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MESSIAH
VISIONS, DREAMS &
FLYING MACHINES
METALWORKS!**

BIG, BOLD, BAND, BRASSY!

**HANDEL CHOIR'S
2022-23 SEASON**

THE
HANDEL CHOIR
OF BALTIMORE



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HANDEL CHOIR OF BALTIMORE

2022-2023 SEASON

Brian Bartoldus *Artistic Director and Conductor*

Welcome

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Artistic Leadership | Roster | Instrumentation

Period-Perfect *Messiah*

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December 10, 2022, 7:30 p.m. | Grace United Methodist Church

December 11, 2022, 3:00 p.m. | Christ Lutheran Church

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Visions, Dreams & Flying Machines

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March 11, 2023, 7:30 p.m. | Grace United Methodist Church

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May 13, 2023, 7:30 p.m. | Grace United Methodist Church

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Handel Choir Salutes Its Recently Retired Board Members

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In Charm City*



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Levering**
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2010-2022



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Hamburger**
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2009-2022

We Couldn't Have Done It Without You!

WELCOME!



Baroque music exists to move the emotions of its listeners. If it fails in this goal, it has failed in its purpose. Handel's music excels at eliciting powerful feelings, and for this reason Haydn dubbed him "the master of us all." Handel Choir jumps into its 88th season with the same goals in mind for Big, Bold, and Brassy, a season of splendor and celebration.

Grab some eggnog and your favorite sweater for Baltimore's great winter tradition, a Period-Perfect Messiah. Our amazing soloists includes a singer fresh off her MET debut, a rising Baltimore talent, and a tireless advocate for Black voices in early music who leads by his own impressive example. Handel Choir's own Thomas Hetrick takes center stage in selections from Handel concerti, which served as intermission music for oratorios like Messiah.

Escape the everyday and behold a fantastic world of invention in Visions, Dreams, and Flying Machines, a celebration of technology and communication through music. Baltimore's own Jason Charney will illuminate the hall via a new breathtaking light art installation, as well as provide live electronics to accompany famed concert organist Christian Lane. You've never experienced choral music quite like this!

From fanfare to warfare, brass knows how to make an impression; when partnered with a chorus, the combination is absolutely sublime. Metalworks! explores this rich repertoire from the grandeur of 17th-century Venice through the modern day. I'm especially excited to share my new arrangement of Verdi's epic Te Deum, a work teeming with all the high drama of his celebrated Requiem.

In our historically-informed performances of Baroque masterworks, the newest gems of the choral repertoire, and everything in between, Handel Choir strives to move you with our artistry and passion. We hope you enjoy all of the big, bold, and brassy repertoire we have to share!



Brian Bartoldus

Artistic Director and Conductor



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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. Our recent collaborations include the UMBC Camerata, Children's Chorus of Maryland and Howard County Concert Orchestra. Earlier projects include a collaboration with Choir of St. David's, a joint concert with Children's Chorus of Maryland (*The Heart's Age*), 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. In December of 2015, the Choir's 81st annual performance of *Messiah* drew favorable comparison to the Baltimore Symphony Orchestra's presentation.

For more information about the Choir and the 2022-2023 concert season, go to handelchoir.org or call the office at 667-206-4120.



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HANDEL CHOIR OF BALTIMORE

Soprano

Natalie Beglau-Pueyo
Lara Bruckmann
Alena Davidoff-Gore
Shoshana Davidoff-Gore
Theresa Dion
Elena Giannella
Kristen Heerema
Heather Hostetler
Julia McCabe
Shana Oshiro
Sue Pumplin
LaToya Roker*
Yuhee Smith

Altos

Marian C. Alessandrone
Virginia Arey
Laurie Bacon†*
Linda F. Berman
Cheryl J. Campo
Shira Jamie Catelinet

Mary McDaniel Chapman
Peggy Dawson
Alison Dyszel
Hannah Fritz-Ogora
Emily Geiger
Leslie Greenwald†
Emily Hanson
Mary Beth Jorgensen
Julia Peled
Amy Sheridan†**

Tenor

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

Bass

Nana Agyemang
Tom Aloisi
Christopher Allison
Ian Arthur
David Frieswyk
Henry S. Gibbons*
Kenneth Knight
Tod Myers
Mark Oldenburg
David Pumplin
Steven J. Ralston
Jason Rudy†
Christopher Schroeder
Kevin Smith
Chris Wilhelm

†Board Member

‡Ensemble Manager

*Section Leader

** Librarian

HANDEL PERIOD INSTRUMENT ORCHESTRA

Subject to change

Violin I

June Huang
Margaret Humphrey
Adam Murphy
Gershik Chervinsky

Violin II

Asa Zimmerman
Epongue Ekiller
Angela Che
Carolyn Foulkes

Viola

Christof Huebner
Renate Falkner

Cello

Ismar Gomes
Amy Domingues

Bass

Patrick Raynard

Trumpet

Mario Correa
Dillon Parker

Timpani

Barry Dove

Oboe

Will Thauer
Pablo O'Connell

Continuo Organ

Thomas Hetrick

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- Winter & Summer Camps
- Varied repertoire of ancient, classical, and modern music
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2022 - 2023 Events

Choir Kick-Off Concert

at the Cathedral of the Incarnation
Sunday, September 25, 2022 at 4:00 pm.

A Festival of Nine Lessons and Carols

Saturday, December 10, 2022 at 7:00 pm.
Sunday, December 11, 2022 at 4:00 pm.
Sunday, December 18, 2022 at 4:00 pm.

Spring Concert

Sunday, April 23, 2023 at 4:00 pm.

Baltimore Boychoir Festival Concert

Saturday, May 20, 2023 at 7:30 pm.

