

HANDEL CHOIR
OF BALTIMORE

PRESENTS

Baroque Extravaganza!

Brian Bartoldus
Artistic Director and Conductor
performed from
Grace United Methodist Church
April 24, 2021 at 7:30 pm

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Handel Choir thanks Preston and Nancy Athey for their sustaining support. Our 2020-2021 season is supported in part by grants from the organizations below, the Harry L. Gladding Foundation, Inc., and Dr. Frank C. Marino Foundation.



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Welcome!

The Tradition Continues!

Like all of you, Handel Choir has been spending the past year in a constant state of reinvention. What does it mean to be a community choir during a year of social distancing? Thanks to the wonders of technology and the generosity of countless volunteers, we are finding new and innovative ways to share our music with the people of Baltimore—and beyond.

Handel Choir was proud to continue our nearly century-long annual *Messiah*, adapted for our unique times. Our four soloists joined a quintet of period instrumentalists to perform arias live as our choristers lifted their voices from the safety of their homes.

Handel Choir continues to actively promote the artistic health and growth of the community by presenting a special concert season inviting the public to virtual discussions of choral masterworks with renowned conductors, sing-alongs and sight-singing sessions. Since we are all still under coronavirus restrictions, our concerts this season are all online.

For a *Baroque Extravaganza!* we are honored to partner with Baroque specialists Third Practice in a full exploration of this era's pleasures, from tunefulness of Monteverdi through the mighty grandeur of Handel.

It is an honor to share our music with you, our beloved audience, and we now cherish that privilege more than ever. In thanks to you, our wider Handel Choir family, all of this season's concerts will be free to watch online on our webpage at handelchoir.org/concerts. Handel Choir is proud to continue our tradition of excellence in music!



Brian Bartoldus
Artistic Director and Conductor



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Artistic Director and Conductor

Brian Bartoldus has directed the Handel Choir since 2017, utilizing his expertise in historically informed Baroque performance and passion for contemporary music to lead an ensemble comfortable with repertoire spanning several centuries. He is Artistic Director Emeritus of Third Practice, a Washington, D.C.-based professional vocal ensemble lauded by *The Washington Post* and *The New York Times*. Dr. Bartoldus earned his DMA in choral conducting from the Yale School of Music, studying with Marguerite Brooks, Jeffrey Douma, and Simon Carrington. As organist, he has been a featured soloist with the Frederick Symphony Orchestra and the Mount St. Mary's Camerata. Dr. Bartoldus serves as the music director and organist of Frederick Presbyterian Church.



Associate Conductor and Accompanist

Thomas Hetrick has been keyboard specialist for Handel Choir of Baltimore since 1987, accompanying choral rehearsals and solo coachings, as well as playing continuo organ and harpsichord in performances. He earned a Master of Music degree from the Peabody Conservatory in Baltimore in 1977 and has since distinguished himself in the Washington-Baltimore region as an organist, harpsichordist, pianist, conductor and vocal coach. He accompanies and coaches singers in opera and oratorio repertoire throughout the Mid-Atlantic region. Mr. Hetrick currently is organist and choirmaster at St. John's in the Village Church in Baltimore.



HANDEL CHOIR OF BALTIMORE

Handel Choir of Baltimore is a critically acclaimed auditioned choral ensemble that presents yearly performances of Handel's *Messiah* with period instrument orchestra, as well as other major choral and choral-orchestral works. Founded in 1935, the ensemble brings together excellent singers and players from across the Mid-Atlantic to perform repertoire ranging from early music to contemporary commissioned works.

Handel Choir continues to actively promote the artistic health and growth of the community by presenting a special concert season inviting the public to virtual discussions of choral masterworks with renowned conductors, sing-alongs and sight-singing sessions. Since we are all still under coronavirus restrictions, our concerts this season are all online.

For more information about the Choir and the 2020-2021 concert season and beyond, go to www.handelchoir.org or call the office at 667-206-4120.



