



UMD SCHOOL OF MUSIC
PRESENTS

By Alison Harbaugh

Music in Mind: The Festive Baroque

UMD Chamber Singers
"The Festive Baroque Chamber Orchestra"
Kenneth Slowik, conductor and viola da gamba
James Stern, violin
Mark Hill, oboe

Sunday, December 9, 2012 . 3PM
Elsie & Marvin Dekelboum Concert Hall

*Music in Mind: The Festive Baroque***GEORG PHILIPP TELEMANN**

Suite in D Major for Viola da Gamba and Strings, TWV 55, D6

Ouverture
 La Trompette
 Sarabande
 Rondeau
 Bourrée
 Courante et Double
 Gigue

Kenneth Slowik, viola da gamba

JOHANN SEBASTIAN BACH

Concerto in D Minor for Violin, Oboe, Strings and Continuo, after BWV 1060

Allegro
 Adagio
 Allegro

James Stern, violin
 Mark Hill, oboe

INTERMISSION**JOHANN SEBASTIAN BACH**

Magnificat in E-flat Major, BWV 243a

Magnificat anima mea
 Et exultavit [Brooke Evers, soprano]
 Vom Himmel hoch
 Quia respexit [Amy Broadbent, soprano]
 Omnes generationes
 Quia fecit mihi magna [Keith Browning, bass]
 Freut euch und jubiliert
 Et misericordia [Mairin Srygley, alto; Matthew Hill, tenor]
 Fecit potentiam
 Gloria in excelsis Deo

Deposuit potentes [Matthew Hill, tenor]

Esurientes [Erin Passmore, alto]

Virga Jesse floruit [Katie Baughman, soprano; Bryan Vanek, bass]

Suscepit Israel [Kellie Motter, soprano; Madeline Miskie, soprano; Caitlin Redding, alto]

Sicut locutus est

Gloria Patri

*Approximately 120 minutes, which includes a 10-minute intermission.***JOHANN SEBASTIAN BACH**

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

Concerto in D Minor for Violin, Oboe, Strings and Continuo, after BWV 1060

About 130 years ago Bach's biographer Philipp Spitta noted that a Bach concerto for violin and oboe was listed in the 1764 catalogue of the Leipzig publisher Breitkopf. The work had long since vanished, but Spitta's mention of it stimulated other scholars to set about figuring out where to look for it, and eventually to attempts at reconstructing it.

Around 1730, in Leipzig, Bach wrote three concertos for two harpsichords and strings — we identify them now as BWV 1060 in C minor, BWV 1061 in C major and BWV 1062, again in C minor — the last of which the composer also transcribed as a Concerto for Two Violins in D Minor, BWV 1043. Since nearly all of Bach's keyboard concertos are known to have to be his own transcriptions of concertos he had composed originally for the violin, it was long thought that the double concertos BWV 1060 and 1061 had been similar transcriptions. The renowned British musical scholar Donald Francis Tovey (1875-1940) considered BWV 1060 the "twin brother" of BWV 1043/1062, and he conducted performances of it with the two harpsichords simply replaced by violins. As far back as 1886, though, a German musicologist named Voigt pointed out that, while *one* of the solo parts in this work is definitely violinistic, the other differs from it in terms of both its range and its character. Voigt deduced that this must be the "lost" concerto for violin and oboe, and a short time later the first of several performing editions of the work as such was published by Peters.

Over the years, some of the editions of the Concerto for Violin and Oboe appeared in the key of C minor, others in D minor: a case can be made for either key, since that 1764 catalogue failed to specify the one or the other. On the one hand, in turning his violin concertos into keyboard concertos Bach always wrote the keyboard version a whole tone lower than the respective original, and in this case D minor is a somewhat more comfortable key for the oboe. On the other hand, it has been argued that Bach did this transposing not to change the original pitch, but to preserve it — to "equalize," as it were, the *tief Kammerton* pitch in use at Cöthen when he composed the violin concertos, with the tuning favored in Leipzig when he made the keyboard transcriptions. In any event, the music comes off convincingly in either key, and by now has established itself as one of Bach's most appealing works in its "restored" form.

