

HANDEL CHOIR

2021-2022



**PERIOD-PERFECT
*MESSIAH***

**A CANDLELIGHT
CHRISTMAS**

**MADE IN
BALTIMORE**

**CHARM CITY
GOES CLASSICAL**

THE
HANDEL CHOIR
OF BALTIMORE



THE
HANDEL CHOIR
OF BALTIMORE



Handel Choir of Baltimore performs choral and choral-orchestral music of the highest artistic integrity, specializing in baroque, classical and early-romantic styles, to sustain the art form and enrich the lives of Baltimore area residents through concerts, education programs and community collaborations.

HANDEL CHOIR OF BALTIMORE 2021-2022 SEASON

Brian Bartoldus *Artistic Director and Conductor*

Welcome	3
Artistic Leadership Roster Instrumentation	
Period-Perfect <i>Messiah</i>	9
December 11, 2021, 7:30 p.m. Grace United Methodist Church December 12, 2021, 3:00 p.m. Saint Mark Church Program Text and Translations Program Notes Guest Artists	
A Candlelight Christmas	19
<i>A Chandos Singers Concert</i> December 17, 2021, 7:30 p.m. St. David's Episcopal Church Program	
Made in Baltimore	23
March 5, 2022, 7:30 p.m. Grace United Methodist Church Program Text and Translations Program Notes Guest Artists	
Charm City Goes Classical	35
April 30, 2022, 7:30 p.m. Earl & Darielle Linehan Concert Hall, UMBC Program Text and Translations Program Notes Guest Artists	
Handel Choir	45
News Board and Staff Acknowledgments Donors	

Mark McGrath is proud
to sponsor *The Handel Choir
of Baltimore.*



Mark McGrath
CRPC[®], AIF
Financial Advisor
Vice President

410.308.6137

303 International Circle, Ste 490
Hunt Valley, MD 21030
mark.mcgrath@ampf.com
amerpriseadvisors.com/mark.mcgrath

Ameriprise  **Financial** | Be Brilliant[®]

Ameriprise Financial Services, LLC. Member FINRA and SIPC.
© 2020 Ameriprise Financial, Inc. All rights reserved. (11/20)

WELCOME!

*Through all the tumult and the strife,
I hear the music ringing.
It sounds an echo in my soul,
How can I keep from singing?*

This question, posed by an anonymous nineteenth-century poet, has never rung so true in my lifetime as it does this year. It is the reason that we began our first rehearsal, as we will begin our March program, with Stephen Caracciolo's artful setting, teaming with steadfast hope and optimism. We are so very honored to perform for you tonight; over the past many months, our staff and board have been hard at work both innovating (as seen by our new livestreaming options) and taking stock of who we are as an organization. In short, our name says it all – we are a choir of and for Baltimore, whose artistry celebrates the music of Handel and the choral tradition that stems from his great masterworks. This framing became the seed of our current season, one that was both a return to the stage and a return to our roots.

After the success of last December's *Messiah*: Live Online, we are thrilled to invite audiences near and far to this year's **Period-Perfect *Messiah***. Our full vocal and orchestral forces will play old favorites and lesser-known gems, and of course your yearly dose of the "Hallelujah." It's a perfect way to kick off the holiday season!

In need of even more choral music to warm up your winter? The Chandos Singers, Handel Choir's chamber group, have got you covered with **A Candlelight Christmas**. Inspired by the English cathedral tradition, our newest concert offering will feature familiar carols and tender melodies, all in an intimate candle-lit setting.

Made in Baltimore is a love letter to the many musicians, poets, and artists of all stripes who make our city beautiful, quirky, and yes, charming. The program has something for everyone, from early American folksongs to lush romantic harmonies to modern classics.

Handel Choir is overjoyed to perform alongside world-renowned Peabody cellist Amit Peled for the world premiere of Joshua Bornfield's *Houses of Peace*. You won't want to miss this stirring tale of the unconquerable human spirit triumphing over the despair of war.

Our period instrument orchestra returns for **Charm City Goes Classical**, an enchanting romp through the music of Mozart and Handel. The capstone of our program is Mozart's *Coronation Mass*, one of the most beloved works of the era. We're delighted to team up with the UMBC Camerata for our performance, yet another expression of our dedication to local music institutions.

To all our patrons who make tonight's concert possible, *thank you* – your continued love and support through quarantine sustained us through those difficult times, and we are humbled by that generosity. We cannot wait to share our music with you, in hopes that it may return that great gift tenfold!

A handwritten signature in black ink that reads "Brian Bartoldus". The signature is fluid and cursive, with a long horizontal stroke at the end.

Brian Bartoldus

Artistic Director and Conductor

ARTISTIC LEADERSHIP



Brian Bartoldus

Brian Bartoldus has served as Artistic Director of Handel Choir of Baltimore since 2017. Active in the Baltimore/Washington area for many years, he earned his DMA in choral conducting from the Yale School of Music, studying with Marguerite Brooks, Jeffrey Douma, and Simon Carrington. He studied composition, organ, and conducting at Shenandoah University, where his primary teachers included William Averitt, Steven Cooksey, and Robert Shafer. A skilled organist, Brian has been a featured soloist with the Frederick Symphony Orchestra and the

Mount St. Mary's Camerata. He serves as the Music Director and Organist of Frederick Presbyterian Church, and is the Artistic Director Emeritus of the professional vocal ensemble Third Practice.



Thomas Hetrick

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.

THE
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. Auditions are held twice a year and are open to the community, and the Choir rehearses once a week on Monday nights, September through early May.

Handel Choir actively promotes the artistic health and growth of the community, this season collaborating with Baltimore Polytechnic High School to present student art and poetry as part of our Made in Baltimore concert. Other recent collaborations include Children's Chorus of Maryland and Howard County Concert Orchestra in April 2018. Earlier projects include a collaboration with Choir of St. David's in March of 2017, a joint concert with Children's Chorus of Maryland (*The Heart's Age*, spring 2016), Brahms' *Ein deutsches Requiem* with Camerata of University of Maryland Baltimore County, and performances with Baltimore Symphony Orchestra, Baltimore Baroque Band, Harmonious Blacksmith, Baltimore Chamber Orchestra, and Peabody Early Music.

For more information about the Choir and the 2021-2022 concert season, go to handelchoir.org or call the office at 667-206-4120.

ROSTER

Soprano

Natalie Beglau-Pueyo#
Shoshana Davidoff-Gore
Theresa Dion
Elena Giannella#
Heather Hostetler#
Julia McCabe#
Shana Oshiro#
Elena B. Popowich
Sue Pumplun
LaToya Roker*#

Altos

Marian C. Alessandrone
Virginia Arey#
Laurie Bacon†#*
Linda F. Berman
Shira Jamie Catelinet#
Mary McDaniel
Chapman#

Peggy Dawson
Emily Geiger#
Leslie Greenwald†
Hannah F. Ogora
Maria Luisa Quintero
Amy Sheridan†**#
Trina Torkildsen

Tenor

Joshua Bornfield#
David Hamburger†
Patrick Klink#
Catherine La Costa
John La Costa
Leroy Ludwick†##
Benjamin Skerritt-Davis##*

Bass

Nana Agyemang
Ian Arthur#
David Frieswyk#

Henry S. Gibbons*#
Ira R. Greenstein
Jared Hancock#
Kenneth Knight
Tod Myers
Mark Oldenburg
David Pumplun
Steven J. Ralston
Jason Rudy†#
Christopher Schroeder
Chris Wilhelm

† Board Member
‡ Ensemble Manager
* Section Leader
** Librarian
Chandos Singer

HANDEL PERIOD INSTRUMENT ORCHESTRA

Subject to change

Violin I

Christof Richter
Mandy Wolman
June Huang
Stephanie Zimmerman

Violin II

Daniela Pierson
Margaret Humphrey
Leslie Silverfine
Carolyn Faulkes

Viola

Christof Huebner
Daphne Benichou
Renate Falkner

Cello

Ismar Gomes
Amy Dominguez

Bass

TBD

Trumpet

Brandon Bergeron
Mario Correato

Timpani

Barry Dove

Continuo Organ

Thomas Hetrick

Harpichord

Patrick Merrill



IN MEMORIAM

.....
**Ronald
DeStefano**
.....

*Dedicated
husband,
family man
and friend of
Handel Choir*



C.E.A. SCHOLTES & ASSOCIATES
Certified Public Accountants

Christopher E.A. Scholtes, CPA

**Specialists in Nonprofit Accounting, Auditing and Tax
Compliance**

*Congratulations to the Handel Choir on such an outstanding
performance!*

Chris@ScholtesCPA.com
www.ScholtesCPA.com • 410. 323. 0010

Handel Choir of Baltimore's 87th Season

George Frideric Handel, 1685–1759

MESSIAH

1742

Handel Choir of Baltimore Handel Period Instrument Orchestra

Julie Bosworth *soprano*

Anne P. Dimmock

Memorial Soloist Chair

Monica Reinagel *alto*

Constellation Energy

Group Soloist Chair

Devin Mercer *tenor*

Ensign C. Markland Kelly

Soloist Chair

Andrew Pardini *bass*

Middendorf Foundation

Soloist Chair

Brian Bartoldus

conductor

Saturday, December 11, 2021,

7:30 p.m.

Grace United Methodist Church

Sunday, December 12, 2021,

3:00 p.m.