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Christof Richter *violin*
 Daniela Pierson *violin*
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HANDEL CHOIR OF BALTIMORE'S
86TH SEASON
Brian Bartoldus, Artistic Director and Conductor

Baroque Extravaganza!

performed from
Grace United Methodist Church
Saturday, April 24, 2021, 7:30 pm

Third Practice

Katelyn Aungst *soprano*
Shauna Kreidler Michels *soprano*
Joshua Bornfield *tenor*
Daryl Yoder *bass*

Handel Period Instrument Ensemble

Christof Richter *violin*
Daniela Pierson *violin*
Daphne Benichou *viola*
Ismar Gomes *cello*
Fatma Daglar *oboe*
Cameron Welke *theorbo*
Thomas Hetrick *organ*
Brian Bartoldus *conductor*

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PROGRAM

<i>excerpt from</i> Come, ye Sons of Art, Z 323	Henry Purcell
Zefiro Torna e di soavi accenti, SV 251 Katelyn Aungst & Shauna Kreidler Michels, soprano	Claudio Monteverdi
Dolcissimo respiri	Barbara Strozzi
Chaconne in G major Cameron Welke, theorbo	Robert de Visée
<i>excerpt from</i> Violin Sonata in D major (Op.5, No. 1) Christof Richter, violin	Arcangelo Corelli
Laetatus sum, RV 607	Antonio Vivaldi
INTERMISSION	
Fugue in E-flat major, BWV 552 (“St. Anne”) Tom Hetrick, organ	J.S. Bach
O Praise the Lord with One Consent, HWV 254	G.F. Handel
1. Chorus - O praise the Lord with one consent	
2. Aria - Praise him, all ye that in his house Joshua Bornfield, tenor	
3. Aria - For this our truest int’rest is Joshua Bornfield, tenor	
4. Aria - That God is great we often have Daryl Yoder, bass	
5. Chorus - With cheerful notes let all the earth	
6. Aria - God’s tender mercy knows no bounds Katelyn Aungst, soprano	
7. Chorus - Ye boundless realms of joy	
8. Chorus - Your voices raise	
Hallelujah <i>from</i> Messiah, HWV 56	G.F. Handel

*Handel Choir of Baltimore singers, staff, trustees and volunteers
thank all our patrons, supporters and friends
for your continued support throughout our season!*



excerpt from Come, ye Sons of Art, Z 323 by Henry Purcell

Come, ye Sons of Art, come away,
Tune all your voices and instruments play
To celebrate this triumphant day.

Zefiro Torna e di soavi accenti, SV 251 by Claudio Monteverdi

Katelyn Aungst & Shauna Kreidler Michels, *soprano*

*Zefiro torna e di soavi accenti
l'aer fa grato e' il pié discioglie a l'onde
e, mormoranda tra le verdi fronde,
fa danzar al bel suon su'l prato i fiori.*

*Inghirlandato il crin Fillide e Clori
note temprando lor care e gioconde
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori.
Sorge più vaga in ciel l'aurora, e' sole,
sparge più luci d'or; più puro argento
fregia di Teti il bel ceruleo manto.*

*Sol io, per selve abbandonate e sole,
l'ardor di due belli occhi e' il mio tormento,
come vuol mia ventura, hor piango hor canto.*

Return O Zephyr, and with gentle motion
Make pleasant the air and scatter the grasses in waves
And murmuring among the green branches
Make the flowers in the field dance to your sweet sound.

Crown with a garland the heads of Phylla and Chloris
With notes tempered by love and joy,
From mountains and valleys high and deep
And sonorous caves that echo in harmony.
The dawn rises eagerly into the heavens and the sun
Scatters rays of gold, and of the purest silver,
Like embroidery on the cerulean mantle of Thetis.

But I, in abandoned forests, am alone.
The ardor of two beautiful eyes is my torment;
As my Fate wills it, now I weep, now I sing.