The layout is simple and conventional: two vigorous allegros framing an aria-like adagio, the only deviation from the norm being that in this case the slow movement (a duet, of course, rather than a solo aria) is not brought to a conclusion of its own, but leads directly into the final movement. Tovey, who came to accept the violin-and-oboe specification, wrote that

the brilliant passages of the finale, though quite easy to play on keyboard instruments, have no particular meaning thereon, but are in the finest style of the violin and oboe in beautiful contrast with each other. If we ask why Bach arranged these works for less effective instruments, the answer is indicated by the survival of the arrangements: he could get them more often played (and probably better played) on the harpsichord.



GEORG PHILIPP TELEMANN

Born March 14, 1681, Magdeburg

Died June 25, 1767, Hamburg

Suite in D Major for Viola da Gamba and Strings, TWV 55, D6

Telemann, like his contemporary Vivaldi, was a composer widely known and admired in his own time, but whose music went almost entirely unheard for nearly two hundred years, until it was excitingly “rediscovered” in the Big Baroque Boom that followed World War II. His long lifetime saw the birth and death of Bach and Handel, and in terms of sheer output he was more remarkably productive than either of them, to the very end of his long life. He composed no fewer than 44 settings of the Passion, as well as an enormous quantity of secular instrumental works that comprised virtually every form, and made use of every instrument, known in his time. Handel, in London, was a subscriber to the publication of some of Telemann’s works, from which he borrowed a tune or two for use in compositions of his own. Telemann and Bach had a friendship close enough that Telemann served as godfather to the most illustrious of Bach’s sons, Carl Philipp Emanuel, who, upon Telemann’s death, succeeded him as Music Director of the city of Hamburg.

The Hamburg appointment was something that set Telemann — and C.P.E. Bach — apart from most of their colleagues, who depended upon appointments to the courts of kings, princes, dukes and archbishops for their livelihood, rather than a position with a municipal institution. Telemann’s earlier appointments took him to more or less rural areas in which he became acquainted with folk music — particularly Polish and Hanakian (Czech) songs and dances whose striking melodies he delighted in incorporating into his concert works and chamber music.

While these folk elements are not heard in all of Telemann’s works, the open-hearted geniality that made him receptive to them is always present, and many of his dozens of orchestral suites (which, like his friend Bach, he designated *Ouvertüen*) are descriptive or “programmatic” in character. One of the most widely circulated examples of this is the Suite (*Ouverture*) in C major that he headed *Hamburger Ebb und Fluth* and that contains movements describing the play of naiads, the sport of Triton, the stormy Aeolus, the slumbering and awakened Thetis, etc. Another such work depicts episodes from *Don Quixote*.

The seven-movement suite we hear this afternoon is neither graphically descriptive nor filled with folk tunes. It was the French style of Lully that Telemann most admired (and he in turn was greatly admired by the French musical public, who lionized him when he made his first visit to Paris, in 1737), and the present work is of the genre *Suite concertante* — like Telemann’s more familiar Suite in A Minor for recorder (or flute) and strings, and Bach’s still more familiar Suite in B Minor for flute and strings. In this case the solo part is assigned to the viola da gamba (and sometimes performed nowadays on the cello). Like the orchestral suites of Bach, it is essentially in the French style, comprising an extended overture and a series of dance movements, concluding with a Gigue. The most striking of the seven movements here is also one of the shortest, the one immediately following the overture and headed “La Trompette,” in which the soloist performs what amounts to a pair of contrasting fanfares on his stringed instrument.

JOHANN SEBASTIAN BACH

Magnificat in E-flat Major, BWV 243a

In June 1722 Johann Kuhnau died in Leipzig, leaving vacant the positions of municipal Kapellmeister and Cantor of the Thomasschule. The 37-year-old Bach, whose happy position at Cöthen had changed radically since the marriage of his music-loving prince six months earlier, was one of the applicants for the Leipzig posts. In February 1723, by which time the town fathers’ first choice, Georg Philipp Telemann, and their second, Johann Christoph Graupner, had turned them down, Bach, together with Georg Friedrich Kauffmann of Meresburg and Georg Balthasar Schott, already in Leipzig as organist of the Neukirche and director of the Collegium Musicum, took part in the final round of auditions, each performing some of his own works, and on April 9 the town council met to consider them. A councilor named Platz allowed as how, since the obviously most qualified men were not to be had, Leipzig would have to content itself with one of the lesser applicants, and within two weeks the council’s choice of Bach was confirmed. On May 5 Bach arrived to complete the formalities, committing himself not only to the Thomasschule and the city, but also as director of the Collegium Musicum — on the recommendation of Schott, who had in the meantime left Leipzig to become town cantor and schoolmaster in Gotha. (Bach’s connection with Telemann has already been mentioned in the previous note, and the interrelationships among the various other composers involved need not be detailed here, but it might be of interest to know that the Leipzig Collegium Musicum was founded by Telemann; that Kauffmann was an alumnus of the Thomasschule and a one-time pupil of Telemann; and that Schott not only recommended Bach for the directorship of the Collegium Musicum, but occasionally filled in for him in execution of his various responsibilities.)