Saint Mark Church



Concert Sponsored by Charles and Candy Bartoldus

Our 2021-2022 season is supported in part by grants from these organizations, and the Harry L. Gladding Foundation, Inc. and Dr. Frank C. Marino Foundation

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald, Cindy Levering, and Cheryl Tillman, *in memory of Ronald DeStefano*

Co-Season Underwriters: Mark McGrath and Robert E. Prince



Photography and audio or video recordings are prohibited.

MESSIAH

TEXT AND TRANSLATIONS

LIBRETTO

MESSIAH: A SACRED ORATORIO

Text compiled by Charles Jennens

1. Sinfonia (Overture)

2. Accompagnato (Tenor)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God. (Isaiah 40: 1-3)

3. Air (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain. (Isaiah 40: 4)

4. Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (Isaiah 40: 5)

Late Seating

5. Accompagnato (Bass-Baritone)

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. (Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts. (Malachi 3: 1)

6(a). Air (Mezzo-Soprano)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3: 2)

7. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3: 3)

8. Recitative (Mezzo-Soprano)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us. (Isaiah 7: 14; Matthew 1: 23)

9. Air and Chorus (Mezzo-Soprano)

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! (Isaiah 40: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
(Isaiah 60: 1)

Chorus

O thou that tellest good tidings to Zion ...

10. Accompagnato (Bass-Baritone)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60: 2-3)

11. Air (Bass-Baritone)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9: 2)

12. Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. (Isaiah 9: 6)

Tune

13. Pifa (“Pastoral Symphony”)

14(a). Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.
(Luke 2: 8)

14(b). Accompagnato (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2: 9)

15. Recitative (Soprano)

And the angel said unto them: “Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.” (Luke 2: 10-11)

16. Accompagnato (Soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying: (Luke 2: 13)

17. Chorus

“Glory to God in the highest, and peace on earth, good will towards men.”
(Luke 2: 14)

18(a). Air (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9: 9-10)

INTERMISSION

from PART TWO

23. Air (Mezzo-Soprano)

He was despised and rejected of men, a man of sorrows, and acquainted with grief.
(Isaiah 53: 3)

24. Chorus

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53: 4-5)

29. Accompagnato (Tenor)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.
(Psalm 69: 20)

30. Air (Tenor)

Behold, and see, if there be any sorrow like unto His sorrow! (Lamentations 1: 12)

31. Accompagnato (Tenor)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (Isaiah 53: 8)

32. Air (Tenor)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16: 10)

33. Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory. (Psalm 24: 7-10)

40(a). Air and Recitative (Bass-Baritone)

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed. (Psalm 2: 1-2)

41. Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2: 3)

42. Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (Psalm 2: 4)

43(a). Air (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (Psalm 2: 9)

from Part Three

45. Air (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God.

(Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians 15: 20)

46. Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians 15: 21-22)

47. Accompagnato (Bass-Baritone)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians 15: 51-52)

48. Air (Bass-Baritone)

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. (I Corinthians 15: 52)

52(a). Air (Soprano-Alto)

If God be for us, who can be against us? (Romans 8: 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans 8: 33-34)

44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. (Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (Revelation 11: 15)

King of Kings, and Lord of Lords. (Revelation 19: 16)

MESSIAH

PROGRAM NOTES

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment and are rewarded with the satisfaction of taking part in one of the great communal musical events.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. Handel began setting it to music on August 22, 1741 and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief timespan.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "Quel fior che all' alba ride." Another secular duet, "Nò, di voi non vo' fidarmi," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering melismas from the same duet. A madrigal from 1712, "Se tu non lasci amore," was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the lighthearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Overenthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the U.S. on Christmas Day—establishing a tradition that continues to the present.

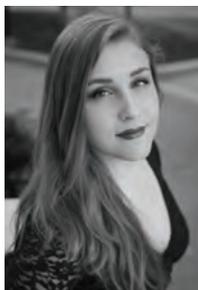
Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the *Messiah's* coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice, *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the *Messiah's* earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called Redemption, for its author celebrates the idea of Redemption, rather than the personality of Christ." For the believer and nonbeliever alike, Handel's *Messiah* is undoubtedly a majestic musical edifice.

Program Notes by Luke Howard, 2009.

Handel Choir of Baltimore singers, staff, trustees and volunteers wish all our patrons, supporters and friends a joyous and peaceful holiday season!

MESSIAH

GUEST ARTISTS



JULIE BOSWORTH

From medieval cantigas to newly composed works, Julie Bosworth revels in versatile performance practice. Recognized for having “the richest, most buttery tone” (*Washington Classical Review*), this “notably stylish and expressive” singer finds joy and fulfillment in collaborating with artists across a vast array of musical genres. On the operatic stage, Julie has performed with the IN Series, American Opera Theater, Raylynmor Opera, Opera AACCC, and Peabody Opera Theater, singing such roles as Phaino (*Here be Sirens*),

Queen of the Night (*The Magic Flute*), Cleopatra (*Giulio Cesare*), Belinda (*Dido and Aeneas*), Blanche de la Force (*Dialogues of the Carmelites*), and the title role in *L'incoronazione di Poppea*. Equally at home on the concert stage, she has appeared as a soloist with American Bach Soloists, Tempesta di Mare, the Baltimore Symphony Orchestra, the Indianapolis Early Music Festival, Mountainside Baroque, the Tucson Desert Song Festival, Baltimore Choral Arts Society, and The Bach Choir of Bethlehem. Julie is a core member of the critically acclaimed chamber group The Broken Consort, an exuberant and experimental medieval and new music ensemble. Furthermore, she has sung extensively with The Thirteen, Grammy-nominated True Concord, The Peabody Consort, Hesperus, Kinnara, Istanpitta, Third Practice, Les Canards Chantants, The New Consort, hexaCollective, Vivi Cantando, Chantry, and Zenith Ensemble. Julie can be heard on “Isle of Majesty”, an album of original works by Emily Lau, and “Truth and Fable” with The Thirteen, by Acis Productions. She resides in Baltimore with her husband, baritone Corbin Phillips, and their two dogs.



MONICA REINAGEL

Monica Reinagel has performed with opera companies, orchestras, chamber and choral groups throughout the United States and Germany, praised by critics for her “voluptuous voice,” “brilliant coloratura,” and “dramatic mastery.” But in the words of the *Baltimore Sun*, “it is her connection with her audience that remains etched in the memory.”

She’s a frequent soloist with the Handel Choir, appearing in Handel’s *Messiah* and *Semele*, Bach’s *Magnificat*, the Requiem masses of Durufle and Mozart, and many other works. Other recent performances Bach’s *B-Minor Mass* and *St. Matthew Passion* with Bach Choir of Baltimore, Copland’s *In the Beginning* with Durham (NC) Choral Society,

Mendelsohn's Symphony No. 2 and Durufle's *Requiem* with Hopkins Symphony Orchestra, Monteverdi's *Incoronazione di Poppea* and *Il Ritorno D'Ulisse* and Handel's *Alcina* with Opera Vivente, and Charpentier's *Les Arts Florrissants* with Opera Lafayette.

She has also created leading roles for the world premieres of three new American operas—Dan Crozier's *With Blood, with Ink* (winner of the Opera America award), Augusta Read-Thomas' *Ligeia*, and Robert Ward's *Roman Fever*. Ms. Reinagel studied voice and opera at Boston University, the Musikhochschule in Munich, Germany, and the Peabody Institute in Baltimore, Maryland. She currently makes her home in Baltimore.



DEVIN MERCER

Baltimore-based tenor Devin Mercer began his classical music studies as an undergraduate at Oakwood College (now Oakwood University) in Huntsville, Alabama, where he earned a Bachelor of Music degree in Vocal Performance and Pedagogy under the instruction of Dr. Julie Moore-Foster and Dr. Angelique Clay. He earned a Master of Music degree in Voice and Voice Pedagogy, as well as a Graduate Performance Diploma, at the Peabody Conservatory of the Johns Hopkins University, under the instruction of Marianna Busching.

During his studies at Oakwood, Mr. Mercer traveled with, and was a soloist for, the Oakwood University Aeolians. He has traveled and sung across the United States, as well as Bermuda, Spain, and Poland, where he performed in the annual Wroclaw Cantans International Music Festival in the city of Wroclaw. He also performed such works as Handel's *Messiah*, Monostatos in Mozart's *Die Zauberflöte*, and Moses in R. Nathaniel Dett's oratorio *The Ordering of Moses*.

During his studies at Peabody, Mr. Mercer performed the roles of Tamino in *Die Zauberflöte* and Eisenstein in Strauss' *Die Fledermaus*. He was also the tenor soloist for the Peabody Concert Orchestra performance of J. S. Bach's *Magnificat in D*. Other roles performed by Mr. Mercer include Manuel in Samuel Coleridge-Taylor's *Dream Lovers*, Lippo in Kurt Weill's *Street Scene*, the title role in Mozart's *Idomeneo*, Janáček's *Otčenáš*, Le Chevalier Des Grieux in Massenet's *Manon*, and both Gherardo and Spinelloccio in Puccini's *Gianni Schicchi*.

In April 2012, Mr. Mercer was a guest soloist for a recital given by world-renowned soprano Janice Chandler-Eteme. He is credited as an ensemble member and a featured vocalist on two albums: Lloyd Mallory Singers' "With My Whole Heart" (2011) and Stacey V. Gibbs & Just Music's eponymous debut album (2020). Mr. Mercer served as Visiting Lecturer of Voice at The Delaware State University from 2010 to 2019, and currently teaches Vocal Music with Baltimore County Public Schools. Mr. Mercer performs frequently in the Baltimore/Washington Metropolitan area.