Contact Us



410.554.2644



info@marylandstateboychoir.org

The Maryland State
Boychoir Center for the Arts
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Baltimore, MD 21213

Artistic Director
Stephen Holmes
Founding Director
Frank Cirino
Assistant Director
Joseph Shortall

Opera

BALTIMORE

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2022-2023 SEASON

*Performances at the Engineers Club
unless otherwise noted*

Opera on the Avenue:

A Celebration of Anne Wiggins Brown

October 8, 2022

day-long festival (free) and evening concert (ticketed)

Thirsty Thursday at the Opera

October 20, 2022

highlights concert with drink pairings

The Turn of the Screw

November 18 & 20, 2022

semi-staged concert opera

Thirsty Thursday at the Opera

February 23, 2023

highlights concert with drink pairings

La Traviata

March 24 & 26, 2023

fully-staged with orchestra

**at Towson University's Stephens Hall*

Faust

April 28 & 30, 2023

semi-staged concert opera

Handel Choir of Baltimore's 88th Season

George Frideric Handel, 1685–1759

MESSIAH

1742

Handel Choir of Baltimore Handel Period Instrument Orchestra

Cara Gabrielson *soprano*

Anne P. Dimmock

Memorial Soloist Chair

Curtis Streetman *bass*

Middendorf Foundation

Soloist Chair

Patrick Dailey *countertenor*

Constellation Energy

Group Soloist Chair

Brian Bartoldus *conductor*

Derrick Miller *tenor*

Ensign C. Markland Kelly

Soloist Chair

Saturday, December 10, 2022,

7:30 p.m.

Grace United Methodist Church

Sunday, December 11, 2022,

3:00 p.m.

Christ Lutheran Church

Concert Sponsored by Robert E. Prince and John and Susan Warshawsky

Our 2022-2023 season is supported in part by grants from these organizations.

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald,
Family of Helen C. Jones and Cynthia Levering

Co-Season Underwriters: Marta Harting



Photography and audio or video recordings are prohibited.

MESSIAH

TEXT AND TRANSLATIONS

LIBRETTO

MESSIAH: A SACRED ORATORIO

Text compiled by Charles Jennens

from PART ONE

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)

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)

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)

21. Chorus

His yoke is easy, and His burden is light. (Matthew 11: 30)

INTERMISSION

HANDEL ORGAN CONCERTO OP. 4 NO. 3 MVT. 1

from PART TWO

22. Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John 1:29)

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)

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)

37. Chorus

The Lord gave the word; great was the company of the preachers. (Psalm 68:11)

38. Air (Soprano, Alto and Chorus)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Isaiah 52:7; Romans 10:15)

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)

HANDEL ORGAN CONCERTO OP. 7 NO. 2 MVT. 1

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)

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)

49. Recitative (Alto)

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory." (I Corinthians 15:54)

50a. Duet (Alto & Tenor)

O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin, and the strength of sin is the law. (I Corinthians 15:55-56)

51. Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians 15: 57)

53. Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom,

and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

54. Chorus

Amen.

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



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.



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MESSIAH

GUEST ARTISTS



CARA GABRIELSON

Soprano, Cara Gabrielson, was a 2020 National Semi-Finalist in The Metropolitan Opera Laffont Competition and made her San Francisco Symphony debut as the Soprano Soloist in Bach's Magnificat. This season she joins the roster of The Metropolitan Opera covering First Cretan Woman in Idomeneo. In 2021-22 she sang Bach cantatas with Boise Baroque Orchestra, performed a solo recital for the Oregon Bach Festival and returned to the San Francisco Symphony as the Soprano Soloist in Orrf's Carmina Burana and Distant

Worlds: Music from Final Fantasy. In 2019-20 she was an Emerging Artist with Opera Idaho where she sang Galatea (Acis & Galatea) and Poussette (Manon) while covering Mimì (La bohème) and the title role in Manon. She is a graduate of the San Francisco Conservatory of Music and an alumna of the Georg Solti Accademia di Bel Canto, Opera Saratoga Young Artist Program, Tafelmusik Baroque Institute Fellowship and Houston Grand Opera's Young Artists Vocal Academy.



PATRICK DAILEY

Patrick Dailey has been described as possessing "a powerful and elegant countertenor voice" (Los Angeles Daily News) and a "VOCAL STANDOUT" (Boston Classical Review). He has appeared with the Grand Rapids Symphony, Opera Memphis, Pacific Opera Project, Tete a Tete New Opera Festival(UK), Austin Baroque Orchestra, Shreveport Opera, Opera Louisiane, Woodhouse Opera Festival(UK), Il Festival de Ópera Barroca de Belo Horizonte (Brazil) and many others. A versatile artist, Dailey made his Kennedy Center debut in a finale duet with

Aretha Franklin at the annual Let Freedom Ring MLK Celebration on the eve of President Obama's 2009 inauguration and In 2017, made his NYC cabaret debut at Subculture NYC at the invitation of Tony Award winning composer Jason Robert Brown.

Additionally, he appears regularly with Cook, Dixon, and Young (formally of Three Mo' Tenors). Mr. Dailey appears in the documentary, Fatherhood (FUSE TV, 2019) directed by London based director, Ben Gregor and featured on recording projects from Louis York (American Griots, 2019), Adrian Dunn (Redemption Live in Chicago, 2020), The Aeolians of Oakwood University (2020). Recent and upcoming engagements include debuts with the Chicago Philharmonic, Bourbon Baroque, Nashville Symphony, Gotham Early Music Scene, the Shenandoah Valley Bach

Festival, Washington Bach Consort, and Handel Choir of Baltimore. Additionally, Dailey was a featured guest artist with Metaphysic on season 17 of America's Got Talent, helping to send them to the finals in a performance Simon Cowell called "the best of the series".

A graduate of both Morgan State University and Boston University, Dailey is voice faculty and director of the Big Blue Opera Initiatives at Tennessee State University, founding director of the W. Crimm Singers (aka Wakanda Chorale) and co-founder of Early Music City. For more information, visit www.PatrickDaileyCT.com.



DERRICK MILLER

Derrick Miller is in the midst of a blossoming career as chamber singer and soloist in the D.C. metro area. Recent engagements have included the Aspen Music Festival Choral Institute with Seraphic Fire (August '22), chorister in the Washington National Opera's production of *Il Trovatore* (fall '22), and Young Groom/Young Obadiah in the premiere of Arnold Saltzman's opera: *Geniza Fragments* (October '22). Derrick sings at St. John's Lafayette on Sundays and enjoys a continued relationship with the Washington National Cathedral, regularly

subbing for Evensong and other special events.