Dolcissimo respiri by Barbara Strozzi

*Dolcissimi respiri
de' nostri cori amanti
son le parole affettuose,
e I canti.*

*Sfoga o mio core,
Il tuo cocente adore,
Se talor non ti tocca
Nodrirti almen
di due soavi baci.*

*Afflittissima bocca,
stolta sei, se tu taci:
parla, canta, respira
esala il duolo,
Canta, che solo.*

The sweetest breaths
of our loving hearts
are loving words
and songs.

Release, O my heart,
your burning ardor.
If sometimes she does not touch you,
At least you can take nourishment
from two sweet kisses.

Most afflicted mouth,
You are foolish if you are silent:
Speak, sing, breathe,
exhale the pain,
Sing, though alone.

TEXT AND TRANSLATION

Laetatus sum, RV 607 by Antonio Vivaldi

*Laetatus sum in his quae dicta sunt mihi:
In domum Domini ibimus.
Stantes erant pedes nostri,
in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas:
cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus, tribus Domini:
testimonium Israël, ad confitendum nomini
Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem,
et abundantia diligentibus te.
Fiat pax in virtute tua,
et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
loquebar pacem de te.
Propter domum Domini Dei nostri,
quaesivi bona tibi.
Gloria Patri et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

I rejoiced at the things that were said to me:
We shall go into the house of the Lord.
Our feet were standing
in your courts, O Jerusalem.
Jerusalem, which is built as a city,
which is compact together.
For thither did the tribes go up, the tribes of the Lord:
the testimony of Israel, to praise the name of the Lord.
Because their seats have sat in judgment,
seats upon the house of David.
Pray for the things that are for the peace of Jerusalem:
and abundance for them that love you.
Let peace be in your strength:
and abundance in your towers.
For the sake of my brethren, and of my neighbors,
I spoke peace of you.
Because of the house of the Lord our God,
I have sought good things for you.
Glory to the Father and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and always,
and unto endless ages. Amen.

O Praise the Lord with One Consent, HWV 254 by G.F. Handel

O praise the Lord with one consent
and magnify his name!
Let all the servants of the Lord,
his worthy praise proclaim!

Aria - Joshua Bornfield, tenor
Praise him, all ye that in his house
attend with constant care,
with those that to his utmost courts
with humble zeal repair.

TEXT AND TRANSLATION

Aria - Joshua Bornfield, tenor

For this our truest int'rest is
glad hymns of praise to sing,
and with loud songs to bless his name,
a most delightful thing.

Aria - Daryl Yoder, bass

That God is great we often have
by glad experience found;
and seen how he with wondrous power
above all Gods is crowned.

Chorus

With cheerful notes let all the earth
to heaven their voices raise!
Let all, inspired with godly mirth,
sing solemn hymns with praise.

Aria - Katelyn Aungst, soprano

God's tender mercy knows no bounds,
his truth shall ne'er decay.
Then let the willings nations round
their grateful tribute pay.

Chorus

Ye boundless realms of joy
exalt your Maker's fame;
his praise your song employ
above the starry frame.

Chorus

Your voices raise,
ye Cherubim and Seraphim,
to sing his praise!
Alleluja.

Hallelujah *from Messiah*, HWV 56 by G.F. Handel

Hallelujah: for the Lord God Omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord,
And of His Christ, and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
Hallelujah

PROGRAM NOTES

Why does George Frideric Handel deserve the honor of being our organization's namesake? His music has certainly withstood the test of time, though the same is true for others. Rather, it is because the modern community chorus can trace its history directly to Handel's oratorios, which opened classical music performance to millions of talented avocational singers. Their enduring popularity made choral singing one of the most common 19th-century middle-class activities, and launched countless imitative works by Haydn, Beethoven, Berlioz, and others. Choruses like ours are built for the music of Handel, because his music built our chorus; thus, our repertoire commonly concerns itself with the repertoire that followed its model. Today, Handel Choir and our partner ensemble Third Practice explore the music that preceded this towering figure of the high Baroque, in hopes that we may shed some light on the music that formed our musical patron saint.