In his first six months in Leipzig Bach composed more than two dozen church cantatas, and at the end of the year his first version of the *Magnificat* was the grandest of his several musical offerings for his first Christmas in his new setting. It calls for two soprano soloists, an alto, a tenor, a bass, a five-part chorus and an orchestral group sizable for its time: three trumpets, two recorders, two oboes, timpani, strings and basso continuo. In addition to the 12 brief settings of the *Magnificat* text itself, Bach included four Christmas texts, interspersed at appropriate points.

This new composition was introduced at the Thomanerkirche in its celebration of Christmas that December, but has been heard seldom since then. Several years after its premiere, Bach prepared a new version of his *Magnificat* — essentially the same work, but with the Christmas texts eliminated, with flutes replacing the recorders and oboi d’amore added to the original instrumentation, and with the key dropped from E-flat to D major. This later version, identified as BWV 243, is the form in which the work has been most widely performed, and the original version, which we hear this afternoon, has become something of a rarity. In both versions, the basic 12 sections are markedly concise, and the prevailing mood, from beginning to end, is one of exuberance and exultancy. The work’s nearest parallel in this respect among other composers’ works of the same period is probably Vivaldi’s celebrated *Gloria*, dated 1708.

The text of the *Magnificat* is the hymn of Mary at the time of the Visitation, as chronicled in Chapter 1 of the Gospel of St. Luke: “My soul doth magnify the Lord.” This text was set to music by composers before Bach (Monteverdi, Schütz, Buxtehude, Vivaldi), and more recently by such composers as Ralph Vaughan Williams and Krzysztof Penderecki. Bach himself is known to have composed more than a single Latin *Magnificat*,

but only the two versions of the same music are known to us. (In 1724, however, the year following the composition of the present work, Bach composed a “German Magnificat,” in the form of his Cantata *Meine Seel erhebt den Herren*, BWV 10.) This sole surviving setting of the Latin text, in its two versions, is regarded by some as a sort of study for the great *Mass in B Minor*, assembled from portions of various works, a project completed in 1749. The two compositions do share some of the same features: both are relatively outgoing, festive in spirit and rich in grand effects and vibrant color, from both voices and instruments.

Indeed, this *Magnificat* is so pronouncedly straightforward in its style and appeal that little need be said by way of introducing it, beyond, in the present instance, identifying this evening’s performance as the less familiar original version. Contrasting with the solemnity of the bass aria “Quia fecit mihi magna” (No. 5), which has only continuo accompaniment, and the intimacy of the alto’s “Esurientes” (No. 9), accompanied by the recorders with continuo, or the soprano aria with oboe (No. 3), are the jubilant and majestic opening and closing choruses and the stunning “Fecit potentiam” in the middle of the sequence (No. 7), in which all the instruments are exploited to the fullest, with trumpets and drums to the fore.

Bach wrote no more joyous or colorful music than this, in any form; in this earlier, fuller form, he chose and positioned the four Christmas texts, two in German and two in Latin — the chorale motet “Vom Himmel hoch,” the choruses “Freut euch und jubiliert” and “Gloria in excelsis Deo,” and the duet for soprano and bass “Virga Jesse floruit” — to point up certain adjustments in the emotional focus at appropriate points in the sequence. The first of these uses a text by Martin Luther, also based on Luke (Chapter 2).

— Richard Freed ©2012

1. Chorus

Magnificat anima mea Dominus,

My soul doth magnify the Lord,

2. Aria (Soprano II)

Et exultavit spiritus meus
in Deo saltuari meo.

*And my spirit hath rejoiced
in God my Saviour.*

Christmas Text A (Chorus)

Vom Himmel hoch, da komm’ ich her.
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
davon ich sing’n und sagen will.