ANDREW PARDINI

Extolled by *The Baltimore Sun* for his “robust work” and *DC Metro Theater Arts* for “a heart-stopping, high voltage bass-baritone voice,” Andrew Thomas Pardini continues to win audiences with his vibrant tone and thrilling character portrayals. Pardini is thrilled to be returning to Handel Choir of Baltimore as part of its 2021-2022 Season, where he will perform Bass Soloist/*Messiah*. During the 2015-2016 Season, Pardini made his company debut at Handel Choir as Bass Soloist/*Messiah*. Pardini recently made his company debut

with Opera North as Schaunard/*La bohème*, in addition to serving as a 2021 Opera North Resident.

Artist Engagements during the 2020-2021 Season include company and role debuts with Opera Orlando as Dr. Falke/*Die Fledermaus*, Peter (Cover)/*Hansel and Gretel*, and Dançaïre & Escamillo (Cover)/*Carmen*, in addition to serving as a 2020-2021 Opera Orlando Studio Artist, as well as company debut with Gulfshore Opera as Schaunard/*La bohème*. During the 2019-2020 Season, Pardini made his company and role debuts as Nils Krogstad at Voice Afire Opera-Cabaret in the World Premiere of Raymond Luedeke’s *A Doll’s House*, role debut as Edmund Bertram/*Mansfield Park* at Opera Modesto, role debut as *The Pirate King/ The Pirates of Penzance* at Winter Opera Saint Louis, and role debut as Silvio/*Pagliacci* at Salt Marsh Opera. Pardini made his company and European debuts at Berkeley Community Chorus & Orchestra as part of its 2018-2019 Season, where he performed the Baritone Soloist/*Ein deutsches Requiem* at such venues as Hertz Hall (Berkeley, USA), Alexela Kontserdimaja (Tallinn, Estonia), Rīgas Doms (Riga, Latvia), and Konserthuset Stockholm (Stockholm, Sweden). Other recent engagements include company debuts as Schaunard/*La bohème* at The Festival of the Atlantic and Salt Marsh Opera, company and role debuts as Tobia Mill/*La cambiale di matrimonio* and *Der dritte Edle & Telramund (Cover)/Lohengrin* at Opera Southwest, company debut as Peter/*Hänsel und Gretel* at Bar Harbor Music Festival, role debut as Emperor Overall/*The Emperor of Atlantis* at IN Series, role debuts as Marco/*Gianni Schicchi & Buoso’s Ghost* at OperaDelaware, company and role debuts as Zurga/*Les pêcheurs de perles* at Winter Opera Saint Louis, as well as company and role debuts as Albert/*Werther* at Baltimore Concert Opera and OperaDelaware. A native of Modesto, California, Pardini is based in the Philadelphia metropolitan area. For more information, please visit andrewthomaspardini.com.

Handel Choir of Baltimore's 87th Season

CHANDOS SINGERS CONCERT A CANDLELIGHT CHRISTMAS

Chandos Singers

Brian Bartoldus
conductor

Thomas Hetrick
organ



Friday, December 17, 2021, 7:30 p.m.
St. David's Episcopal Church

Concert Sponsored by Brian and Santana Bartoldus

Our 2021-2022 season is supported in part by grants from these organizations, and the Harry L. Gladding Foundation, Inc. and Dr. Frank C. Marino Foundation

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald, Cindy Levering, and Cheryl Tillman, *in memory of Ronald DeStefano*

Co-Season Underwriters: Mark McGrath and Robert E. Prince



Photography and audio or video recordings are prohibited.

A CANDLELIGHT CHRISTMAS PROGRAM

Candlelight Carol

John Rutter

I Beheld Her, Beautiful as a Dove

Healey Willan

Mary Had a Baby

traditional, arr. William L. Dawson

Shana Oshiro soprano

En natus est Emmanuel

Michael Praetorius

Lo, Emmanuel is born, the Lord, as foretold by Gabriel, the Lord;
the Lord is our Savior.

Here lies in a manger, the Lord, the wonderful child, the Lord;
the Lord is our Savior.

This light is risen today, the Lord, from Mary the Virgin, the Lord;
the Lord is our Savior.

O Come, All Ye Faithful

traditional, arr. David Willcocks

The Carolers at My Door

Caroline Mallonée

Ding! Dong! Merrily on High

traditional, arr. David Willcocks

Adieu des Berges (The Shepherds' Farewell) from L'enfance du Christ

Hector Berlioz

The First Nowell

traditional, arr. David Willcocks

Bogoroditse Devo from All-Night Vigil

Sergei Rachmaninoff

O God-bearer Virgin, rejoice! O favored Mary, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, for you have borne the Savior of our souls.

Snow Had Fallen; Christ Was Born

Stephen Paulus

Chorale Fugue and Fantasia on 'Von Himmel hoch da komm ich her'

Johann Pachelbel

Nyathi Onyuol

Enrico Oweggi

LaToya Roker *soprano*

Patrick Klink *percussion*

This is the prophecy of Isaiah: “For unto us, a child is born.” A boy child. His name is wonderful counselor, the mighty God, Father, Emmanuel.

On that day the night was silent and dark, the stars were shining, the child was born. A donkey carried Mary—alas!—on their way to David’s city, for they are of David’s lineage. Mary was expectant with Jesus the savior. There was no place for Mary in the inn. Bethlehem was crowded (a heavy burden). Joseph her husband searched for an inn unsuccessfully. By luck, Joseph was shown a cattle stable. On that night, Mary was in labor pains. The night was silent and dark, the stars were shining, the child was born in Bethlehem in a cattle stable.

Silent Night

Franz Xaver Gruber

Julia McCabe *soprano*

Bell Carol

William Mathias

Heather Hostetler *handbells*

Hark! The Herald Angels Sing

traditional, arr. David Willcocks

CHANDOS SINGERS

The Chandos Singers, inaugurated in 2006, is a chamber ensemble of approximately four to six singers per part selected from the larger Handel Choir of Baltimore. The group often performs in smaller concert venues as an emissary of Handel Choir and in repertoire more suitable for a smaller ensemble.

The Chandos Singers have performed several works with period instrument orchestras, including Cantatas by J.S. Bach and Coronation Anthems by G.F. Handel, and a cappella works spanning the Renaissance to the modern day. In 2010, Chandos Singers gave a staged performance of Handel’s Jephtha in collaboration with American Opera Theater and the Ignoti Dei Orchestra of period instruments. In 2012, they performed Purcell’s Dido and Aeneas and Dunphy’s Gonzales Cantata in collaboration with Peabody Early Music, Peabody Chamber Opera and American Opera Theatre. Their name is derived from the Duke of Chandos, an important patron of G.F. Handel when he first moved to London from Germany.

SUMMER 2022 WOODWORKING CAMPS



FOR AGES 10-13 & 14+
PIKESVILLE, MD
BUILDYOURSUMMER.COM

Handel Choir of Baltimore's 87th Season

MADE IN BALTIMORE

Handel Choir of Baltimore

Amit Peled

cello

Thomas Hetrick and
Christopher Schroeder

organ



Saturday, March 5, 2022, 7:30 pm

Grace United Methodist Church

Concert Sponsored by Alfred J. DeRenzis, DMD

Our 2021-2022 season is supported in part by grants from these organizations, and the Harry L. Gladding Foundation, Inc. and Dr. Frank C. Marino Foundation

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald, Cindy Levering, and Cheryl Tillman, *in memory of Ronald DeStefano*

Co-Season Underwriters: Mark McGrath and Robert E. Prince



Photography and audio or video recordings are prohibited.

MADE IN BALTIMORE PROGRAM

How Can I Keep from Singing?

traditional, arr. Stephen Caracciolo

Ben Skerritt-Davis *tenor*

I Got a House in Baltimore

traditional, arr. John W. Work

Julia McCabe, Natalie Beglau-Pueyo, Virginia Arey, Emily Geiger, and

Joshua Bornfield *soloists*

If I Were a Swan

Kevin Puts

Sometimes I Cry

Jasmine Barnes

A Clean Heart

James Lee III

1. Sly'shish (Sleigh Bells) *from* Kolokola (The Bells), Op. 35

Sergei Rachmaninoff, arr. Brian Bartoldus

Patrick Klink *tenor*

Thomas Hetrick & Christopher Schroeder *organ*

Oseh Shalom *from* Two Prayers for a Sabbath Evening

Joshua Fishbein

Virginia Arey *mezzo-soprano*

INTERMISSION

Cello Suite No. 1 in G major (BWV 1007)

J.S. Bach

Amit Peled *cello*

1. Prelude

2. Allemande

3. Courante

4. Sarabande

5. Minuet I / II

6. Gigue

Houses of Peace

Joshua Bornfield

Amit Peled *cello*

Julia McCabe, Virginia Arey, Patrick Klink, and Jared Hancock *solo quartet*;
additional solos by Joshua Bornfield and Henry Gibbons

1. Light and Darkness

2. Gernika

3. Meditation

4. Grant Steadfast Love

5. Chorale/Courante: Or Zarua

6. Passa la llum per amagats camins

MADE IN BALTIMORE

TEXT AND TRANSLATIONS

HOW CAN I KEEP FROM SINGING?

traditional, arr. Stephen Caracciolo

My life goes on in endless song:
Above earth's lamentation,
I hear the clear, though far-off hymn
That hails a new creation.
Through all the tumult and the strife
I hear the music ringing.
It sounds an echo in my soul,
How can I keep from singing?

