

**Thomas Lloyd** is Associate Professor of Music at Haverford College, where he has served since 1996 as director of the combined choral program for Haverford and Bryn Mawr Colleges. There he directs the 150-voice symphonic choir, a 28-voice select touring choir (most recently traveling to Ghana in January of 2007), and teaches conducting, vocal repertoire, and music history. He is also the Artistic Director of the Bucks County Choral Society since 2000.

Lloyd graduated from the Oberlin College Conservatory of Music as a bassoonist, and earned graduate degrees in theology from the Yale Divinity School, voice and opera from the Yale School of Music. Following a ten-year interlude as an IT manager on Wall Street, where he rose to the level of Vice President at Prudential Securities, Lloyd returned to music in the doctoral program in conducting at the University of Illinois, where he completed the DMA in 1994. In the previous year, he was awarded first prize on the graduate level of the first ACDA Student Conducting Awards at the national convention in San Antonio.

Following earlier training as an orchestral bassoonist, Lloyd has held a variety of vocal and instrumental conducting positions, including Interim Music Director of the Abington Symphony Orchestra, Visiting Director of both the orchestral and choral programs at Hamilton College, Assistant Conductor of the Illinois Opera Theater, and founding director of the Cornerstone Chorale and Chamber Orchestra of New York City. He has appeared as guest conductor with the Riverside Symphonia, a professional chamber orchestra in Lambertville, New Jersey and has remained active as a tenor soloist in performances with Richard Stone, Matthew Bengtson, Lyric Fest, Davidsbund Chamber Players, and the Mendelssohn Club of Philadelphia.

His musical training also involved study at the Tanglewood, Blossom, and Salzburg festivals, and with teachers including Don V. Moses, Paul Vermeil, Karl Melles, and Fred Stoltzfus in conducting, Albert Fuller and Chester Alwes in early music practice, Arthur Weisberg and Kenneth Moore in contemporary music, Nicholas DiVirgilio, Mignon Dunn, and Phyllis Curtin in voice, and John Wustman, Martin Katz, and Graham Johnson in vocal literature.

Lloyd has had a special interest in collaborative performances with ensembles from diverse musical traditions, involving performances with such groups as the children's choirs of Temple Shalom, Broomall and Main Line Reform Temple, Wynnewood in the Philadelphia premier at Haverford of Israeli composer Dov Seltzer's *Lament to Yitzhak Rabin*, Coral Cantigas in Washington, DC, the children's choir of Canaan Missionary Baptist Church in Urbana, Illinois, and the college choirs of Simon Bolivar University in Caracas, Venezuela (directed by Maria Guinand), the Adam Mickiewicz University Academic Choir in Poznan, Poland (directed by Jacek Sykulski), and the University of Puerto Rico (directed by Carmen Acevedo) and the Tema Youth Choir of Ghana (Ebenezer Allotey, director).

He has developed a special interest in the African-American Spiritual, including a tour with the Chamber Singers of Haverford and Bryn Mawr Colleges to Fisk University, where they performed in concert with the Fisk Jubilee Singers, under the direction of Paul Kwame, which was followed by a shared concert with the Fisk choir at Haverford two years later. Research surrounding this collaboration led to the publishing of the lead article in the August 2004 issue of the *Choral Journal*, "Shout all over God's Heaven - The survival of the Spiritual through dramatically changing social and musical contexts."

A recent article "Teaching Sacred Music in a Secular Setting" for the online journal *Constellation* led to his being invited to convene a panel discussion on this topic at the 2006

ACDA Eastern Regional Convention. Both the essay and discussion were later published in the national *Choral Journal* of the ACDA. Lloyd has also completed a series of choral compositions and arrangements, including a recent commission for the Unionville (PA) High School Choir and a performance by the Philadelphia Singers.

His conducting repertoire spans a wide range of major choral/orchestral works, including performances of from lesser know music such as the Philadelphia premier of David Conte's *Elegy for Matthew Shepard*, the third performance of Libby Larsen's *Missa Gaia*, John Davison's *O Emmanuel*, the masses of Anton Bruckner's and Elgar's *The Music Makers*, to standard works such as Handel's *Israel in Egypt*, Bach's *B Minor Mass*, to Haydn's *Creation*, Mendelssohn's *Elijah*, the Mozart, Brahms, Verdi, Duruflé and Fauré requiems, Verdi's *Stabat Mater*, Orff's *Carmina Burana* and Stravinsky's *Symphony of Psalms*. . For the 30<sup>th</sup> anniversary of the Bucks County Choral Society he compiled the libretto for the commissioned work *Rachel and her Children – Small Hands, Relinquish All* by Robert Maggio, funded with a major grant from the Philadelphia Music Project of the Pew Charitable Trusts. He has also conducted fully staged operatic performances of Humperdinck's *Hansel and Gretel* and Argento's *The Aspern Papers* with the Illinois Opera Theater. As a composer himself, Lloyd has also recently begun a series of original compositions and arrangements for the Bucks County Choral Society.

Thomas Lloyd lives in Haverford with his wife, Jane Kamp, who is Director of Annual Giving for the Philadelphia Orchestra, and their children Jeremy, 19, and Devin, 16. For a complete listing of his compositions and articles, see <http://www.haverford.edu/musc/faculty/lloyd.html>