Derrick is no stranger to operatic repertoire, having performed the roles of Kaspar (*Amahl and the Night Visitors*), Aeneas (*Dido and Aeneas*), Tamino (*The Magic Flute*) and Tom Rakewell (*The Rake's Progress*). Other solo performances have included Ariel Ramirez's *Missa Criolla*, Beethoven's *An die Ferne Geliebte*, Holst's *Psalm 84*, Britten's *Rejoice in the Lamb*, Stephen Caracciolo's arrangement of *How Can I Keep From Singing?* and Shavon Lloyd's work in honor of George Floyd, 8'46". Derrick holds a bachelors in music from St. Mary's College of Maryland and a certificate in American contemporary music from UMBC. Primary teachers have been Larry Vote, Tony Arnold and Matt Hill.



CURTIS STREETMAN

Curtis Streetman, bass, strives to perform a rich and excitingly varied repertoire. Streetman's interpretive gifts have been presented in the world's major concert halls and opera houses.

Streetman has sung the major bass roles in *Le Nozze di Figaro* (Figaro), *Die Zauberflöte* (Sarastro), *La Boheme* (Colline), *Don Giovanni* (Leporello), *Rigoletto* (Sparafucile) as well as leads in various Verdi, Handel and Rossini operas. Operatic performances include appearances at the Salzburg Festival, as well as opera houses in Vienna, Bilbao, Dortmund, Halle,

Naples, and Victoria. Recent operatic debuts include performances in Geneva, Basel, and at The Theatre Champs-Elysee in Paris.

Festival appearances include Tanglewood, Ravinia, Hong Kong Arts Festival, Boston Early Music Festival, Halle Handel Festival, and San Juan Arts Festival. Mr. Streetman was featured in a Canadian tour of Bach's St. John Passion., with Les Violons du Roi, and was featured in a tour of the United States with the Rebel ensemble, in a program featuring German baroque music.

Other performances include appearances at Amsterdam's Concertgebouw, and at Vienna's Musikverein in performances of Handel's Radamisto. He made his Kennedy Center debut with National Symphony in performances of Handel's Messiah, and performed Schumann's Szenen aus Goethe's Faust , with Cleveland Orchestra. Streetman has also appeared with The San Diego Symphony, in performances of Mozart's Requiem.

Recording credits include Monteverdi's Vespers for Musical Heritage Society, Castelnuovo-Tedesco's Romanciero Gitano for New World Classics, Charpentier Christmas Cantatas for Naxos, Handel's Riccardo Primo on Deutsche Harmonia Mundi, and Monteverdi's L'Orfeo, Favola in Muisca with Andrew Parrott leading on the Avis label.

Mr. Streetman gave the modern premiere of a set of recently discovered cantatas composed by CPE Bach with The Saint Paul Chamber Orchestra.

Mr. Streetman performed the role of Christus in Sir Jonathan Miller's acclaimed fully staged production of The Saint Matthew Passion, produced by Brooklyn Academy of Music, and performed the title role of Lalo's Le Roi d'Ys, at Lincoln Center's Avery Fisher Hall, with American Symphony Orchestra.



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Handel Choir of Baltimore's 88th Season

VISIONS, DREAMS, & FLYING MACHINES

Handel Choir of Baltimore

Christain Lane

Jason Charney *electronics & light art*

Brian Bartoldus *conductor*

Saturday, March 11, 2023

7:30 p.m.

Grace United Methodist Church

Concert Sponsored by Brian and Santana Bartoldus

Our 2022-2023 season is supported in part by grants from these organizations.

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald,

Family of Helen C. Jones and Cynthia Levering

Co-Season Underwriters: Marta Harting



Photography and audio or video recordings are prohibited.

VISIONS, DREAMS, & FLYING MACHINES PROGRAM

Leonardo Dreams of His Flying Machine

Eric Whitacre

Heather Hostetler, Lara Bruckmann, and Henry S. Gibbons, soloists

Patrick Klink and Chris Allison, percussion

I'm a Train

Albert Hammond and Mike Hazelwood, arr. Peter Knight

Mvt. 2 from Festgesang 'zum Gutenbergfest' (WoO 9)

Felix Mendelssohn, arr. Brian Bartoldus

L'uscignuolo

Barbara Strozzi

Julia McCabe, Virginia Arey, Joshua Bornfield, and Henry S. Gibbons, soloists

A Song of Praise

Mark Fax

Mass Transmission

Mason Bates

Elena Giannella, Virginia Arey, soloists

I. The Dutch Telegraph Office

II. Java

III. Wireless Connections

INTERMISSION

Silhouette of a Cloud II

Joel Peters

Score for the Big Bang

Ander Mikalson and Caroline Shaw

Surrexit a mortuis

Charles-Marie Widor

Laudes Organi

Zoltán Kodály

VISIONS, DREAMS, & FLYING MACHINES

TEXT AND TRANSLATIONS

LEONARDO DREAMS OF HIS FLYING MACHINE (K.276)

Eric Whitacre

*Tormented by visions of light and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry man up into the sun...*

*And as he's dreaming the heavens call him,
Softly whispering their siren-song:
"Leonardo, Leonardo, vieni à volare."*

*L'uomo colle sua congegiate e grandi alle,
facciendo forza contro alla resistente aria.*

*As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...*

*And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo, Leonardo, vieni à volare."*

*Vicina all' elemento del fuoco...
Scratching quill on crumpled paper
(Rete, canna, filo, carta.)
Images of wing and frame and fabric fastened
tightly.
...sulla suprema sottile aria.*

*As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.*

*Leonardo steels himself,
Takes one last breath, and leaps...*

"Leonardo vieni à volare! Leonardo, sognare!" "Leonardo, come fly! Leonardo, dream!"

*– Charles Anthony Silvestri (Italian fragments taken from the notebooks
of Leonardo Da Vinci)*

"Leonardo, Leonardo, come fly."