While though the tempest loudly roars,
I hear the truth it liveth.
And though the darkness 'round me close,
Songs in the night it giveth.
No storm can shake my inmost calm,
While to that I'm clinging.
Since love is Lord of heav'n and earth
How can I keep from singing?

– 19th c. American hymn, attr. Robert Lowry

I GOT A HOUSE IN BALTIMORE

traditional, arr. John W. Work

I got a house in Baltimore, darlin',
I got a house in Baltimore, darlin',
I got a house in Baltimore,
Forty dollar carpet on the floor,
Street car runnin' right by the door, sugar babe.

Got no money but I will have some, darlin',
Got no money but I will have some, darlin',
Got no money but I will have some,
Jus' you wait till pay day comes,
Spend ev'ry penny in my pretty little home, sugar babe.

I got a little lady, she's almost four,
Gonna do her livin' in Baltimore.
I got a little lady, she's almost three,
Somethin' happen to her, they'll bury me.
I got a little baby, he's almost two,

A little John Henry, I introduce to you.
I got a little baby, he's almost one,
I run straight home to him with the gone down sun.

What you gonna do when the love's all gone, darlin'?
What you gonna do when the love's all gone, darlin'?
What you gonna do when the love's all gone,
Stand around the corner and weep and moan.

– anon. *Black American folk Song*

IF I WERE A SWAN

Kevin Puts

If I were a swan
I would ride high
above my own white
weight. I would ride
through the lightening
of the earth
and the darkening,
stillness and turbulence
coming on in the core
of me, and spreading
to the hard rain,
to the dazzle. Leaves
would turn, but I
would keep my eyes
in my head, watching
for grasses. This
is what I would know
deeply: the feathering
of my bones
against the bank.
For the rest,
I would be the easiest
wave, loving just enough
for nature's sake.
The world would move
under me and I would always be exactly
where I am, dragonflies
angling around my head.

Under the black mask
of my face, I would think
swan, swan,
which would be nothing
but a riding, a hunger,
a ruffle more pointed
than wind and waves,
and a hot-orange
beak like an arrow.

– *Fleda Brown*

SOMETIMES I CRY

Jasmine Barnes

Sometimes when I'm alone
I cry because I'm on my own
The tears I cry R bitter and warm
They flow with life but take no form
I cry because my heart is torn
and I find it difficult 2 carry on
If I had an ear 2 confide in
I would cry among my treasured friends
But who do u know that stops that long
To help another carry on
The world moves fast and it would rather pass u by
than 2 stop and c what makes u cry
It's painful and sad and sometimes I cry
and no one cares about why.

– *Tupac Shakur*

A CLEAN HEART

James Lee III

Create in me a clean heart, O God;
and renew a right spirit within me.
Cast me not away from thy presence;
and take not Thy Holy Spirit from me.
Restore unto me the joy of Thy salvation;
and uphold me with thy free Spirit.

– *Psalm 51:10-12, King James Version*

1. SLY'SHISH (SLEIGH BELLS) FROM KOLOKOLA (THE BELLS), OP. 35

Sergei Rachmaninoff, arr. Brian Bartoldus

*Slyshish', sani mchatsja v rjad,
Mchatsja v rjad!
Kolokol'chiki zvenjat,
Serebristym ljogkim zvonom slukh nash
sladostno tomjat,
'Etim pen'em i guden'em o zabven'e
govorjat.*

*O, kak zvonko, zvonko, zvonko,
Točno zvuchnyj smekh rebjonka,
V jasnom vozdukhe nochnom
Govorjat oni o tom,
Chto za dnjami zabluzhden'ja
Nastupajet vozrozhden'e,
Chto volshebno naslazhden'e --
naslazhden'e nezhnym snom.*

*Sani mchatsja, mchatsja v rjad,
Kolokol'chiki zvenjat,
Zvjozdy slushajut, kak sani, ubegaja,
govorjat,
I, vnimaja im, gorjat,
I mechtaja, i blistaja, v nebe dukhami
parjat;
I izmENCHIVYM sijan'em,
Molchalivym obajan'em,
Vmeste s zvonom, vmeste s pen'em, o
zabven'e govorjat.*

Listen! Sleds rushing past in a row,
Rushing past in a row!
Their tiny bells ringing,
Their easy, silvery peal falls on our ears
like ambrosia,
Their humming and pinging whisper of
oblivion.

O how clearly, clearly, clearly,
Indeed, with sonorous childlike laughter,
In the clear night air
They tell the tale,
Of how deception and delusion
Will be followed by renewal
And that enchanting delight -- delightful,
tender sleep.

Sleds rushing, rushing past in a row,
Their tiny bells ringing,
Stars hear how the escaping sleds
whisper,
And, following them, glow,
And dream, and shine, in the sky
hovering;
And their fickle light
Silently enchanting,
Together with the ringing, together with
the singing, tell of oblivion.

OSEH SHALOM FROM TWO PRAYERS FOR A SABBATH EVENING

Joshua Fishbein

*Oseh shalom bimromav,
hu ya'aseh shalom aleinu,
v'al kol Yisrael,
v'imru: Amen.*

– Job 25:2, trans. Mishkan T'filah”

May the One who makes peace in the
high heavens
make peace for us,
and for all Israel.
Amen.

HOUSES OF PEACE

Joshua Bornfield

PART 1

I. Light and Darkness

Light and darkness, night and day.
We marvel at the mystery of the stars.
Moon and sky, sand and sea.
We marvel at the mystery of the sun.
Twilight, high noon, dusk and dawn.
Though we are mortal, we are creation's crown.
Flesh and bone, steel and stone.
We dwell in fragile temporary shelters.

– Rabbi Jules Harlow

II. Gernicka

It was market-day. The children were playing war. The women were choosing vegetables, eggs, poultry, potatoes. The selection was a bit limited, as it was wartime. It was market-day.

Half-past-four in the afternoon. The children were playing war when suddenly, from heaven, where, they say, come angels and come birds, a shower of fire came pouring down, heaven was hell, the order was turned on its head.

Three hours like an eternity and the game was over. The children played no more at war: The war had ended them. Now all had the same thoughts, for all the dead think alike.

One thousand six hundred fifty-four dead and eight hundred eighty-nine wounded. And the tree there, in the very center, wounded also but still standing.

– Josep Palau i Fabre, trans. Joshua Bornfield

III. Theme and variations, Song of the Birds

PART 2

IV. Grant steadfast love

Grant steadfast love, compassion, grace.
Sustain us, Lord, our origin is dust.
Splendor, mercy, majesty, love endure.
We are but little lower than the angels.
Resplendent skies, sunset, sunrise.
The grandeur of creation lifts our lives.
Evening darkness, morning dawn.
Renew our lives as you renew all time.

– Rabbi Jules Harlow

V. Chorale/Courante: “Or Zarua”

Or zarua latsadik
ulyishrei lev simcha

Light shines upon the righteous and joy streams into their heart.

– Psalm 97:11, trans. Joshua Bornfield

VI. Passa la llum per amagats camins

*Passa la llum per amagats camins
i arriba al cor de la tenebra:
per a la llum no hi ha confins,
arreu hi posa un toc de febre.*

*Ara la llum em ve de dins
i em crema els ulls i la palpebra.
S'afinen pàl. • lids violins
quan el matí la pau celebra.*

*Si em perdo mai, serà la llum
la que m'haurà per la mirada.
La llum em mira de besllum*

*i em fa l'ullet com una fada.
Me'n vaig amunt, car per la llum
l'ànima tinc endiumenjada.*

– “Passa la llum per amagats camins (A JOAN TRIADÚ),” Josep Palau i Fabre,
trans. Joshua Bornfield, Elisabet Pujadas

The light passes through hidden streets
and comes into the heart of the shadow:
because the light cannot be contained,
it ignites all it touches with fever.

And the light enters into me
and I burn through the eyes and out of
them.
Pale violins join in
as the dawn celebrates peace.

If ever I am lost, it will be the light
that finds me in the searching.
The light looks at everything
and winks at it with magic.
I arise, golden with light
filling my soul as in a dream.

MADE IN BALTIMORE PROGRAM NOTES

While *Messiah* may be the first word many associate with the Handel Choir of Baltimore, our hometown is equally central to our identity as a musical ensemble. **Made in Baltimore** honors the artists of all ages, backgrounds and mediums who make Charm City ever more charming. Our program begins by praising the indomitable spirit of song in the face of any imaginable trials. *How Can I Keep from Singing?*, arranged by UMBC professor Stephen Caracciolo, is a fitting response to the difficulties and disruptions we have all suffered during the recent pandemic. We look forward to raising our voices alongside Dr. Caracciolo and the UMBC Camerata later this season for Charm City Goes Classical. The local connections of our next folksong are self evident in its title: *I Got a House in Baltimore* is a celebration of Black affluence and home life, with connections to the song *Lil' Liza Jane*. Its composer, John W. Work, was a famed early collector and arranger of Black folk songs and spirituals, and director of the Fisk Jubilee Singers. Our attention

moves from bustling city life to the natural landscapes of *If I Were a Swan*, a setting of Fleda Brown's imagined inhabitation of the mind of this majestic bird. Peabody professor Kevin Puts contrasts pulsating nonsense syllables against soaring melodies, evoking an image of a swan as it serenely glides through the rippling waves.