*From Heaven high I come to you.
I bring you good and gladsome news;
So much good news I bring you now,
Of which I want to sing and speak.*

3. Aria (Soprano I)

Quia respexit humilitatem ancillae
suae; ecce enim ex hoc beatem
me dicent.

*For He hath regarded the low estate
of His handmaiden; for behold,
henceforth I shall be called blessed by*

4. Chorus

omnes generationes.

all generations.

5. Aria (Basso)

Quia fecit mihi magna
qui potens est,
et sanctum nomen ejus.

*For He that is mighty hath done
to me great things;
and holy is His name.*

Christmas Text B (Chorus)

Freut euch und jubiliert,
zu Bethlehem gefunden wird
das herzeliebe Jesuslein,
Das soll eurer Freud und Wonne sein.

*Be glad and rejoice,
in Bethlehem will be found
the beloved little Jesus,
Who shall be your joy and delight.*

6. Duet (Alto and Tenor)

Et misericordia a progenie
in progenies timentibus eum.

*And His mercy is on them that fear Him,
from generation to generation.*

7. Chorus

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

*He hath showed strength with his arm;
He hath scattered the proud in the
conceit of their hearts.*

Christmas Text C (Chorus)

Gloria in excelsis Deo
Et in terra pax hominibus bona voluntas.

*Glory to God in the highest
And on earth peace to men of good will.*

8. Aria (Tenor)

Deposuit potentes de sede
et exaltavit humiles.

*He hath put down the mighty from their
seats, and exalted those of low degree.*

9. Aria (Alto)

Esurientes implevit bonis,
et divites dimisit inanes.

*He hath filled the hungry with good things,
and the rich He hath sent away empty.*

Christmas Text D (Soprano and Bass)

Virga Jesse floruit,
Emanuel noster apparuit,
induit carnem hominis,
fit puer delectabilis. Alleluia.

*The rod of Jesse blossomed;
our Emanuel appeared,
in the form of human flesh,
and as a delightful boy. Alleluia.*

10. (Sopranos and Alto)

Suscepit Israel puerum suum,
recordatus misericordiae suae.

*He hath holpen his servant Israel,
in remembrance of His mercy.*

11. Chorus

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

*As He spake to our fathers,
to Abraham and his seed forever.*

12. Chorus

Gloria Patri, gloria Filio, et gloria
Spiritui Sancto: sicut erat
in principio et nunc et semper,
et in saecula saeculorum. Amen.

*Glory to the Father, to the Son, and to
the Holy Ghost! As it was in the
beginning, is now, and ever shall be,
world without end. Amen.*

Artistic Director of the Smithsonian Chamber Music Society, **Kenneth Slowik** first established his international reputation primarily as a cellist and viola da gamba player through his work with the Smithsonian Chamber Players, Castle Trio, Smithsonian String Quartet, Axelrod Quartet and with Anner Bylisma's *L'Archibudelli*. Conductor of the Smithsonian Chamber Orchestra since 1988, he became conductor of the Santa Fe Bach Festival in 1998, and led the Santa Fe Pro Musica Chamber Orchestra from 1999-2004. He is now devoting increasing amounts of time to conducting orchestral, oratorio and operatic repertoire with modern- and period-instrument ensembles on both sides of the Atlantic.

Slowik has been a featured instrumental soloist and/or conductor with numerous orchestras, among them the National Symphony, the Baltimore Symphony, *l'Orchestre Symphonique de Québec*, the Vancouver Symphony and the Cleveland Orchestra. A frequent guest artist with prominent chamber groups as well as with most of the leading U.S. early music ensembles, he enjoys providing the organ or harpsichord continuo for performances of large-scale baroque works at various festivals in the United States and abroad, and appears in recital both as harpsichord soloist and fortepiano collaborator for duo sonatas and Lieder.

Slowik's impressive discography comprises more than 60 recordings featuring him as conductor, cellist, gambist, baryton and keyboard player for music ranging from the Baroque (Marais, Corelli, Bach) through the Classical (Haydn, Boccherini, Beethoven, Schubert) and Romantic (Mendelssohn, Gade, Spohr) to the early 20th century (Schöenberg, Mahler, Richard Strauss). Of these, many have won prestigious international awards, including France's *Diapason d'Or* and *Choc*, the "British Music Retailers' Award for Excellence," Italy's *Premio Internazionale del Disco Antonio Vivaldi*, two Grammy nominations and numerous "Record of the Month" and "Record of the Year" prizes.