Our program begins with an excerpt from Purcell's **Come, Ye Sons of Art**, serving as an invitation to our exploration of Baroque delights. The Baroque era began in early 17th-century Italy among the Florentine Camerata, a group of poets and musicians forging a new musical genre based on Ancient Greek plays. The fruit of their artistic deliberations included the first operas, though these early attempts resembled little of the grand spectacles we know today. Their critical development was the rejection of dense Renaissance counterpoint for monody, a clear textured and speech-driven music of a single voice accompanied by a lute or keyboard instrument. The greatest champion of monody was Claudio Monteverdi, who, though not a member of the Florentine Camerata, fused their ideas with his rich knowledge of counterpoint and a bottomless well of innovative techniques. **Zefiro Torna e di soavi accenti** displays Monteverdi's capacity for near endless variation over a repeating bass line, interrupted twice by the passionate complaint of the soloists, suddenly released from the relentless rhythm of their accompaniment.

Along with Monteverdi, Barbara Strozzi was a famed master of the late madrigal and the early cantata, two similar chamber vocal forms that rely heavily on dramatic rhetorical declamation. Though she was one of the most published composers in Europe during her lifetime, gossip about her fabricated life as a courtesan diminished her stature over the centuries. Like many Baroque madrigals, **Dolcissimo respiri** concerns itself with the pleasures and pains of young love. The varying emotional extremes of the poetry are a perfect match for the stark shifts in affect common to the style.

PROGRAM NOTES

The Baroque saw an explosion in the use of instruments, both as part of vocal works and as independent instrumental pieces. Dance music was particularly popular in France, which saw increased publication of large ensemble works to accompany social functions as well as solo instrumental dance suites for private enjoyment. Plucked strings and keyboard instruments were the instruments of choice for these intimate dance suites. Robert de Visée's **Chaconne in G major** is a delightful example of the genre's blend of effervescent rhythms and genteel mannerisms, set as a series of variations over a repeating bass line. Baroque instrumentalists began to test the boundaries of their instrument, inventing virtuosic showpieces to impress audiences with their skill. Among violinists, none garnered more fame than Arcangelo Corelli, whose sonatas helped define this solo instrumental form. The opening of his **Violin Sonata Op. 5 No 1** features the improvisatory-like exclamations of early opera, bound together by the harmonic structures of its simple continuo accompaniment. Antonio Vivaldi was similarly inclined towards astonishing his audiences with flamboyant playing, as we see in his many concertos. The continuous violin figures of his **Laetatus sum** inject verve and excitement to an otherwise straightforward choral psalm setting.

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PROGRAM NOTES

No survey of Baroque music would be complete without the music of Bach and Handel. Both born in 1685 just over 100 miles apart, each fused the disparate national elements of their era into a cogent European musical style. J.S. Bach's **Fugue in E flat Major** is a triumph among triumphs, showcasing the composer's total mastery of organ writing and fugal counterpoint. Its threefold form is clearly delineated through sudden shifts in tempo. Each of these three sections introduces a different fugal 'subject'—that is, a short, recurring melody that appears in a variety of keys throughout the fugue. The first subject, stately in character, resembles the hymn tune 'St. Anne' (commonly sung as "O God our help in ages past"), and lends the fugue its popular title. The second subject perpetually races across the keyboard before combining with a syncopated version of the opening melody. Its third subject begins with a leaping arpeggio, introduced with the fancy footwork of the organ pedals. Building upon the intellectual brilliance of the second fugue, Bach concludes with all three musical subjects in various combinations, a treat for the heart and mind alike.

While Bach's use of a melody similar to 'St. Anne' was coincidental, Handel intentionally quotes this hymn tune for the opening movement of **O Praise the Lord with One Consent**. This work is one of the Chandos Anthems, named after his patron the Duke of Chandos, who commissioned roughly a dozen sacred works for his chapel's modestly sized musical ensemble. It features four arias in the Italian style, which reflect both Handel's time in Rome as well as the Duke's continental musical sensibilities. Each strives to move the passions of the listener towards a different affect, from the boisterous proclamations of bass to the tender strains of the soprano.