Baltimore can claim connections to both the lyricist and composer of *Sometimes I Cry*, Jasmine Barnes' poignant setting of the poetry of Tupac Shakur. A graduate of both Baltimore public schooling and Morgan State University, Ms. Barnes is a rising classical music star, recently commissioned by such notable organizations as the Washington National Opera, Chautauqua Opera, and Baltimore Choral Arts. The rich harmonic language of *Sometimes I Cry* is a product of its smooth, chromatic voiceleading, perhaps influenced by

Barnes' work as a competitive barbershop singer. James Lee III, Barnes' teacher at Morgan, saturates almost every measure of *A Clean Heart* with similarly lush chords. From start to close, its tonal center travels a full tritone, the farthest possible distance in Western music. Like Liszt before him, Lee views his F sharp major resolution as a 'supernatural' key, bringing the listener alongside the penitent psalmist's journey from the worldly to the sublime.

The poetry of Edgar Allen Poe was the chief inspiration for Sergei Rachmaninoff's *The Bells*, which the composer held alongside the *All-Night Vigil* as his greatest compositional achievement. This four movement choral symphony features a Russian translation of Poe's onomatopoeic verses, filled with clamorous gongs and joyous tintinnabulations. Such varied musical poetry demands a broad color palette, which Rachmaninoff provides through a sprawling orchestra, deftly employed. Unfortunately, the large performing forces required may be the primary reason *The Bells* is so rarely heard today. In creating the arrangement heard tonight, I have attempted to translate Rachmaninoff's brilliant orchestration to the organ, employing two players to take full advantage of the instrument's possibilities. In *Oseh Shalom* from his *Two Prayers for Sabbath Evening*, one can hear just some of the many musical traditions that influence Joshua Fishbein, professor at both Peabody and Towson University. The leadership role of the soloist is reminiscent of Jewish liturgical music, while the choral writing shows the influence of Renaissance counterpoint, all over a luscious, smoky piano background.

hon's|honey

Home & body goods handcrafted
by women survivors.

honshoney.com



Of course, Baltimore boasts not only world-renowned composers and lyricists, but performers as well. Peabody cello professor Amit Peled boasts both expert artistry on his instrument, as well as a unique ability to connect with audiences. From 2012-2018, Peled performed on the 1733 Goffriller cello previously owned by Pablo Casals, one of the most famed musicians of the last century. After approaching Peled about a collaborative concert, we quickly gravitated towards commissioning a piece celebrating Casals' legacy. J.S. Bach's *Cello Suite No. 1 in G Major*, instantly recognizable from its use in countless films and television shows, was a natural pairing, since we owe its popularity to this storied cellist. Bach's six suites for unaccompanied cello were almost completely unknown when a teenage Casals purchased an edition, and then practiced them daily for years before his first public performance. Since their rediscovery, they have become a staple of the repertoire. Composing for solo cello poses a unique question: how does one write harmonically for an instrument limited in its ability to play simultaneous notes? Bach's iconic prelude turns this potential problem into a strength: constant arpeggios outline a harmonic progression devoid of melody but full of interest. Contrastingly, the harmonic instability of the closing Gigue leaves listeners on the edge of their seats. After running from key to key, the music briefly returns to G major only to suddenly evaporate. The listener needs no grand final cadence, having lived in the moment as partner to the cellist's wild adventures.

Both Bach and Catalan folksong serve as primary musical inspiration for *Houses of Peace*, Joshua Bornfield's homage to Pablo Casals, commissioned by Handel Choir of Baltimore. Its six-movement structure echoes the G major Cello Suite, its dances reordered. After introducing musical materials in the prelude Light and Darkness, Bornfield strikes up a menacing gigue. The falling melodies of Gernika parallel the descent into the horrors of war, as well as the Nazi shells that decimated this Basque town. Fragments of Casals' beloved encore, the Song of the Birds, appear throughout *Houses of Peace*, culminating in the third movement's theme and variations. The optimistic latter half of the work is a reflection of the darkness experienced thus far. The rising lines of Chorale/Courante: Or Zarua invert the second movement's theme, offering an oasis of perfect balance and calm amidst a chaotic world. Bornfield closes with refrains of ecstatic joy in Passa la llum per amagats camins, sung entirely in Casals' native Catalan. The cellist reaches ever upward, crossing the full breadth of the instrument's range in the final bars to a luminous conclusion.

Though its subject matter differs, the emotional arc of *Houses of Peace* bears resemblance to the journeys many of us experienced these recent years. Bornfield's music, itself a reflection of Casals' relentless optimism in the face of overwhelming odds, provides an answer grounded in perspective. It is that same indomitable spirit of song that began our program, and while not an all-sufficient answer to the world's ills, it is a necessary and precious ingredient to improving our lives and the lives of those around us. This is the spirit of Handel Choir, and of our beloved city: Made in Baltimore.

Program Notes by Brian Bartoldus

From the composer of *Houses of Peace*

Houses of Peace is an homage to Pau Casals's musicianship, generosity, and legacy of empathy; and its name is a direct translation from his native Català. The single-minded dedication he put toward bringing Bach's Cello Suites to the public are reflected in musical correlations to the G major suite in both the surface material and structure of this new piece. His brightening of the musical worlds of students and listeners around the world is reflected in texts both scriptural and secular. And the profound community-building to which he dedicated his life after witnessing profound horrors of war, his dedication to the people of Catalunya and the world, are given context in the language which he spoke before any others.

There is poetry in the idea that Casals promoted lasting peace in a unified world by making famous the work of a composer native to Germany, a nation he watched wage war against the rest of Europe twice -- even more in that he did so while playing an instrument made not far from Bach's home in 1733, during the composer's lifetime. That grace, that level of empathy, is what I sought in *Houses of Peace*.

- Joshua Bornfield



TU TOWSON UNIVERSITY. | Music

Sun., Feb. 27
Tiny House Concert

Tues., Mar. 8
Sô Percussion, guest artists

Sun., Mar. 13
Faculty Chamber Concert

Sat., Apr. 9
Prism: *RISE* Department
Showcase

Apr. 20 -22
Bill & Helen Murray
Jazz Concerts feat.
Drew Gress

Apr. 22 - 24
Michael Chin's
*Midsummer Night's
Dream*

events.towson.edu
Proceeds benefit the TU Foundation. subject to change.

MADE IN BALTIMORE

GUEST ARTISTS



AMIT PELED

Praised by *The Strad* magazine and *The New York Times*, internationally renowned cellist Amit Peled is acclaimed as one of the most exciting and virtuosic instrumentalists on the concert stage today. Having performed in many of the world's most prestigious venues, including Carnegie Hall and Alice Tully Hall at the Lincoln Center in New York, the John F. Kennedy Center for the Performing Arts in Washington D.C., Salle Gaveau in Paris, Wigmore Hall in London, and the Konzerthaus Berlin, Peled has released over a dozen recordings

on the Naxos, Centaur, Delos, and CTM Classics labels. He is on the faculty of the Peabody Institute of the Johns Hopkins University in Baltimore, Maryland, and has performed in and presented master classes around the world including at the Marlboro and Newport Music Festivals and the Heifetz International Music Summer Institute in the US, the Schleswig-Holstein Musik Festival in Germany, International Musicians Seminar Prussia Cove in England, and Keshet Eilon in Israel. Embracing the new era of the pandemic, Peled has established the Amit Peled Online Cello Academy reaching out to cellists all over the world. Moreover, his home studio in Baltimore has turned into a virtual art gallery promoting and supporting local artists while teaching and livestreaming to a worldwide audience.

Raised on a kibbutz in Israel, Amit Peled began playing the cello at age 10. He performs on a cello made by the Italian master Giovanni Grancino (c. 1695), on generous loan from the Roux Family Foundation. Amit Peled is represented worldwide by CTM Classics. For more information, visit amitpeled.com.



CHRISTOPHER SCHROEDER

Christopher Schroeder is Minister of Music and Organist at Grace United Methodist Church in Baltimore, MD. Previously, Christopher was the Director of Music and Organist at Towson Presbyterian church in Towson, MD. Prior to that, he was the Minister of Music at Broadway United Methodist Church in Indianapolis, IN, where in 2005 he was recognized for his ten years of service as organist. He has been a church musician for 35 years and an organ recitalist in the Midwest and East Coast region. In May 2006 Christopher received a Bachelor of Music

degree in Organ Performance at Indiana University in Bloomington and in May 2008 he completed his master's degree in Organ Performance and Church Music at IU, where he studied organ with Dr. Marilyn Keiser.

Handel Choir of Baltimore's 87th Season

CHARM CITY GOES CLASSICAL

**Handel Choir of
Baltimore**
**Handel Period
Instrument Orchestra**
Brian Bartoldus
conductor

UMBC Camerata
Stephen Caracciolo
conductor

Saturday, April 30, 2022,
7:30 p.m.
*Earl & Darielle Linehan
Concert Hall
University of Maryland
Baltimore County*



Concert Sponsored by Marta D. Harting

Our 2021-2022 season is supported in part by grants from these organizations, and the Harry L. Gladding Foundation, Inc. and Dr. Frank C. Marino Foundation

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald, Cindy Levering and Cheryl Tillman, *in memory of Ronald DeStefano*

Co-Season Underwriters: Mark McGrath and Robert E. Prince



Photography and audio or video recordings are prohibited.