As an educator, Dr. Slowik has presented lectures at colleges and universities throughout the United States and has contributed to a number of symposia and colloquia at museums throughout the United States and Europe. He received the Smithsonian Secretary's Distinguished Research Lecture Award in 2011. He serves on the faculty of *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.

Edward Maclary became the Director of Choral Activities at the University of Maryland School of Music in 2000. He was named Professor of Music in 2006. Prior to coming to Maryland he served on the faculties of the Oberlin College Conservatory of Music and Bowling Green State University. Under his direction the UMD Choirs have toured throughout Europe and North America and have sung on multiple occasions by invitation for the American Choral Directors Association, the National Collegiate Choral Organization and the Music Educators National Conference. Maclary is the conductor of the UMD Chamber Singers, the most elite of the School of Music's six full-time choral ensembles. The UMD Chamber Singers have toured and recorded extensively and won prizes in top international competitions. In 2011 the ensemble was awarded the *Premier Prix* for Mixed Choirs and the *Prix Ronsard* for Renaissance performance at the *Florilège Vocal de Tours* and Maclary was honored as the competition's "Chef de Choeur." Since 2003 the UMD Choirs have maintained an annual collaborative relationship with the National Symphony Orchestra and the John F. Kennedy Center for the Performing Arts, receiving praise from critics and audiences for performances of works such as Handel's *Messiah*, the Bach *St. Matthew Passion* and *Mass in B Minor* and Haydn's *Creation*. In April 2012 the

UMD Concert Choir reunited with Helmuth Rilling and the NSO to perform Mendelssohn's *Elijah*, and in March 2013 will return to the Kennedy Center to sing the Mozart *Requiem* under the baton of NSO Music Director Christoph Eschenbach.

Regarded as an outstanding clinician and educator, Maclary maintains an active schedule as guest conductor for choral festivals and honors choirs throughout the United States and around the world. Last season he conducted the Collegiate Honors Choir at the ACDA Central Division Convention and the Pennsylvania All State Choir. In July 2013 he will be the Artist in Residence for the Eastman School of Music Summer Choral Institute. He has also served as the chorus master for conductors such as Robert Shaw, Iván Fischer, Robert Spano, Matthew Halls and Bobby McFerrin. Choruses under his direction have performed with the Cleveland Orchestra, the Baltimore Symphony Orchestra and the National Symphony Orchestra.

Maclary received his doctoral degree in conducting with honors from the Indiana University School of Music after having been awarded a graduate degree in musicology from Boston University. In the following years he worked closely on many projects with Robert Shaw and also studied and collaborated with Helmuth Rilling, Margaret Hillis and Robert Page.

Mark Hill has earned a wide reputation as an oboe and English horn soloist, chamber musician, orchestral player, recording artist and teacher. In the symphonic world he has been invited to perform with the New York Philharmonic, the National Symphony, the Los Angeles Chamber Orchestra, the San Diego Symphony, the Orchestra of the Academy of St.-Martins-in-the-Fields, Orpheus, the Mostly Mozart Orchestra and the Orchestra of St. Luke's. He was for many years a member of the New York Chamber Symphony and is currently principal oboe of the National Philharmonic, with whom he was recently featured as soloist on Mozart's Oboe Concerto and Bach's Double Concerto for Oboe and Violin.

His extensive chamber music experience includes collaborations and appearances with such artists as the Chamber Music Society of Lincoln Center, the Guarneri String Quartet, the New York Woodwind Quintet, the Bach Aria Group, the Mendelssohn String Quartet, Claude Frank, Paula Robison and the Aspen Wind Quintet. He has appeared with Chamber Music Northwest and is currently a member of the Left Bank Concert Society in Washington DC as well as the performing faculty of the Yellow Barn Chamber Music Festival in Vermont. He was a member of the New York-based Sylvan Winds from 1982 until 2005. More recently he performed chamber music and a concerto performance at Turkey's Klasik Keyifler festival during the summer of 2011.

He has recorded on at least nine major labels and was English horn soloist on the Grammy-nominated Angel recording of *Copland's Quiet City* and *Music for the Theater* with Gerard Schwarz and the New York Chamber Symphony. A solo recording of American music entitled *Alchemy* was recently released by Albany Records to critical acclaim.

Hill earned his BM degree from the North Carolina School of the Arts and his MM from SUNY Stony Brook as a student of Ronald Roseman. Other mentors have included Richard Killmer, Joseph Robinson and Heinz Holliger.