Prior to moving to England, Handel proved adept at composing in every prominent musical style and genre popular in continental Europe, such as opera, cantatas, and dance. However, it was his exposure to the English choral tradition that provided the crucial final ingredient for the Handelian oratorio. Our program concludes with the most popular excerpt of his most popular oratorio, the **Hallelujah** chorus from *Messiah*. In it, we see Handel's keen sense of drama and variety as he shifts between cerebral counterpoint and clear homophonic textures. The final product is, of course, more than the sum of each identifiable part, and is worthy of its popularity and our continued enthusiasm.

Program Notes by Brian Bartoldus

GUEST ARTISTS



Hailed by the *Washington Post* for her “supple, haunting soprano,” **Katelyn G. Aungst** performs with intelligence, “particular purity of tone” (*San Francisco Classical Voice*), and grace.

She has soloed with the American Bach Soloists (*St. Matthew Passion*), Washington Bach Consort (*St. John Passion*), the Nashville Symphony Orchestra (*Messiah*), the City Choir of Washington (*Solomon, Dona Nobis Pacem*), the Washington Master Chorale (*Lauda per la Natività del Signore*), and the Peabody Symphony Orchestra (*Harmoniemesse, Great Mass in C Minor*). Her choral and chamber experiences include performances with The Thirteen, Third Practice, Washington Master Chorale, the U.S. Air Force Singing Sergeants, and Three Notch'd Road.

Recent theatrical highlights include the titular role in Purcell's *Fairy Queen*, Character 1 in the premiere of *The Chains We Bear*, and Norina in *Don Pasquale*. A dedicated choral educator, Ms. Aungst spent six years teaching in the Montgomery County Public Schools and served as the Assistant Artistic Director of the Six Degree Singers, a community choir based in Silver Spring, MD, from 2013-2019. She currently serves on the artistic committee for Third Practice, hoping to intertwine social awareness and connection with music from the recent and distant past. www.katelyngaungstsoprano.com



Soprano **Shauna Kreidler Michels**, a D.C.-area native, is recognized for her versatility, expressive vocal storytelling, and her warm, rich tone. A seasoned performer of new music, she has collaborated with composers to premiere chamber and solo works since her undergraduate studies at Shenandoah Conservatory, where she also received her master's degree. Ms. Kreidler Michels has appeared as a soloist with the City Choir of Washington, Washington Master Chorale, Front

Royal Oratorio Society, Arts Chorale of Winchester, Westmoreland Festival Chorus, Trinity Chamber Orchestra, Frederick Symphony Orchestra Camerata, baroque ensemble Three Notch'd Road, and as a guest soloist at

GUEST ARTISTS

many regional establishments. Regional and world premiere performances include Louis Andriessen's *La Commedia*, Tawnie Olson's *No Capacity to Consent and Incantation*, and Baltimore composer Joshua Bornfield's *Reconstruction and Beatis Videamus*, as well as works by Lori Laitman, Jennifer Higdon, Donald McCullough, and Julian Wachner.

Oratorio solo credits include Monteverdi's *Vespers of 1610*, Vivaldi's *Gloria*, Buxtehude's *Membra Jesu Nostri*, Pergolesi's *Stabat Mater*, Handel's *Messiah*, Mendelssohn's *Lobgesang*, Haydn's *Theresienmesse*, Saint-Saëns' *Oratorio de Noël*, Verdi's *Requiem* (excerpts), Fauré's *Requiem*, Vaughan Williams' *Mass in G Minor*, Kodaly's *Missa Brevis*, Stravinsky's *Mass*, and Lang's *Little Match Girl Passion*. Recent highlights include the North American premiere of Giorgio Federico Ghedini's little-known *Concerto Spirituale* (1943) with the FSO Camerata.