CHARM CITY GOES CLASSICAL PROGRAM

Regina coeli (K. 276)

W.A. Mozart

My Song Shall Be Always (HWV 252)

G.F. Handel

1. Sonata
2. Chorus - My song shall be always
3. Recitative (tenor) - For who is he among the clouds
4. Aria (tenor) - God is very greatly to be fear'd
5. Duet (alto and bass) - The heav'ns are thine
6. Chorus - Righteousness and equity
7. Aria (soprano) - Blessed is the people
8. Chorus - Thou art the glory of their strength

INTERMISSION

Ave verum corpus (K. 618)

W.A. Mozart

Krönungsmesse (K. 317)

W.A. Mozart

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictu
6. Agnus Dei

CHARM CITY GOES CLASSICAL

TEXT AND TRANSLATIONS

REGINA COELI (K.276)

W.A. Mozart

Regina coeli, laetare, alleluja;

Quia quem meruisti portare, alleluja;

Resurrexit, sicut dixit, alleluja;

Ora pro nobis Deum, alleluja.

Queen of heaven, rejoice, alleluia;

For he whom you merited to bear,
alleluia;

Has arisen, as he said, alleluia;

Pray for us to God, alleluia.

– *Missale Romanum, trans. Brian Bartoldus*

MY SONG SHALL BE ALWAYS (HWV 252)

G.F. Handel

My song shall be always
of the loving kindness of the Lord,
with my mouth will I ever be shewing thy truth
from one generation to another.
The heav'ns shall praise thy wond'rous works,
and thy truth in the congregation of the saints.

For who is he among the clouds that shall be compared unto the Lord?
And what is he among the Gods that shall be like unto the Lord?

God is very greatly to be fear'd in the counsel of the saints,
and to be had in reverence of all that are round about him.

O Lord, God of hosts, who is like unto thee?
Thy truth, most mighty Lord, is on ev'ry side.

The heav'ns are thine, the earth also is thine,
though hast laid the foundation of the round world.

Righteousness and equity are the habitation of thy seat;
mercy and truth shall go before thy face.

Blessed is the people, O Lord, that can rejoice in thee;
they shall walk in the light of thy countenance.

Thou art the glory of their strength, Alleluja.

– *excerpted from Psalm 89 (as found in the 1662 Book of Common Prayer)*

AVE VERUM CORPUS (K.618)

W.A. Mozart

*Ave verum corpus, natum
de Maria Virgine,
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.*

– Missale Romanum, trans. Brian Bartoldus

Hail, true body, born
of Mary the Virgin,
having truly sacrificed
on the cross for humanity.
From whose pierced side
water flowed with blood;
be for us a foretaste
in death's trial.

KRÖNUNGSMESSE (K.317)

W.A. Mozart

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe,*

Glory to God in the highest,
and on earth peace to those
of good will.
We praise you. We bless you.
We love you. We glorify you.
We give thanks to you
for your great glory.
Lord God, King of heaven,
God the Father almighty,
Lord sole-begotten son, Jesus Christ.

*Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes
ad dexteram Patris,
miserere nobis.*

Lord God, Lamb of God,
Son of the Father,
He who takes away the sins of the world,
have mercy on us.
He who takes away the sins of the world,
receive our prayer.
He who sits
at the right hand of the Father,
have mercy on us.

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris. Amen.*

For you alone are holy,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit
in the glory of God the Father. Amen.

*Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

*Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.*

*Et resurrexit tertia die
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.*

*Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam Catholicam,
et Apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem
peccatorum mortuorum.
Et vitam venturi saeculi.
Amen*

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things seen and unseen.
And [I believe] in one Lord, Jesus Christ,
only-begotten Son of the Father,
and [I believe] he was born of the Father
before all ages,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father –
through whom all was made,
who for us humans
and for our salvation
descended from heaven,
and [I believe] he became incarnate
by the Holy Spirit
from the Virgin Mary,
and was made human.
He was crucified for us,
under Pontius Pilate
suffered and was buried,
and [I believe] he rose on the third day
according to the scriptures,
and [I believe] he ascended into heaven,
sits at the right hand of the Father,
and [I believe] he will come again
with glory
to judge the living and the dead –
his kingdom will be without end.
and [I believe] in the Holy Spirit,
the Lord and life-giver,
who proceeds from the Father and Son,
who with the Father and Son
is together worshipped and glorified,
who has spoken through the prophets.
And [I believe] in one holy Catholic
and Apostolic Church.
I proclaim one baptism
for the remission
of sins of the dead,
and the life of the age to come.
Amen.

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
gloria tua.
Osanna in excelsis.*

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.*

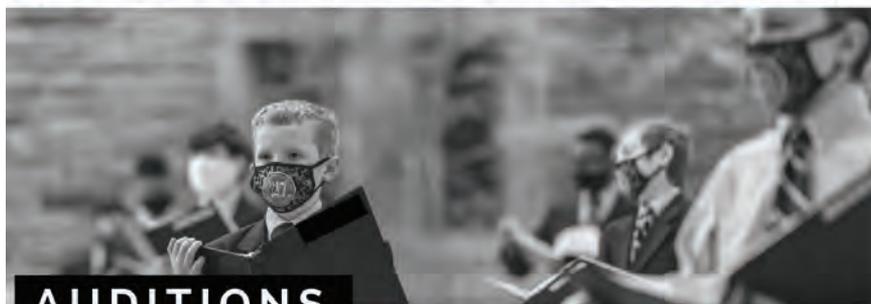
– Missale Romanum, trans. Brian Bartoldus

Holy, holy, holy
Lord God of heavenly hosts.
The heavens and earth are full
of your glory.
Hosanna in the highest.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
who takes away the sins of the world,
have mercy on us.
Lamb of God,
who takes away the sins of the world,
have mercy on us.
Lamb of God,
who takes away the sins of the world,
grant us peace.

THE MARYLAND STATE BOYCHOIR



AUDITIONS

Schedule an Audition!

Join the brotherhood - make new friends!

We're looking for boys ages 6-18! Auditions for the MSB are low-key and fun. Give us a call to hear more about the audition experience.

Membership in the MSB includes:

- Private theory and voice instruction
- National and international touring opportunities
- Winter & Summer Camps
- Varied repertoire of ancient, classical, and modern music
- Inclusive fraternal community throughout five choirs of unchanged and changed voices

2021 - 2022 Events

A Festival of Nine Lessons and Carols
Sunday, December 12, 2021 at 4:00 P.M.
Saturday, December 18, 2021 at 7:00 P.M.
Sunday, December 19, 2021 at 4:00 P.M.

Spring Concert
Sunday, April 3, 2022 at 4:00 P.M.

Baltimore Boychoir Festival Concert
Stephen Darlington, Guest Conductor
Saturday, May 14, 2022 at 7:30 P.M.



Visit our website to order tickets and view our full schedule!
www.marylandstateboychoir.org



Contact Us

☎ 410.554.8644

✉ info@marylandstateboychoir.org

Stephen Holmes, Artistic Director
Frank Cimino, Founding Director
Joseph Shortall, Assistant Director

📍 The Maryland State Boychoir
Center for the Arts
3400 Norman Avenue
Baltimore, MD 21213

CHARM CITY GOES CLASSICAL

PROGRAM NOTES

Any conservatory student will tell you that George Friderich Handel and Wolfgang Amadeus Mozart stand as titans of their eras, each a crucially representative voice for the Baroque and Classical periods, respectively. However, these academic constructs can obscure the connections between these two composers. While Handel's first compositions premiered a century after the start of the Baroque era, only 37 years separate his *Messiah* from the *Coronation Mass* and *Regina Coeli* heard tonight. Furthermore, Mozart's emulation of and reverence for earlier composers, Handel chief among them, marked an important turning point for Western classical music. Public concerts began to include not only the newest pieces by the most well-known names, but an increasing number of older works, some written decades prior. *Messiah* is an exemplar of this shift, being the earliest classical work with a continuous performance history from its premiere to the present day. Yearly concerts of this beloved oratorio spread from England through continental Europe, certainly reaching the ears of Mozart, Haydn, and their contemporaries. Upon hearing *Messiah*, Haydn is said to have burst into tears, declaring Handel "the master of us all." Mozart even went so far as to borrow themes from Handel for use in his own compositions, most notably in the *Requiem*. This practice may raise modern eyebrows, but such quotations were common during the eighteenth century, and few were so versed in musical borrowing as Handel himself. Handel Choir is overjoyed to celebrate these two closely-related musical masters for our program **Charm City Goes Classical**.

Mozart composed his third and final setting of the *Regina Coeli* in 1779, while serving as a court organist and concertmaster in Salzburg. This work, along with its contemporaneous *Vesperae solennes de confessore* and *Krönungsmesse*, are a notable flowering of church music before Mozart turned his attention towards symphonies and operas. The instrumental forces available to Mozart were fairly modest, though they include a small but potent contingent of winds. The work's skillful orchestration, highlighted by tonight's period instruments, allows for a sound not lacking for volume or regal fanfare. While the date of Mozart's encounter with *Messiah* is uncertain, it would take only the most skeptical of musicologists to miss snippets of the Hallelujah Chorus peering through the *Regina Coeli's* joyous acclamations.

Like *Regina Coeli* for Mozart, *My Song Shall Be Always* is a relatively early work in Handel's career, representing the composer's skillful use of reduced forces to great ends. It is one of roughly a dozen multi-movement sacred works known as the Chandos Anthems, written for Handel's patron, the Duke of Chandos. These compositions present an early glimpse of Handel's particular fusion of Italian opera arias, Germanic contrapuntal writing, and the English church tradition. The resulting musical language would later give rise to the great English oratorios so familiar to our audiences. *My Song Shall Be Always* presents a wide variety of

emotional affects, from the tenor soloist's hot-tempered leaps to the serenity of the soprano's closing aria. Text-painting features prominently in *The Heav'ns are thine*, a duet contrasting the heavenly countertenor against the earthly bass. The choral writing is a showcase of how much music Handel is able to extract from limited means. The entire first half of *Righteousness and Equity* is an interplay between three, brief contrasting themes: the dotted exclamations of "righteousness and equity," the flowing lines of "are the habitations of thy seat," and its long-note countermelody. Handel stretches these ideas over 83 bars without exhausting the ear, with the resulting movement able to stand alongside any of his great choruses.