Hill is currently Professor of Oboe at the UMD School of Music; he has also taught at Ithaca College, the Mannes College of Music, Columbia University and the State University of New York at Purchase.

Violinist **James Stern** has been cited by the *Washington Post* for "virtuosity and penetrating intelligence." He is a member of two critically acclaimed ensembles, the

Stern/Andrist Duo with his wife, Canadian pianist Audrey Andrist, and Strata, a trio in which the two of them are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio has received enthusiastic repeat engagements at San Francisco Composers Inc (one of San Francisco Classical Voice's "highlights of 2005"), the Piccolo Spoleto Festival and New York's Maverick Concerts. Both ensembles have given numerous world premieres of music written for them, including a work by Stephen Paulus at Merkin Concert Hall in 2010, and recordings for CRI and Albany records.

Stern has taught at the Cleveland Institute of Music and is now Associate Professor and Chair of the String Division at the University of Maryland School of Music. He has taught masterclasses throughout North America and in China, Norway and Italy.

He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York's Alice Tully Hall and Carnegie Hall. Locally, he has played with the 21st Century Consort, the Contemporary Music Forum, the Smithsonian Chamber Players and the Axelrod Quartet, at such venues as the Corcoran Gallery, the German and French Embassies, the Smithsonian Institution, the Library of Congress, the National Gallery, the Phillips Collection, Strathmore Mansion and the White House.

C. Paul Heins is a second-year doctoral student in choral conducting. At Maryland, Heins's conducting responsibilities have included Women's Chorus, Opera Chorus and Chamber Singers. Off campus, he is the accompanist for the Washington Men's Camerata. Heins is the past director of the Lesbian & Gay Chorus of Washington and the Concert Choir of Georgetown University, where he also served as music director for the university's musical theater and opera productions. He earned his BM from Bowling Green State University and his MM from the University of Maryland. Past teachers have included Victoria Harris and Virginia Marks (piano), Judith Bentley and William Montgomery (flute) and Mark Kelly and Patrick Walders (conducting).

Katie Baughman, soprano, is pursuing a DMA in the Maryland Opera Studio at the University of Maryland. She is a staff chorister and soloist at the Basilica of the National Shrine of the Immaculate Conception. This season, Baughman sang the soprano solos in Bach's *Kaffee-Kantate* and made her debut with TEMPO at the University of Maryland performing Harris's *Abraham Lincoln Walks at Midnight*. Earlier this year, she was heard on WABE, Atlanta's NPR affiliate, performing the soprano solos with the Johns Creek Symphony and the Michael O'Neil Singers in their joint concert of Beethoven's *Mass in C*. Previous engagements include appearances with the Johns Creek Symphony, soloist with the Atlanta Community Symphony Orchestra, educational outreach through Young Audiences of Atlanta and frequent performer with Capitol City Opera (Atlanta). She was awarded the encouragement award at the Georgia District Met Auditions and was a semi-finalist in the Orpheus National Vocal Competition.

Amy Broadbent, soprano, is a junior vocal performance and music education double major, studying voice with Carmen Balthrop. While at Maryland, she has performed with the UMD Chamber Singers internationally in France, as well as with the National Symphony Orchestra at the Kennedy Center under the baton of Rinaldo Alessandrini, Matthew Halls and Helmuth Rilling. She is a frequent collaborator on new music, and recently, premiered James Levy's *Passion* oratorio as the soprano soloist. She has also been seen locally in musicals including *City of Angels*, *Sweeney Todd*, *The Sound of Music* and



Fiddler on the Roof. Broadbent currently sings at Warner Memorial Presbyterian Church in Kensington, and with the Washington Master Chorale.

Keith Browning, baritone, is a first-year Master's student in the Maryland Opera Studio studying with Dominic Cossa. He received his undergraduate training at Stetson University in Deland, Florida. His recent engagements include the roles of Figaro in *Il barbiere di Siviglia*, Schaunard in *La bohème*, Il Conte d'Almaviva in *Le nozze di Figaro* and Peter in *Hänsel und Gretel*. Browning has been a featured soloist in works such as Handel's *Messiah*, Mozart's *Requiem*, Haydn's *Paukenmesse* and Vaughan Williams's *Mass in G Minor*.