An active consort singer, Kreidler Michels is a founding member of chamber vocal ensemble Third Practice as well as Annapolis-based Church Circle Singers. She is a student of Tracy Cox, and resides in Bethesda, MD, with her husband and their two cats. She can be heard most Sundays singing in the professional octet of St. Stephen Martyr Catholic Church in Washington, D.C. www.shaunakreidlermichels.com



Joshua Bornfield is a composer, performer, educator, and arts advocate based in Baltimore, Maryland. He has had works commissioned by organizations as varied as Washington National Opera and wildUp. He has won awards for his orchestral, choral, and chamber music. Bornfield regularly performs with multiple choral and vocal ensembles such as critically acclaimed chamber ensemble Third Practice, Handel Choir of Baltimore, Baltimore Choral Arts Society, The Choir of St. David's

Church (Baltimore), and Maryland Choral Society. He is a faculty mentor at the Peabody Institute of the Johns Hopkins University and directs the War Memorial Arts Initiative, an arts advocacy program supported by Baltimore City's Department of General Services. He lives in Baltimore. <https://www.bornfield.com>

GUEST ARTISTS



Virginia-born bass-baritone **Daryl Yoder** was raised in southern Africa and received his musical training at the Oberlin Conservatory and Boston University. Praised for his resonant sound and immersive performances, last season he sang the role of Christus in Bach's *St. John Passion*, the *Requiem*s of Mozart, Fauré and Paul Leavitt, the premiere of Douglas Buchanan's *Altus Prosator* as well as appearances with the chamber group Third Practice and at the Kennedy Center and the Metropolitan

Museum of Art as part of the ensemble of Opera Lafayette. His 2016-17 season was spent in the Czech Republic where, with the Consortium musicum Plzeň and the Kolegium pro duchovní hudbu, he presented modern premieres of music by the 18th-century Bohemian composers Šimon Brix, Cajetanus Vogel and Leonardo Leo. He has been a soloist with the Handel Choir of Baltimore, Apollo's Fire, the Columbus Bach Ensemble, Three Notch'd Road, the Waltham Philharmonic, the Maryland Choral Society and the Friday Morning Music Club Chorale, among many others, in music ranging from Monteverdi to Mendelssohn to new music premieres. His opera credits include *Dulcamara (L'elisir d'amore)*, *Basilio (Il barbiere di Siviglia)*, *Elviro (Serse)*, *Pirro (I Lombardi)*, *Daniel Webster (The Mother of Us All)* and *Balthazar (Amahl & the Night Visitors)*. He created the role of Frank Spearman in Frances Pollock's new opera *Stinney*, performing it at the PROTOTYPE Festival in New York and in Baltimore. With a repertoire of more than 250 songs, Daryl has a great love for the recital stage, especially German Lieder. He and his frequent partner, pianist Jung-Yoon Lee, performed all three of the great Schubert song cycles during 2015-16 in Baltimore's War Memorial and beyond. Also in demand as an ensemble singer, Daryl has sung with the professional choirs of the Handel & Haydn Society, Emmanuel Music (Boston), Apollo's Fire, Chantry, Opera Lafayette, and The District 8, and is a member of the chamber ensemble Third Practice.

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Leroy Ludwick *Choir Manager*
Caroline Mapp *Bookkeeper*
Kenneth Knight, Cindy Levering, Linda Talley, Judith Clague
and Senior Box Office *Volunteers*

ACKNOWLEDGMENTS

Cindy Levering, Scott Nunn and Linda Talley *box office & logistics*
Leroy Ludwick *choir hospitality*
Bonnie Hamalainen and Kenneth Knight *graphic design*
Joan Copeland/Gamine Graphics *graphic design*
Jonathan Palevsky and Aaron Ziegel *pre-concert lecturers*
Swanson Graphics *printing*
Eric Echols and Ismar Gomes *recording engineers*
Adam Pearl and Paula Maust *continuo organ*
Frederick Presbyterian Church and Grace United Methodist Church *venue*



DONORS

Handel Choir of Baltimore gratefully acknowledges the following donors for their generous support. This list is as complete as possible and represents cumulative giving for the period July 1, 2019 to December 3, 2020. Please let us know of errors or omissions.