A man with wings large enough and duly
connected might learn to overcome the
resistance of the air.

"Leonardo, Leonardo, come fly."

Close to the sphere of elemental fire...

(Net, cane, thread, paper.)

...in the highest and rarest atmosphere.

I'M A TRAIN

Albert Hammond and Mike Hazelwood, arr. Peter Knight

Look at me, I'm a train on a track, I'm a train, I'm a train, I'm a chooka train, yeah.
Look at me, gotta load on my back, I'm a train, I'm a train, I'm a chooka train, yeah.
Look at me, I'm going somewhere, I'm a train, I'm a train, I'm a chooka train, yeah.
Been a hard day, yet it has. I'm a train, I'm a chooka train, yeah.
Look at me (look at her), I'm a train (she's a train).
Been a life that's long and hard, I'm a train, I'm a train, I'm a chooka train, yeah.
Going down to the breaker's yard, I'm a train, I'm a train, I'm a chooka train, yeah.
Been a hard day, yet it has. I'm a train, I'm a chooka train, yeah.
I'm a train, I'm a train, I'm a chooka choo train...

– Albert Hammond and Mike Hazelwood

MVT. 2 FROM FESTGESANG 'ZUM GUTENBERGFEST' (WOO 9)

Felix Mendelssohn, arr. Brian Bartoldus

*Vaterland, in deinen Gauen
bracht der gold'ne Tag einst an,
Deutschland, deine Völker sah'n
seinen Schimmer niedertauen.
Gutenberg, der deutsche Mann,
zündete die Fackel an.*

*Neues allgewalt'ges Streben
wogt in Land des Lichtes auf,
seinem raschen Siegeslauf
folgt ein allbeglückend Leben.
Gutenberg, der große Mann,
hat dies hehre Werk getan.*

*Ob die Finsterniss sich wehrt,
ob sie führet tausend Streiche,
ob sie wütet, sich empört,
sie erblasst, sie sinkt als Leiche.
doch gekrönt als Siegesheld,
steht das Licht vor aller Welt.
Gutenberg, du wackrer Mann,
du stehst glorreich auf dem Plan.*

Fatherland, in your region
broke the golden day once;
Germany, your people saw
its shine thawing the frost.
Gutenberg, the German man,
lit the torch.

Now, all-powerful aspiration
rises in the land of light,
its rapid victory-streak
follows a generous life.
Gutenberg, the great man,
has done the noble work.

If the darkness itself resists,
if it pulls a thousand pranks,
if it rages, is indignant,
it pales, it sinks as a corpse;
but crowned an all-victorious hero
stands the light for all the world.
Gutenberg, you brave man,
you stand glorious to the plan.

– Adolf Eduard Proelss, trans. Brian Bartoldus

L'USCIGNUOLO

Barbara Strozzi

*Quel misero usignolo
Spiega la pompa de canori accenti
E racconta il suo duolo
Al fronte, al prato, alla foresta, ai venti.*

Piange l'ingiurie Filomena e i torti

*D'un Trace ingannatore
E non canta d'amore,
Ma con l'irata lingua
Ricorda al Ciel che i traditori estingua.*

*Chi crederia che voce,
cara e soave tanto
Muova gli sdegni al canto?
Noi pur, o belle avare
Allor ch'al nostro ossequioso affetto
Son le mercedi rare,
Più di rabbia cantiam che per diletto.*

– Giulio Strozzi, trans. Brian Bartoldus

That wretched nightingale
unfolds the pomp of accented song
and tells of his woe
to the spring, the meadow, the forest,
and the winds.
He weeps for Philomena's injuries and
the offenses
of a deceiving Thracian,
and does not sing with love,
but with an angry tongue
reminds the heavens that traitors are to
be extinguished.
Who would believe that a voice
so caring and sweet
brings scorn to the song?
Also we, o beauteous misers,
while for attentive affections
are rare rewards,
more from rage we sing than delight.

A SONG OF PRAISE

Mark Fax

You have not heard my love's dark throat
Slow-fluting like a reed,
Release the perfect golden note
She caged there for my need.

Her walk is like the replica
Of [some] barbaric dance
Wherein the soul of Africa
Is winged with arrogance.

And yet so light she steps across
The ways her sure feet pass,
She does not dent the smoothest moss
Or bend the thinnest grass.

My love is dark as yours is fair,
Yet lovelier I hold her
Than listless maids with pallid hair
And blood that's thin and colder.

You-proud-and-to-be-pitied one,
Gaze on her and despair,
And* seal your lips until the sun
Discovers one as fair.

* - 'Then' in original poem

– Countee Cullen

MASS TRANSMISSION

Mason Bates

I. The Dutch Telegraph Office

The miracle still lies in my memories like a dream.
Slowly layers of mystery unfold. Gradually my eyes alight
as if recovering from a dream.

A bit fearfully, I speak into the microphone:

“Hello? Hello? Are you there, my child?”

12000 Kilometers, not a single wire. The air is what transmits the message.

A miracle.

My voice travels to the Indies, which took my daughter weeks to reach on a
steamboat. Days and nights, the endless sea around her. Now I can speak to that
distant land, and my voice travels there wirelessly.

“Hello! Hello! Are you there, my child?”

But the reality around me is sober and mechanical. I'm in the headquarters of the
Dutch Telegraph Office, in a small lifeless studio. A strange apparatus before me. A
technician nearby. The earphones, the microphone on the armchair. It is very cold.
This is where Holland converses with its colonists in Java.

My child was sent to be a page in the government in Java. It is a great honor, but it
is hard on a mother.

I speak into the microphone:

“Hello! Hello! My child?”

In a single second, I have crossed 12000 kilometers, as if it were the distance
between two rooms.

And within that second, my daughter's voice comes back:

II. Java

What I love most about Java are the moments I wake up.

I stay just a little longer in bed to listen to all the tropical noises. Birds twittering
and monkeys echoing through the humid jungle. I hear soft, strange, beautiful
music coming from the village. Gamelan music. Then I go outside, enjoying the
fresh morning fragrance and admiring all those colorful flowers and the Durian trees.