Brooke Evers, soprano, performs regularly throughout the DC region at venues including The Kennedy Center, Basilica of the National Shrine of the Immaculate Conception, National Presbyterian Church, Strathmore Mansion, the Austrian Embassy and Schlesinger Center. She sings currently as a Young Artist with Opera Lafayette and has also appeared as a soloist with the Washington Bach Consort, New Dominion Chorale and Masterworks Chorale. A Fulbright Scholar to Austria and winner and finalist of numerous competitions, Evers holds degrees in music and German from Indiana University and the University of Maryland. She is currently pursuing her Doctorate in Music at the University of Maryland, while continuing to serve on faculty at Shepherd University.

Matthew Hill, tenor, was born and raised in Laurel, Maryland. He is a senior pursuing his Bachelor of Music in vocal performance. He currently studies voice with Carmen Balthrop and is a member of the UMD Chamber Singers. Hill's roles at the University of Maryland include Mark Cohen in *RENT* and Matt in *The Fantasticks*. He recently performed this summer with Ohio Light Opera.

Madeline Miskie, soprano, is currently pursuing a Doctorate of Musical Arts in vocal performance at the University of Maryland, where she is the recipient of the Dean's Music Fellowship. She completed her master's degree in opera from the University of Maryland in May 2010 as a member of the Maryland Opera Studio and earned her bachelor's in vocal performance in 2007 from the Eastman School of Music. On the professional operatic stage, Miskie has performed with the Harrisburg Opera, Mercury Opera Rochester, The Berkshire Opera and the Annapolis Opera's Outreach program. Her teaching credits include Belvoir Terrace and Lebanon Valley College's Community Music Institute. She has also instructed group voice classes and seminars at the Reston Community Center, Resurrection of Our Lord Catholic Church and at St. Mark's Lutheran Church. Miskie currently serves on the voice faculty at Suitland High School.

Kellie Motter, soprano, is a junior vocal performance major studying with Delores Ziegler. She has had the honor of performing in masterclasses with Sylvia McNair, Dominick Argento and the late Evelyn Lear. Recently, Motter participated as a Young Artist at the Harrower Summer Opera Workshop, where she sang the role of Pamina in Mozart's *Die Zauberflöte*. Motter is the DC district winner of the Shirley Rabb-Winston Scholarship Competition, and the second-place winner of the Sue Goetz-Ross Vocal Competition.

Erin Passmore, Canadian mezzo-soprano, is in her final year of a master's degree at the University of Maryland as a member of the Maryland Opera Studio where she studies with Delores Ziegler. In 2008, Passmore received her Bachelor of Music from the University of

Alberta and was the recipient of the Johann Strauss Scholarship allowing her to study in Austria at the Franz Schubert Institute and the Mozarteum University. With the University of Alberta Opera, she performed the roles of Arsamenes in *Serse* and Hansel in *Hansel and Gretel*. Other roles include Maurya in *Riders to the Sea* with Halifax Summer Opera and Marcellina in *Le nozze di Figaro* with Vancouver Summer Opera Studio. For the 2012-2013 season with the Maryland Opera Studio, Passmore will be singing 3rd Lady in *Die Zauberflöte* and Idamantes in *Idomeneo*.

Caitlin Redding, mezzo-soprano, is a junior vocal performance and Italian double major studying with Dominic Cossa. Redding was an alto soloist in the UMD Chamber Singers' fall performance of Stravinsky's *Mass*, and was also a choral soloist in the NSO's 2012 performances of Mendelssohn's *Elijah* at The Kennedy Center. She has performed in several UMD operas as well as in music festivals in the U.S. and in Italy.

Mairin Srygley, mezzo-soprano, is an undergraduate double degree candidate in music and individual studies at the University of Maryland, College Park. Under the Creative and Performing Arts Full Tuition Scholarship, she studies voice with world-renowned Delores Ziegler and is a member of the UMD Chamber Singers. Srygley has performed with the National Symphony Orchestra, the Newark Symphony Orchestra and the Baltimore Chamber Orchestra. She also loves travel and service work, most recently completing a summer-long volunteer trip to El Salvador and co-founding the arts activism student group Voices.

Bryan Vanek, bass, is a senior undergraduate in the composition and music education programs at the University of Maryland. As a vocalist, he has studied with Dominic Cossa and has been a member of the UMD Chamber Singers since his freshman year. Recently, his vocal accomplishments include becoming the assistant director of the all-male *a cappella* choir MännerMusik, the bass section leader of the Six Degree Singers and a member of the National Cathedral Choir. One of his choral compositions will be performed by the UMD Chamber Singers this spring. Upon obtaining his degrees, Vanek intends to pursue a master's degree in composition and ethnomusicology.

