston in 1867. The piece was listed as number 95 in the first collection of American folk songs, “Slave Songs of the United States.” Many of the songs notated in this book are attributed to formerly enslaved Black soldiers, led by Colonel Thomas Wentworth Higginson (1823–1911), a Unitarian abolitionist. The text of this Spiritual comes from Psalm 23:4, “Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.” Valleys symbolize places of spiritual refuge and are used in many other African American Spirituals, including *Down to the River to Pray*, originally *Down to the Valley to Pray*, and *Jesus Walked Through the Lonesome Valley*. Eileen Guenther writes in her book, “In Their Own Words: Slave Life and the Power of Spirituals,” that *We Shall Walk Through the Valley* symbolized a death which held the promise of spiritual reunion with African ancestors. She writes that death was an inescapable reality of everyday life for enslaved people and quotes formerly enslaved Charles Ball: “Death was to her a welcome messenger who came to remove her from toil that she could not support and from misery she could not sustain.” Although the Psalm text uses the first person “I,” the text of this Spiritual uses the unified “we.” I believe this reveals the importance of a unified struggle: we shall only walk through the valley if we can do so together in peace.

– Program note by Mary Shea Kealey Kustas

All of Us

CRAIG HELLA JOHNSON

The final selection of the program is *All of Us*, which comes from the concert-length work *Considering Matthew Shepard*. Craig Hella Johnson wrote this work to pay tribute to Matthew Wayne Shepard, who was targeted and killed in 1998 because of his sexual orientation. *All of Us* comes at the end of the entire work, and the composer says this about the piece:

“At its core, it is intended to be a jubilant call to remember the inherent value and radiance in every living being, indeed, in every aspect of Creation. It is a song of celebration—raising up the voices of all of us, with special attention given to those in our world who have been marginalized, mistreated or simply not seen. May it be a vibrant declaration of love, celebration and deep respect for all beings.”

Just like how the piece is meant to include people of all backgrounds, Johnson utilizes musical styles from a variety of backgrounds in the work. This specific piece begins with a Gospel style trio for three treble voices, and there is a middle section in the style of a Bach chorale. The piece then has a slow build-up to the conclusion, which ends on the word “All”. Hopefully, as the piece concludes, Johnson’s ideals of respect, love and value for all connect in all of us.

– Program note by Trevor Tran

Wedding Cantata

DANIEL PINKHAM

Wedding Cantata, by prolific American composer Daniel Pinkham, was written in 1959. With the prominence of melodic and harmonic fourths and fifths and in the use of “split” chords, harmonies with an added chord member a half-step away, the piece is characteristic of mid-20th-century compositional style. The sustained quality of the keyboard accompaniment reveals the composer’s affinity for organ; he served as organist at King’s Chapel, Boston, from 1958 to 2000.

– Program note by Kenneth Elpus

TACTUS

Eric Beomjin Kim, *Conductor*

Mary Shea Kealey Kustas, *Assistant Conductor*

Hanako Duffie, *Accompanist*

Saketh Akella	Jacob Goldman	Augustus Moylan
Marco Albano	Ben Goldschlager	Andrew Racer
Paul Aler	Andre Guadalupe	Abdullah Shah
Terry Bartlebaugh	Avi Gupta	Aditya Shelke
Jaiden Brittain	Dave Jose	Daniel Velado
Sean Cheng	Sean Kim	Kevin Webb
Om Duggineni	Trevor MacWilliams	Dalton White
Elias Gatski	Seann McCombie	Deacon Withers

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Kenneth Elpus, *Conductor*

Julie Huang Tucker, *Assistant Conductor*

Theodore Guerrant, *Accompanist*

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Rachel Cheung	Brittany Hunter	Adele Pasturel
Hannah Alisse Collins	Staci Jordan	Alexandra Reed
Jessica Crawford	Sarah Joseph	Kirsten Reigrut
Linda Dillon Garcia	Harriet Kaplan	Leslie Melia Robinson
Morgan Estes	Alexis Leslie	Tannishtha Saha
Emily Farnham	Gabrielle Linscott	Juliana Salamanca
Rebecca Geurts	Lucy Luna	Bintou Sangare
Sai Lakshmi Gollapudi	Lauren McGinley	Nivedha Srinivas
Abigail Harman	Michaela Misina	Mohan Tao
Jeannette Henning	Jessica Momanyi	Samantha Vidas

UNIVERSITY CHORALE

Trevor Tran, *Conductor*

Mary Shea Kealey Kustas, *Assistant Conductor*

Athanasios Ramadanidis, *Accompanist*

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Ellie Arenstein	Jacqueline Hull	Talia Schuldenrein
Megha Chander	Jessica Jacklitch	Nicholas Shidle
Abjini Chattopadhyay	Solinda Jacobson	Eleanor Smedberg
Elia Chung	DeAndre Johnson	Sarah Swain
Cassidy Eyres	Sasha Kostakis	Yasmine Tajeddin
Autumn Frank	Andrew Lising	Sophia Teitelbaum
Gianna Gecan	Madeline Loughlin	Jhamere Thompson
Isabella Genuardi	Veronica Matamoros	Abi Torres
Eamon Ghosh-Dastidar	Jessica Momanyi	Mark Turner Jr.
Matré Grant	Sneha Raj	Daniel Velado
Angelina Guhl	Taimur Raja	Michelle Wagoner
Dongxing He	Alex Robertson	Pierce Wenham
Dynis Hill	Alexina Rosenthal	Joyce Wu
	Joshua Rozmiarek	

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For more information, contact:

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Sarah Borruso, *Senior Artistic Operations*
Isabel Marcus, *Senior Artistic Operations*
Madison Weil, *Artistic Operations*

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Delores Ziegler, *Mezzo-Soprano*
Kenneth Elpus, *Choral Music Education*
Jason Max Ferdinand, *Director of Choral Activities*
Craig Kier, *Director of Arts for All & Advisor of Maryland Opera Studio*

UPCOMING CHORAL EVENTS

SPRING CHORAL SHOWCASE:

BACH TO THE FUTURE

Sun, May 4 • 7:30 PM

UMD Chamber Singers

Dekelboum Concert Hall, The Clarice

Tickets Required

SPRING CONCERT

Mon, May 12 • 8 PM

FreundeMusik & Voix de Chanson

Gildenhorn Recital Hall, The Clarice

FREE - No tickets required

SONGS OF FANTASY AND FATE

Sat, July 26 • 8 PM

University of Maryland Summer Chorus

Dekelboum Concert Hall, The Clarice

FREE - No tickets required

Open to college students, community singers, and high school choristers. No auditions required.

Featuring Beethoven's *Choral Fantasy* and Brahms' *Schicksalslied & Nanie*.

Rehearsals run from July 8-July 25. | To register, visit music.umd.edu.