My house is built on poles and made of stone and bamboo. The doors and windows are painted green. On top of the house is a red zinc roof. Underneath the house I often hide with the other children. Sometimes we go into the jungle. It is always hot and magical, and it always has a special smell — a bit of snakes and all sorts of plants. I watch my steps in this strange, lovely kingdom. This world is so unreal, like a paradise or Eden.

In the evening, lying in my bed, I listen again to the gamelan in the village, and I miss you. You are so far away.

III. Wireless Connections

Are you there mum?

Yes, dear. I can definitely recognize your voice!

Is everything fine with you, mum?

Yes, my child ... so good to hear your voice.

I miss you mum!

I miss you too, my child.

Well ... it is hot here in Java.

And it's storming here in Holland!

Is grandpa with you?

No, he could not come.

Okay, have a good night mum.

Good night, dear.

The voice from the East. Nothing is further apart than the straits that separate us.

In this way the world grows closer and closer, even as we move further apart.

Each phone call was allowed to last 6 minutes at most. Six minutes, it seemed far too short. The six minutes passed, and the voice comes to a halt. The headphone is silent, the microphone lies on the table in the Dutch Telegraph Office.

Later, when I lie in my white bed, I can still hear my child's voice: the memory, the ecstasy. No poem, no music is more beautiful than that voice. Holland and Java lie in the deepest part of a mother's heart, and in every sigh is a wireless signal: Hello, oh, my child...

“The Dutch Telegraph Office” & “Wireless Connections” adapted from Hallo Bandoeng, hier Den Haag! (1928). Translation by Jerry Chu. Used by permission.

– “Java” adapted from Memories of My Youth in the Dutch East-Indies by Elizabeth van Kampen. Used by permission.

SILHOUETTE OF A CLOUD II

Joel Peters

SCORE FOR THE BIG BANG

Ander Mikalson & Caroline Shaw

SURREXIT A MORTUIS

Charles-Marie Widor

*Surrexit a mortuis
Christus Dei Filius,
Pastor bonus
Pastor qui animam
Pro gege suo posuit.
Pascha nostrum immolatus est Christus.
Alleluia.*

– *Missale Romanum, trans. Brian Bartoldus*

Risen from the dead
is Christ, God's son,
the good shepherd,
the shepherd who life
for his flock laid down.
Christ our Passover has been sacrificed.
Alleluia.

LAUDES ORGANI

Zoltán Kodály

*Audi chorum organicum
instrumentum musicum
modernorum artificum
documentum melicum
canentem ludere amabiliter
canere laudabiliter
Docens breviter,
leniter, utiliter,
duciter, humiliter.*

*Ideo persuadeo
hic attendere
Jubeo commoneo
haec apprehendere
mentifigere humiliter.*

*Musice! Milites te babilites
usum exercites artem usites
habilem corpore te prebeas
facilem pectore te exhibeas*

Listen to the chorus of pipes,
the musical instrument
of modern artists,
a paragon of melody
which plays sweetly
and sings full of praise
which speaks short of words,
friendly and beneficial,
pleasantly modest.

So I advise you
to stand still here
and ask you urgently
to listen to it
with humble attention.

Musician! You must behave like a warrior.
Let your craft hear and practice your art.
Show the skill of your body
and the dignity of your mind.

*Follibus provideas
bene flautes habeas
istare praetereas
diligenter caveas
His prae habitis
sonum elice
doctis digitis
modum perfice
neumis placidis.*

*Gravis chorus succinat
qui sonorous buccinat
vox acute concinat
choro chorus succinat
diafonico modo
et organico.*

*Nunc acutas moveas
nunc ad graves redeas
modo lyrico
Nunc per voces medias
trans volando salias,
Saltu melico
manu mobili, delectabili*

*Tali modulo,
mellis aemulo
placens populo.*

*Qui miratur et laetatur
et cantatur et laudatur
Deo sedula qui regnat in saecula.*

*Huius artis praeceptor
secum Deus det Guidoni
vitam aeternalem.
Fiat, Amen.*

Look after the bellows in advance
to have enough air.
Standing still must be avoided—
watch out for that.
When you have looked after this
then let the sound hear
with nimble fingers.
Bring about the series of tones
which have a pleasant sound.

The heavy choir below
which makes itself heard sonorously
the high voice sounds against
choir and counterchoir
in the series of tones
after the melody of the organ.

Now you must play the high ones,
now go to the low ones
as with the lute.
Then through the middle voices
jump like lightning,
melodious
with a smooth hand, pleasing and
tuneful.

With such modulating,
sweet as honey,
pleading to the people
who are surprised and pleased
and sing and praise
and serve God who rules in eternity.

To the master of this art
may God, to Guido,
grant eternal life.
So be it, Amen.

— from a XII c. MS. in Engelberg Monastery, Switzerland, trans. Helene Whitson

VISIONS, DREAMS, & FLYING MACHINES

PROGRAM NOTES

Technology has deeply shaped Western music. The development of musical notation allowed not only for the preservation of melodies, but the creation of new, complicated forms of counterpoint. Just as the printing press upended religion and politics throughout Europe, so too the invention of music printing reshaped the continent's musical culture, giving rise to new genres and styles. The modern era and its quickening pace of discovery saw the advent of sound recording, electric instruments, and computers, all with profound impacts on our ever-shifting soundscape. Even today, the internet continues to change how we access, purchase, and produce music; indeed, the artistic consequences of our worldwide connectivity may yet to be fully realized.

Tonight's concert explores the relationship between technology and music, from the celebration of invention, to how technology shapes our traditions, musical canon, and concert experience. Eric Whitacre's *Leonardo Dreams of His Flying Machine* is a tribute to the High Renaissance master, whose artistic and scientific innovations epitomize our evening's theme. Whitacre divides the work in two parts: the first sets Da Vinci's aeronautical aspirations in the style of the emotionally charged madrigals of 17th-century Italy. As the dreaming Leonardo jumps from the precipice, Whitacre begins "The Flight," a buzzing flurry of nonsense syllables, dense rhythmic counterpoint, and colorful percussion. *I'm a Train* is more modest in aims, though not wanting for wit. Peter Knight reimagines Albert Hammond's original song in the style of the modern a cappella tradition, with the accompanying voices quickly bouncing between train noises and clever interjections.