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* Thru December 31, 2019

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In memoriam



Jason Patrick Ryan
singer, healer, friend

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Rosemary Connolly
in honor of Leslie Greenwald
 William Copper
 Kathryn Crecelius and Andrew Cain
 Mary Ruzicka Crook, E.D.
in honor of Tod Myers
 Jaye Crooks
 Alena Davidoff-Gore
 Donald Davis
 Peggy Dawson
 Theresa Dion
 Jim and Margaret Don
 Ginny Easter
 Eugene Edgett
 Glenn Erickson
 Mark and Beth Felder
 Gladys Fernandez *in memory of John Due*
 Rebecca Ferrell
 Rev. Stephen M. Fields, S.J.
 Suzy and Bill Filbert
in honor of Leslie Greenwald
 Andrew Francis
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 Arthur Dan Gleckler
in honor of Leroy Ludwick
 Marcia Gleckler
 Jennings Glenn
 Robert Goodell
 Steven Gore *in honor of Alena Davidoff-Gore*
 James Grabowski
in memory of Garnet Grabowski
 Brigitte Greenwald
in honor of Bruce and Leslie Greenwald
 Bronwen Hall
 Bonnie Hamalainen
 R. Dwayne Harrison
 Janet Herbert
 Nancy Holder
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 Faye Houston *in honor of Leslie Greenwald*
and Cindy Levering
 Mary Ellen E. and Donald B. Hoyt
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 George Johnston and Eric Price
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 Michael and Susan Johnston
 Cheryl L. Kauffman
 Mary Keating
 E. Robert Kent
 Bettye King
 Laura Kinzel *in honor of all of your artists,*
including my son, John TK Scherch
 John and Debra Klink *in honor of*
Patrick Klink and family
 Patricia Knoll
 Benjamin Knop *in honor of Maria Levero*
 Catherine Koch
 Jim Kucher
 Leonard Kulacki
 Catherine La Costa *in honor of Tom Hetrick*
 Mary and Ronald Leach
 Michael and Anne Lee
 Barbara and William Levering
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 Henry and Leigh Lowe
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 Christianne Myers *in honor of Tod Myers!*
 Tod Myers and Lois Schenck
 Deborah Bacon Nelson
 Bill Nesbitt *in honor of Mark McGrath*
 Ted Niederman
 Elizabeth Nuss
 Anna Nycum
 Mary Nycum *in honor of Anna Nycum*
 Melinda O'Neal
 Mark Oldenburg *in honor of Amy Sheridan*

Randy Ontiveros	Donna Sinuefield <i>in honor of Leroy Ludwick</i>
Lisa and Jonthan Orens	Doris Sivak
<i>in honor of Drs. Leslie and Bruce Greenwald</i>	<i>in honor of my daughter and the whole choir</i>
Mary Beth Orrson	<i>and in memory of my husband, Jerry</i>
<i>in honor of Leslie Greenwald</i>	Beth and Kevin Smithson
Yvonne Ottaviano	Ray and Mary Sully
<i>in honor of Leslie Greenwald</i>	James Taneyhill
Jack Parrack <i>in honor of Cindy Levering</i>	Bonnie Taylor
Wallace and Hannah Pickworth	Donna Taylor
<i>in honor of Cindy Levering</i>	Meredith Taylor
Antoinette Pigeon	Suzanna Thieblot
Leon Podles	Tabitha Timity <i>in memory of</i>
Elena Popowitch	<i>Rev. Dr. Roland and Mrs. Helen Timity</i>
Peggy Porter	Tom Toale
Roland Price	Linda Turbyville
Paula Puffer	Christopher Vale <i>in memory of Sharon E. Vale</i>
Mari Quint	Mary Ellen Vanni
Chris Raborn <i>in honor of Cindy Levering's</i>	Irma and Mack Walker
<i>new grandchild</i>	John and Susan Warshawsky
Donald Regier <i>in memory of Catherine Regier</i>	Carl Waters
Nancy Reigle	Gray Watkins
David Rich	Veda Wild
Anthony Rivera	Penny Williamson
<i>in honor of my Friends of Handel Choir</i>	Anne C.A. and Michael Wilson
Sara Roa <i>in honor of Cindy Levering</i>	Raymond S. Wise
LaToya Roker	and Helen Catherine Mollar
Glenn and Patricia Rudy	<i>in memory of Helen C. Wise</i>
Heather Sabatino	Deborah Schultz Woods and Gus Lewis
Joan Salim	Eda Woodward
Ana M. and Robert D. Scarborough	Daryl Yoder
<i>in honor of all our past family members!</i>	Anne Zell
Alex and Patricia Short	Pam and George Zerba
Matthew Shutz	<i>in honor of Cindy Levering</i>
Janet Simons	Evelyn Zink