Perhaps no vocal work of Mozart's has received more performances than *Ave verum corpus*, composed in the final years of his life as a gift to a friend and leader of a small church choir. At first glance, the work seems both eminently performable and musically unremarkable, with a simple hymn-like choral texture more or less doubled by strings and organ. Upon closer inspection, we see Mozart's genius at work, with complex harmonic progressions made easy by deft voiceleading. Its texture, though mostly homophonic, allows for some fluidity among melody, harmony, and accompaniment, with each part shifting between roles. Double chain suspensions sung to the words "Esto nobis praegustatum" make for both rich harmonies and an increase in tension nearing the climax of the motet. Twice, a stirring soprano line bolts upward, notably on the lines "in cruce" and "in mortis" to highlight the anguish of the lyrics, only to gracefully glide downward and return to the calm of the opening bars.

We return to the joyous splendor of Mozart's late Salzburg years for his *Krönungsmesse*. The work received its common title, which translates as Coronation Mass, well after the composer's death, after becoming a popular feature of nineteenth-century Austrian coronations. Like the *Regina Coeli*, it utilizes an orchestra in which the overbalanced brass and drums could easily predominate. Mozart compensates by frequently placing the violins in unison, allowing them to vie for attention. The Mass opens with a Kyrie in tripartite form, reflecting the threefold nature of the prayer. Forceful trumpet blasts addressing God's royal nature bookend a cheerful duet between the soprano and tenor. Two peculiar *a cappella* choral statements soften its otherwise stately close. Mozart structures the Gloria as a jubilant sonata, breezing through its lengthy text in under five minutes. Though the general mood is upbeat, its tone briefly wanes during its solemn petitions for mercy and supplication. Ascending violins reassert the jovial atmosphere as they rocket heavenward, pushing us towards the dynamic conclusion.

The chorus declaims its shared belief in stark octaves in the Credo, perhaps reflecting Mozart's understanding of the unity of God or the unity of the faithful. Rapid-fire violin figurations serve as the background to the chorus's doctrinal litany. After the chorus's dutiful descending lines of "descendit de coelis," all grinds to a screeching halt for the soloists to ponder the gravity of the crucifixion. The motion picks up just as quickly to hail the resurrection, bringing back the boisterous octaves heard at the movement's start. The returning minor key

accents now dwell on the word “mortuorum,” a proper contrast to the exclamations of “et vitam venturi” that follow. Mozart follows Viennese convention in following a brief, grandiose Sanctus with an intimate Benedictus featuring the solo quartet. However, the Benedictus includes a shocking break from tradition in its Hosanna, which normally serves as a lively choral punctuation to the soloists’ charming strains. After only twelve festive bars, Mozart reveals this to be a musical feint, allowing the quartet to continue merrily along before the true close. The Agnus Dei features the only genuine solo aria of the *Krönungsmesse*, one which would feel as at home on an opera stage as in the loft of a chapel. Despite artful chromatic motion and some unexpected shifts in rhythms, there is no great sense that the soprano’s cry for mercy risks divine rejection. Similarly, her closing “dona nobis pacem” teems with joyous confidence, inviting her fellow soloists and choristers to join in song. The pace quickens to a thrilling finale, one certainly fit for royalty.

Program Notes by Brian Bartoldus

CHARM CITY GOES CLASSICAL GUEST ARTIST



UMBC CAMARATA

The UMBC Camarata is a small choral ensemble consisting of 26 auditioned singers from across the university. Camerata performs a wide variety of works drawn from the expansive choral repertoire: including Renaissance motets and madrigals, folksongs, choral-orchestral

works, German part songs, Russian sacred liturgies, American spirituals, and new works. In previous seasons Camerata has performed with the Handel Choir of Baltimore as well as the Howard County Concert Orchestra.



Estate Planning | Elder Law | Special Needs Planning



Providing practical solutions to clients in estate planning, elder law, and special needs planning through counseling, client education, and leading-edge legal technical knowledge.”

-Stephen Elville, Managing Principal

CLIENT EDUCATION

COLLABORATION

COMPASSION

Planning for Life, Planning for Legacies

BALTIMORE | COLUMBIA | ROCKVILLE | ANNAPOLIS

PHONE: 443-393-7696 | www.elvilleassociates.com

THE
HANDEL CHOIR
OF BALTIMORE



NEWS FROM HANDEL CHOIR

After a full year of virtual activities and events, Handel Choir is Back, Live Onstage in Baltimore. As we celebrate our 87th year, it is indeed a pleasure to see you again. You were missed!

We kick off the season with our Period-Perfect *Messiah*, accompanied by a period instrument orchestra. Again this year, we host concerts at two locations—Grace United Methodist Church in Baltimore on December 11th and St. Mark Church in Catonsville on December 12.

As an added bonus to this holiday season, our Chandos Singers are in concert for a special, more intimate performance of *A Candlelight Christmas* on Friday, December 17th at St. David's Episcopal Church in Roland Park.

Our winter concert on March 5th, *Made in Baltimore*, pays homage to our city's dynamic arts community. Works by Morgan State, Towson, and UMBC composers are featured, with highlights from two of Baltimore's most famed poets, Tupac Shakur and Edgar Allan Poe. At long last Handel Choir presents the world premiere of Joshua Bornfield's *Houses of Peace*, featuring Peabody's internationally celebrated cellist Amit Peled.

Handel Choir wraps up our season with *Charm City Goes Classical* on April 30th. We partner with UMBC Camerata to bring to you choral/orchestral works by Handel and Mozart. Our period instrument orchestra will again accompany the choir.

I'm excited about this new concert season for yet another chance to share choral and orchestral music with you. Be sure to check our website, social media and emails often so that you don't miss any of these offerings or others that may present themselves during the year.

Giving Baltimore Our Best,



Cynthia M. Bell
Managing Director

THANK YOU FOR YOUR SUPPORT

Dear Musical Friends,

We are thrilled that you are joining us IN PERSON this season, for the 87th year, as the Handel Choir of Baltimore continues to perform for YOU, our wonderful patrons.

After navigating through some uncharted choral waters last season, we are poised to sail into 2021-2022 with a cargo of traditional and brand-new musical offerings.

The “Period-Perfect” *Messiah* sets the tone for the holidays with performances in Baltimore and Catonsville. Our Chandos Singers round out the season in an intimate, Candlelight Christmas concert in Roland Park.

In March, we present “Made In Baltimore” and highlights for this concert are many. There are choral settings of poems by Tupac Shakur and Edgar Allan Poe—both legendary Baltimore poets—whose works will be given a *special HCB touch*.

Our season culminates in the world premiere of our own Joshua Bornfield’s *Houses of Peace*, featuring Peabody’s internationally celebrated cellist, Amit Peled. I can’t tell you how proud we are of this offering. You simply must not miss it! March 5th at Grace United Methodist Church. Put this on all of your calendars!

On April 30th, we partner with the UMBC Camerata for “Charm City Goes Classical.” Performed in the university’s new state-of-the-art Linehan Concert Hall, you’ll hear works from Mozart and, naturally, Handel. We’ve been assured that the new hall is soundproofed in the event of toe-tapping, so have at it.

As you can tell, we are delighted to share these works, locations and musical moments with you. So, follow us on social media, patronize our sponsors—found elsewhere in the program—and please make your Amazon purchases using smile.amazon.com as this will benefit your favorite charities (hint, hint) as you “perform” your holiday (and year-round) shopping. There’s no cost to you and is helpful to the designated organizations.

On behalf of our Choir, Instrumentalists, Board of Directors and staff—It’s Great To See You Once Again!



Mark D. McGrath
President, Board of Trustees

Handel Choir of Baltimore is a tax-exempt 501(c)(3) organization. Gifts are tax deductible to the extent allowed by law. Please consult your financial advisor. A copy of our financial statement is available upon request by contacting Handel Choir of Baltimore, 10 Gerard Avenue #204, Lutherville-Timonium, MD 21093 or by calling 667.206.4120. Documents and information submitted to the State of Maryland under the Maryland Charitable Solicitations Act are available from the Office of the Maryland Secretary of State for the cost of copying and postage.

BOARD, STAFF AND ACKNOWLEDGEMENTS

BOARD OF TRUSTEES

Mark McGrath

President

Jason Rudy*

Vice President

Leslie Greenwald*

Treasurer

Leroy Ludwick*

Secretary

Laurie Bacon*

Brian Bartoldus

ex officio

Cynthia Bell

ex officio

David Hamburger*

Marta Harting

Cindy Levering

Amy Sheridan*

Melinda O'Neal

Artistic Director & Conductor Emerita

Ellery B. Woodworth

emeritus

*Choir member

STAFF

Brian Bartoldus *Artistic Director & Conductor*

Thomas Hetrick *Associate Conductor & Accompanist*

Cynthia Bell *Managing Director*

Leroy Ludwick *Choir Manager*

Caroline Mapp *Bookkeeper*

Kenneth Knight, Linda Talley, Judith Clague and Senior Box Office *Volunteers*

ACKNOWLEDGEMENTS

Linda Talley and Scott Nunn *box office & logistics*

Leroy Ludwick *choir hospitality*

J. Spence Holman and Kenneth Knight *graphic design*

Danny Balsamo/Making Moves *movers*

John T.K. Scherch *pre-concert interview*

Jonathan Palevsky *pre-concert lecturers*

Peabody Press and Swanson Graphics *printing*

Max Kuzmyak *recording engineer/livestreaming*

Church of the Holy Comforter and Towson Unitarian Universalist Church
rehearsal space

Paul Ritterhoff *sound engineer*

Church of the Resurrection, Grace United Methodist Church,
St David's Episcopal Church, Earl & Darielle Linehan Hall,
and St. Mark Church *venues*

IN KIND

James Harp, Simon Carrington, Beth Willer, Melinda O'Neal, Anthony Blake Clark, Tawnie Olson, Stephen Holmes and Dashon Burton *virtual lecturers*

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 December 4, 2020 to November 19, 2021. Please let us know of errors or omissions.