Few inventions have changed the course of history as much as the printing press, the subject binding our next three works together. Most all of our listeners are familiar with this melody from Mendelssohn's *Festgesang zum Gutenbergfest*, though certainly not with these lyrics. Curiously, the carol "Hark! The Herald Angels Sing" owes its origins to this cantata in celebration of Gutenberg's world-altering contributions. Barbara Strozzi was one of the most published and lauded composers of the mid-17th century, whose collections of solo cantatas helped define the form. *L'uscignuolo* is a spectacular example of the madrigal style imitated by Whitacre. Unfortunately, false accusations of prostitution damaged Strozzi's reputation, and her music quickly fell into obscurity. The widespread success of her publications has thankfully preserved her sizable repertoire for modern audiences. Contrastingly, local musical prodigy Mark Fax found the difficulties faced by Black composers in the 20th century an impediment to publication. Despite his collaborations with Martha Graham and a Kennedy Center opera

premiere, Fax's music remained almost entirely in manuscript form, and thus almost completely inaccessible, by the time of his death. *A Song of Praise* sets the poem of the same name by Harlem Renaissance poet Countee Cullen. Its subtitle, "For one who praised his lady's being fair," is an important clue as to Cullen's intentions. In the face of a culture that held fair skin and desirability to be synonymous, the author strikes a tone of defiance:

*My love is dark as yours is fair,
Yet lovelier I hold her
Than listless maids with pallid hair
And blood that thin and colder*

Other terms like *barbaric* and *arrogance* are intended to shock, yet can be seen as a reclamation, finding strength in otherwise derogatory words. Handel Choir recognizes the inherent difficulty of engaging with a text that touches on overlapping issues of race and gender.

Our hope is to share this music honestly, avoiding fetishization, and raising up the art of both Fax and Cullen.

The early days of radio and its connective power are the subject of Mason Bates's *Mass Transmission*. Bates's electronica line transforms the hisses and pings of analog radio into dance beats, while the organ's mechanistic ostinati conjure images of the once-futuristic Dutch telegraph office. Underneath the buzz of automation lies an intensely personal story, one of two family members bridging a once insurmountable span through the wonders of telecommunications.

Handel Choir is excited to enhance the concert experience of our next two works through the immense talent of light artist Jason Charney. Joel Peters makes exquisite use of electronics and organ in *Silhouette of a Cloud II*, generating a vibrating haze of repeated pitches in close canon. Multidisciplinary artist Ander Mikalson widens our perspective to a galactic scale in *score for the big bang*, written in collaboration with Pulitzer Prize-winning composer Caroline Shaw. The work is a sonic representation of the waves of energy released at the birth of our universe, condensing billions of years into a few minutes.

For centuries, the two most advanced pieces of technology in most European cities were the town clock and the pipe organ. During the 19th century, French organ



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builder Aristide Cavaillé-Coll's innovations expanded the organ into a symphonic instrument, revolutionizing its use in the church and concert hall. Charles-Marie Widor was a leading advocate for Cavaillé-Coll's advances, and composed several works like *Surrexit a mortuis*, showcasing the possibilities of the builder's majestic instruments. In text and tone, Zoltán Kodály's *Laudes Organi* is a similar love letter to the grandeur of the organ. Its lyrics draw from a 12th century poem in praise of the instrument, praising both God and music theorist Guido d'Arezzo for the gift of its sumptuous harmonies.

Program Notes by Brian Bartoldus, 2022



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VISIONS, DREAMS, & FLYING MACHINES

GUEST ARTIST



CHRISTIAN LANE

“If Christian Lane is an example of the future of our instrument, not only will he bring new converts to it, but the panache, vitality and joy with which he plays may just show people how musical the instrument truly is capable of being!”
(Organ Canada)

Winner of the 2011 Canadian International Organ Competition and director of Boston Organ Studio, Christian Lane is one of North America’s most accomplished, respected, and dynamic concert organists and teachers.

Noted for his “gratifying musical maturity, demonstrated through playing that is suave, elegant, and exciting (The American Organist),” he is a frequent recitalist in North America, Europe, and Asia.

As founding director of Boston Organ Studio, Christian Lane cultivates the largest private organ studio in the United States. In doing so, he teaches students from all of Boston’s major universities — including Harvard University and Massachusetts Institute of Technology — and leads them in group learning experiences, including annual international study tours.

Committed to supporting his profession, Mr. Lane has served in several leadership roles within the American Guild of Organists, most notably as national vice-president from 2014–16; he currently serves on the board of the Old West Organ Society in Boston. An avid proponent of new music, he has commissioned and premiered works of Nico Muhly and Carson Cooman, among others. Critical acclaim welcomed his two solo recordings and he is featured on several further discs as choral accompanist.

Christian Lane holds degrees from Yale University and the Eastman School of Music, and has served in many notable positions, including at Harvard University and Saint Thomas Church Fifth Avenue (New York). In 2018–19, he served as Visiting Professor of Organ at McGill University in Montréal, Canada.

Mr. Lane is currently Director of Music at Emmanuel Episcopal Church, Baltimore, and recently joined the faculty of Towson University. He is represented by Karen McFarlane Artists, Inc.

For more information, please visit: www.ChristianLane.com and www.BostonOrganStudio.com



JASON CHARNEY

My practice occupies two distinct (but overlapping) realms: multimedia art and music.

I am a composer and performer of music for instruments, voices, and electronics. My compositions are born from direct collaboration with performers, and often includes electronic/acoustic interactions. As an electroacoustic performer, I am interested in connecting to audiences through embodied gesture, novel interfaces, and improvisation, using hardware synthesizers and computer code.

My art explores how our psyches shape and are shaped by the tools we use, both consciously and subconsciously. How do we adjust our interpersonal relationships, our modes of perception, and even our bodies in order to communicate with and through technology? How can the errors and failures of technologies expose the limits of its abilities – and shape our trust in their ability to convey our intentions?