IRA Charitable Rollover

As you consider making a donation to Handel Choir, bear mind that the IRA charitable rollover rules allow taxpayers who are age 70½ or older to donate through a direct transfer to a not-for-profit organization, such as Handel Choir of Baltimore. This is called a qualified charitable distribution (QCD). Since the QCD will count towards your minimum required distribution, if any, it could reduce your income and taxes even if you take the standard deduction. While you won't receive an income tax deduction for a QCD, it also won't be included in your taxable income for the year. Note this only applies to IRAs and not to other retirement accounts.

This does not constitute tax advice—you should consult your tax and/or financial advisor to determine how this applies to your personal situation.

THANKS FOR YOUR SUPPORT!

We are delighted that you are joining us today as The Handel Choir of Baltimore performs in its 86th season. You've occasionally heard the phrase "a Season Unlike Any Other?" Well, this time, we aren't kidding!

Our last concert with a live audience was on March 7th at the Baltimore Basilica, for a concert featuring Rachmaninoff's a cappella masterwork, *All-Night Vigil*. Several days later, the onset of COVID-19 cases erupting in the state forced a shutdown of performances, gatherings, commerce and life as we knew it.

Who could have imagined that singing in a room with 40-50 others could be as dangerous as nearly any other activity? Or that Zoom meetings would be the way to go to school, conduct business or attend rehearsal?

Because of amazing strides in technology, we've found new ways to stay connected and new ways to experience performances. Not ideal, perhaps, but necessary.

This year's *Messiah* was both *virtual and live*, as Maestro Bartoldus—by now an expert on a certain computer program—envisioned a way to capture recorded performances from our choristers and integrate with live soloists and period instrumentalists.

Our *Comfort Across Continents* on February 27th and *Baroque Extravaganza!* on April 24th will build on the knowledge acquired from the *Messiah* performance (and Free Fall Baltimore in October) and we hope you can watch from a convenient device at home. We want to keep you—and our singers—safe as this pandemic runs its course.

We are committed to present these concerts *free of charge*, and this is possible due to the hard work of our wonderful Board of Trustees and the gifts from our beloved patrons. The Maryland State Arts Council (MSAC) and other invaluable organizations—some of whom may be found elsewhere in this program—have been incredibly helpful in a year without ticket sales.

You may easily make a tax-deductible gift on the support us page of our website, handelchoir.org, and don't forget to "Like" and share our Handel Choir posts on Facebook, Twitter and Instagram. We are looking forward to seeing you, once again, IN PERSON during our 2021-2022 Season!



Mark D. McGrath
President, Board of Trustees



Celebrating Those Who Bring Harmony to Our Communities

Venable proudly supports the
Handel Choir of Baltimore,
and we offer our best wishes for
a successful 2020-2021 season.

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Marta D. Harting, Esq.
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