MAESTRO'S CIRCLE*

Season Underwriters (\$5,000 and up)

Preston and Nancy Athey

Bruce and Leslie Greenwald

Cynthia Levering

Cheryl Tillman, *in memory of Ronald DeStefano*

Co-Season Underwriters

(\$2,500-\$4,999)

Mark McGrath

Robert E. Prince

Concert Sponsors (\$1,500-\$2,499)

Brian & Santana Bartoldus

Charles & Candy Bartoldus

Alfred DeRenzis, DMD

Marta Harting

SILVER CIRCLE (\$25,000 AND ABOVE)

Preston and Nancy Athey

Cynthia Levering, *in memory of Len Levering*

HANDEL SOCIETY (\$10,000-\$24,999)

Maryland State Arts Council

BENEFACTOR (\$5,000-\$9,999)

Baltimore County Commission on Arts and Sciences

Bruce and Leslie Greenwald

Cheryl Tillman, *in memory of Ron DeStefano from the DeStefano family*

SPONSOR (\$1,000-\$4,999)

Baltimore Community Foundation
Baltimore Office of Promotion
and The Arts
Charles and Candy Bartoldus
Alfred J. DeRenzi, DMD
David and Anne Hamburger
Marta Harting
Peter Leffman

Leroy Ludwick
Mark McGrath
George Oswinkle
Robert Prince
Paula L. & Paul D. Schauble
Jason Rudy and Scott Tiemann
Venable Foundation
William G. Baker, Jr. Memorial Fund

PATRON (\$500 TO \$999)

Anonymous
Laurie Bacon
Kim Golden, *in honor of The Greenwalds*
Samantha Hoilett & Rick Bartoldus
John and Catherine La Costa
Donna Paulson, *in honor of*
Leslie Greenwald

M. Pelissier
Carole Lynne Price, *in memory of James*
S. McGreevy & Joseph B. Price, Jr.
Amy Sheridan
William Sweet
John & Susan Warshawsky
Kristen Fernandez Wilhelm

CONTRIBUTOR (UP TO \$499)

Ronald and Baiba Abrams
Maria Andrzejewski
Ibtisam Amer, *in honor of Brian Bartoldus*
Anonymous
James M. Anthony
Miriam Arichea
Bruce & Sarah Arthur
Gloria Asante-Koree
Peter F. Baily
Gary Ballard
Martha Barss, *in honor of Sue Pumplun*
& Laurie Bacon
Cynthia Bell
Robert Benedict & Madeleine Kincaid
David & Phyllis Berger
William P. and Jean Shaffer Blair
Daniel Brandt & Shirley
Bockstahler-Brandt
Lauri Caplan & Alissa Parker
Edward H. & Pamela H. Carey
Mike & Shira Jamie Catelinet

Maria Chan, *in memory of Pilar*
Palacios Pe
Charles G. Coe
Patty Cogswell
Karen Collins, *in honor of Autumn Boyle,*
my daughter-in-law
Victoria M. Commins
Rosemary Connolly, *in honor of*
Leslie Greenwald
Kathryn Crecelius and Andrew Cain
Mary Ruzicka & E.D. Crook, *in honor of*
Catherine & John La Costa
Jaye & Ed Crooks
Kathleen Cullen, *in honor of Candy*
Bartoldus
Barry & Jane Daly
Peggy Dawson
Donna DeFlavis, *in memory of Jimmur*
Mike & Shirley Dion
Dr. Hilary Don & Mark DeWire
Stanley Dorman

David Mack Eberhardt
 Laura Ellis, *in memory of Chet Thompson*
 Alan Evans & Anita Langford
 Marla & Allan Farber
 Gladys M. Fernandez
 Jean Fernandez
 Bill & Suzy Filbert
 Marjorie Forster
 Dr. Carol Franks-Randall &
 Robert J. Randall
 Rebecca Frasure
 Howard S. Freeland
 Frederick Frey
 Paula Friedman
 Katherine Fulwood, *in honor of
 Cynthia Bell*
 Sam Fulwood III
 Laura Glassel
 Marcia Gleckler, *in honor of Cath &
 John La Costa*
 Jennings A. Glenn
 Joel Goldman
 Peter Green
 Brigitte E. & Richard M. Greenwald
 Jane Gullickson
 Allegra Hamman & Doug Schmidt
 Nancy Hay, *in honor of Sarah Berger*
 Melissa & Stephen Heaver, *in honor of
 John & Cath La Costa*
 Martha Hill
 Amy Hillen
 David & Gaylene Horsfall
 Faye Houston
 Mary Ellen E. Hoyt
 Cheryl Martin Kauffman
 Phil Kenney
 Townsend & Bob Kent
 John and Debra Klink
 Benjamin Knop
 Ronald Leach
 Michael Lee
 Tommy W. Lee
 Victoria Lester-Saura, *in memory of
 Edwin "Bud" Lester*
 Joseph Leube, Jr., *in honor of Cindy
 Levering*
 Aaron M. Levin
 Cristina Lopez & David Sachs
 Alison Macindoe
 Anne V. Majerik TRT
 Michael Mardesich
 Dr. Frank C. Marino Foundation
 Emily Mason
 Clifford May, *in honor of Brian Bartoldus*
 Sam and Joan McCready
 Steven and Mary McKay
 Sharon McKinley
 Peggy & Larry Medoff
 Kirsten Menking, *in honor of Peter Walker*
 Suzanne Detry-Meny & Dr. Robert Meny
 Robert C. Metz
 Dave & Kathy Miller
 Tod Myers
 Madeleine Mysko
 Ted Niederman
 Elizabeth Nuss, *in honor of
 Cindy Levering*
 Mary & David Nycum
 Melinda O'Neal & Maureen Ragan
 Patrick O'Donnell & Tom DiGiovanni
 Mark Oldenburg
 Kimberly Owens, *in honor of
 Sarah Berger*
 David Pfisterer
 Gary Picou, *in honor of Robert Randall*
 John Shirley Plunkett
 Helen J. Price
 Mike & Paula Puffer, *in memory of
 Jim & Mary Puffer*
 Marie Razulis
 Donald Regier, *in memory of
 Catherine Regier*

Nancy Reigle	Rachel Timson
Monica Reinagel, <i>in honor of the resilience & artistry of the HCB musicians</i>	Evelyn Todd
Rebecca Ristow	Kim Towns
Michael Robinson, <i>in honor of Nancy Hannah & Linda Talley</i>	David Treasure
Denise Rosplock, <i>in honor of Amy Sheridan</i>	Mary Triandafilou
Glen R. Rudy	Linda Turbyville, <i>in honor of Barbara Elizabeth Moore</i>
Beth Miller Ryan	Shirley Wales
Ana M. and Robert D. Scarborough	Irma and Mack Walker
Lois Schenck	Lily Quiroz Walsh
Jennifer Schwartz	Gray Watkins
John Sheehan	Jennifer White, <i>in honor of Bernard White</i>
Dick Simmons	Maureen Wieland
Barbara Snead	Ellen W. Wile
Robert & Dorothy Spencer	Jennifer Sacher Wiley
Diane & Damie Stillman	Raymond S. Wise, <i>in memory of Helen C. Wise (Miller)</i>
Jennifer Stine, <i>in honor of Cindy Levering</i>	Deborah Schultz Woods and Gus Lewis
Linda Talley	Brett Yeager
James Taneyhill	
William & Gilen Thompson-Uberuaga, <i>in honor of St. Paul's Episcopal Church, Mt. Airy, MD</i>	

KEEP HANDEL CHOIR STRONG!

Handel Choir's ability to be a vibrant part of the arts community in Baltimore for the past 80 plus years relies on the generous support of donors like you. Donate today to help us continue to bring excellent choral music to our community.



*Scan the code above to donate now,
or go to <https://bit.ly/3nYoCs6>*

IRA CHARITABLE ROLLOVER

As you consider making a donation to Handel Choir, bear mind that the IRA charitable rollover rules allow taxpayers who are required to take minimum distributions from their IRAs to donate through a direct transfer to a not-for-profit organization, such as Handel Choir of Baltimore. Since the rollover will count towards your minimum required distribution, it could reduce your income and taxes. While you won't receive an income tax deduction for a rollover donation, it also won't be included in your taxable income for the year. This only applies to IRAs and not to other retirement accounts. Note this does not constitute tax advice - you should consult your tax and/or financial advisor to determine how this applies to your personal situation.



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 2021-2022 season.

VENABLE LLP

CA | DC | DE | IL | MD | NY | VA

Marta D. Harting, Esq. | 750 E. Pratt Street, Suite 900, Baltimore, MD | Attorney advertising.