In my process, I investigate the human interface with technology, and especially the unreliable translations between the natural and artificial, the physical and digital, and the embodied and electronic. These themes manifest in multimedia installations and performances, often employing custom software and digital/physical hybrids to create sound, animation, and light in real-time generative systems.



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Handel Choir of Baltimore's 88th Season

METALWORKS!

Handel Choir of Baltimore Handel Choir Metalworks Orchestra

Brian Bartoldus *conductor*

Saturday, May 13, 2023,
7:30 p.m.

Grace United Methodist Church

Concert Sponsored by Jason Rudy and David and Ann Hamburger

Our 2022-2023 season is supported in part by grants from these organizations.

Season Underwriters: Preston and Nancy Athey, Bruce and Leslie Greenwald,
Family of Helen C. Jones and Cynthia Levering

Co-Season Underwriters: Marta Harting



METALWORKS! PROGRAM

Te Deum

*Giuseppe Verdi, arr. Brian Bartoldus
Shana Oshiro, soprano*

Canzon Septimi Toni a 8 (C 171)

Giovanni Gabrieli

Ave maris stella from Vespro della Beata Vergine

*Claudio Monteverdi
Julia McCabe, soprano; Virginia Arey, alto; and Henry S. Gibbons, baritone*

Shout for Joy!

Adolphus Hailstork

INTERMISSION

Reformation

*Tawnie Olson
Virginia Arey, alto; Patrick Klink, tenor*

Eternal Source of Light Divine from Ode for the Birthday of Queen Anne (HWV 74)

*G.F. Handel
Julia McCabe, soprano; Philippe Brunet, trumpet*

O Jesu Christ, meus Lebens Licht (BWV 118)

J.S. Bach

Gloria

*John Rutter
Julia McCabe and Heather Hostetler, soprano; and Emily Geiger, alto*

I. Allegro Vivace

II. Andante

III. Vivace e ritmico

METALWORKS!

TEXT AND TRANSLATIONS

TE DEUM

Giuseppe Verdi, arr. Brian Bartoldus

*Ave, maris stella,
Dei mater alma
atque semper virgo,
felix caeli porta.*

*Sumens illud "Ave"
Gabrielis ore,
funda nos in pace,
mutans Evae nomen.*

*Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.*

*Monstra te esse matrem,
sumat per te preces
qui pro nobis natus
tulit esse tuus.*

*Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.*

*Vitam praesta puram,
iter para tutum,
ut videntes Jesum
semper collaetemur.*

*Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto
Tribus honor unus. Amen.*

– Missale Romanum, trans. Brian Bartoldus

Hail, star of the sea,
God's loving mother,
also ever virgin,
happy gate of heaven.

Receiving that "Ave"
from Gabriel's mouth,
confirm us in peace,
reversing Eve's name.

Loosten the bonds of the accused,
bring light to the blind,
drive out our evil,
request all good things.

Show how to be a mother,
may He accept through your prayers,
He, who for us was born,
chose to be yours.

O unique Virgin,
meek above all,
release our guilt,
make us gentle and chaste.

Keep life pure,
make safe our journey,
so that, seeing Jesus,
we may always rejoice together.

Let there be praise to God the Father,
to Christ highest praise,
to the Holy Spirit,
to all three one honor. Amen.

CANZON SEPTIMI TONI A 8 (C 171)

Giovanni Gabrieli

AVE MARIS STELLA FROM VESPRO DELLA BEATA VERGINE

Claudio Monteverdi

*Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli:
tibi caeli et universi potestates.
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus;
Te Prophetarum laudabilis numerus;
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia:
Patrem immensae majestatis
Venerandum tuum verum et unicum
Filiium;
Sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus,
tuis famulis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis
in gloria numerari.*

You, God, we praise:
you, the Lord, we acclaim.
You, eternal Father, all the earth reveres.
To you all Angels,
to you heaven and all powers,
to you Cherubim and Seraphim
endlessly with voices cry out:
Holy, Holy, Holy,
Lord God of Hosts.
Full are heaven and earth
of your glorious majesty.

To you the glorious choir of Apostles,
to you the praiseworthy company
of prophets,
to you the spotless army of martyrs praise.
You throughout all the world
the holy church acclaims:
the Father of immense majesty,
your revered, true, and only Son,
also the Holy Spirit, the Advocate.

You are the King of glory, O Christ.
You are the eternal Son of the Father.
You, when undertaking to deliver
humanity,
did not abhor the Virgin's womb.
You, when overcoming death's sting,
opened to believers the kingdom of heaven.
You on the right hand of God sit,
in the glory of the Father.
We believe that you will come as a judge.
Therefore we ask you,
help your servants,
whom you have with precious blood
redeemed.
Make them eternally with your saints
to be counted in glory.

*Salvum fac populum tuum, Domine,
et benedic haereditati tuae.
Et rege eos,
et extolle illos usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.*

– Missale Romanum, trans. Brian Bartoldus

Save your people, Lord,
and bless your heritage,
and rule them,
and lift them up forever.
Every single day we bless you,
and praise your name unto the ages,
and unto ages upon ages.
Deign, O Lord, on this day
to keep us without sin.
Have mercy, O Lord, have mercy.
Let your mercy, O Lord, be upon us,
as we trust in you.
In you, O Lord, I put my trust.
may I not be confounded for eternity.

SHOUT FOR JOY!

Adolphus Hailstork

Alleluia, Shout!
Shout for joy, all ye righteous.
give thanks to the Lord, rejoice. Hallelujah!
Sing Him psalms, Shout in triumph, Praise the Lord, Shout for Joy!
Sing to the Lord a new song.
The word of the Lord holds true,
And all His work endures.
His Love never failing fills the earth,
The word of the Lord holds true.
The word of the Lord made the sky,
And my Lord made the sea.
He spoke, and the world came to be,
and the word of the Lord made me.
The Lord is our help and our shield;
we put our trust in Him.
At the sound of His voice our hearts shall rejoice;
the word of the Lord holds true.
Give thanks to the Lord...