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 in B Minor*, 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. The ensemble made its first European tour in 2007 with a prize-winning appearance at the International Musical Eisteddfod in Wales. 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. The group has also appeared on multiple occasions by invitation at conferences of the American Choral Directors Association and the National Collegiate Choral Organization. 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.



UMD CHAMBER SINGERS

C. Paul Heins, chorus master

Nadezhda Christova, accompanist

Cindy Bauchspies+
 Elizabeth Beavers
 Michael Brisentine
 Christina Britton
 Amy Broadbent
 Jack Colver
 Matthew Daley
 Lisa Driscoll
 Adia Evans
 Andrew Gast
 Carlos Howard-Gomez
 Benjamin Groves
 Scot Hanna-Weir+
 C. Paul Heins+
 Zack Henderson
 Matthew Hill
 Christian Hoff
 James Wesley Hunter
 Joanna Jones

Samual Keeler
 Jacquelyn Krueger
 Karen Lackey
 Allan Laino+
 Shaina Martinez
 Jasmine Mays
 Raha Mirzadegan
 Kellie Motter*
 Caitlin Redding
 Joseph Shortall+
 Matthew Siebenhuhner
 Mairin Srygley
 Celia Studt
 Hayley Tevelow
 Bryan Vanek
 Rebecca Vanover
 Rachel Weinstock

PROFESSOR OF MUSIC AND
 DIRECTOR OF CHORAL ACTIVITIES
 Edward Maclary

ASSISTANT PROFESSOR
 OF CHORAL MUSIC EDUCATION
 Kenneth Elpus

CHORAL ADMINISTRATOR
 Lauri Johnson

CHORAL ASSISTANTS
 Haley Holden
 Spencer Goldberg

+graduate assistant
 *student assistant

SCORE LIBRARIAN
 Kellie Motter

GRADUATE STUDENT CONDUCTORS
 Cindy Bauchspies
 Scot Hanna-Weir
 C. Paul Heins
 Allan Laino
 Joseph Shortall

THE FESTIVE BAROQUE CHAMBER ORCHESTRA

Violin I

*James Stern
 Rachel Shapiro
 Paul Bagley
 Allison Reisinger

Violin II

Nicholas Tavani
 Jesse Munoz
 Alexandra Cantalupo

Viola

Leonardo Piermartiri
 Emily Cantrell

Cello

Andrew Hesse
 Jonathan Cain

Bass

*Robert Gibson

Recorder

Thomas MacCracken
 Sarah Weiner

*School of Music Faculty

Bassoon

Ronn Hall

Oboe

*Mark Hill
 Sarah Balzer

Trumpet

*Chris Gekker
 Patrick Durbin
 Ian Dahlstrom

Harpichord

Thomas MacCracken
 Kenneth Slowik

Organ

Harmony Yang



MUSIC IN MIND



Music in Mind aims to:

- celebrate the role of music in our culture & our lives
- present world-class faculty with outstanding alumni & students to explore the artistic possibilities of collaboration
- explore sources of inspiration and points of intersection in musical traditions
- present music in a context that encourages reflection & discovery.

Music in Mind also continues the School of Music's long-standing tradition of supporting scholarships through concert revenue. Proceeds from *Music in Mind* concerts benefit our undergraduate scholarship fund.

UPCOMING MUSIC IN MIND CONCERTS:

LES ILLUMINATIONS

UMD Symphony Orchestra

Saturday, March 9, 2013 . 8PM

Dekelbom Concert Hall

UMSO performs Benjamin Britten's *Les Illuminations* with lighting and stage design by Doug Fitch, who previously collaborated with conductor James Ross on UMSO's 2008 performance of *Petrushka*. Mahler's towering Symphony No. 7 takes the second half of the program.

FRENCH IMPRESSIONS

Sunday, April 28, 2013 . 3PM

Gildenhorn Recital Hall

The School of Music's critically acclaimed chamber ensembles, Aeolus String Quartet and SIREN Woodwind Quintet, share the stage for an afternoon of shimmering French repertoire, including Ravel's *String Quartet* and Francaix's *Dixtuor*.