– Adolphus Hailstork, adapt. from Psalms

REFORMATION

Tawnie Olson

I will pour out my spirit upon my flesh, and your sons and your daughters shall prophecy, and your old ones shall dream dreams.

Tolle, lege.

Take, read.

And they shall no more teach everyone their neighbor, and everyone their brother, saying “Know the LORD.” For they shall all know me, from the least of them unto the greatest of them, for I will forgive their iniquity, and I will remember their sin no more.

And gentiles shall come to your light, and kings to the brightness of your dawning. For behold, I make all things new.

The hour comes, when you shall neither on this mountain, nor yet in Jerusalem, worship the Father. The hour comes, and now is, when the true worshippers shall worship the Father in spirit and in truth.

*O Domine, ego servus tuus,
ego servus tuus et filius ancillae tuae:
dirupisti vincula mea,
tibi sacrificabo hostiam laudis,
et nomen Domini invocabo.*

O Lord, I am your servant,
I am your servant and the daughter of
your handmaid:
You have loosed my bonds,
To you I will offer a sacrifice of praise,
and call upon the name of the Lord.

Peace I leave with you, my own peace I give to you... Let not your heart be troubled, neither let it be afraid.

– Joel 2:28; St. Augustine, *Confessions*, Book VIII; Jeremiah 31:34; Isaiah 60:3;
Revelation 21:5; John 4:21, 23; Psalm 116:16-17 (quoted in *Confessions*, Book IX);
John 14:27, trans. Brian Bartoldus

ETERNAL SOURCE OF LIGHT DIVINE FROM ODE FOR THE BIRTHDAY OF QUEEN ANNE (HWV 74)

G.F. Handel

Eternal source of light divine
With double warmth thy beams display
And with distinguish'd glory shine
To add a lustre to this day.

– *Ambrose Philips*

O JESU CHRIST, MEINS LEBENS LICHT (BWV 118)

J.S. Bach

*O Jesu Christ, meins Lebens Licht,
mein Hort, mein Trost, mein' Zuversicht,
auf Erden bin ich nur ein Gast,
und drückt mich sehr der Sünden Last.*

– Martin Behm, trans. Brian Bartoldus

O Jesus Christ, my life's light,
my refuge, my comfort, my confidence,
on earth I am only a guest,
and sin's load weighs on me greatly.

GLORIA

John Rutter

*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,*

*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.*

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

– Missale Romanum, trans. Brian Bartoldus

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.

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.

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.

METALWORKS!

PROGRAM NOTES

Few sounds compare with the combined majesty of brass, percussion, organ, and choir. Its thunderous tone can rival the orchestra in volume, then blend into a harmonious lyricism. *Metalworks!* explores four centuries of music both festive and intimate for this glorious ensemble, beginning with a master of contrasts, Giuseppe Verdi. Famed for his operas, he turned to sacred choral music late in life, invigorating timeworn prayers with his keen dramatic sensibilities. Verdi blends Gregorian chant, fugal techniques and the opulence of the stage in his masterful *Te Deum*, producing music that is as sincere as it is effective. Handel Choir premieres an arrangement by artistic director Brian Bartoldus, one that seeks to preserve the expansive emotional landscape of the original orchestral scoring.

When telling the history of music for brass and choir, St. Mark's Basilica in Venice looms large in the narrative. Its musical influence reached its pinnacle during the 17th century, when it employed such lauded composers as Giovanni Gabrieli, Claudio Monteverdi, and Antonio Vivaldi. Gabrieli contributed significantly to both the brass and choral world, particularly in the evolution of the *cori spezzati*, or 'split choir.' This technique features two or more ensembles playing in alternation, often positioned for stereophonic effect. While musicologists disagree on Gabrieli's expected placement of musicians, such spatial configurations illuminate the musical dialogue, as heard in his *Canzon septimi toni à 8*. Gabrieli's successor at St. Mark's, Claudio Monteverdi, was both a leading figure in the budding Baroque tradition as well as a champion of earlier polyphonic styles. His *Ave maris stella* presents a centuries-old Gregorian hymn first in the sumptuous eight voice counterpoint of the High Renaissance and later with the personal immediacy of the Baroque operatic soloist. Like Monteverdi before him, Hailstork shows his expertise at fusing styles in *Shout for Joy!* In both the jubilant interplay of its opening and closing as well as the grounded, warm harmonies of its center, Classical and Gospel traditions weave together seamlessly. This blending allows each style to come smoothly to the fore before gently receding, rather than brusquely appearing as a contrasting foreign entity.

Tawnie Olson's aims are more personal than universal in *Reformation*, whose text and music paint a portrait of individual conversion and repentance. Like Gabrieli before her, Olson makes use of divided brass echoing one to another. Their mellifluous strains are adaptations of birdsong, a frequent inspiration for the composer. The chorus first enters with a hazy, intoxicating chant of "tolle, lege" (take, read) before joining in the dialogue as a full participant.

British royal weddings consistently grab the attention of Classical musicians, as such ceremonies thrust dearly beloved repertoire into the broader public

consciousness. The wedding of Prince Harry and Meghan Markle delighted Handel enthusiasts with its inclusion of *Eternal Source of Light Divine*, an exquisite duet for voice and trumpet. Its static harmonies allow the soloists a rhythmic freedom that seemingly suspends time, with the trumpet echoing each of the vocalist's ornate melismas. While the modern trumpet invokes royal pomp, its mellow Baroque predecessor, the cornetto, carried funereal associations. It is perhaps for this reason that Bach scored *O Jesu Christ, meins Lebens Licht*, for such archaic and somber forces. The instrumentation is unique to Bach's output, calling for two litui, an obscure instrument resembling a small, wooden alpine horn. While the composer later scored an alternate version for strings, our transcription for modern brass echoes something of its original uncommon character.

John Rutter sets the tone for his Gloria from its first attention-grabbing timpani stroke.

Its tripartite structure divides the text along conventional lines, with two celebratory movements bookending a meditative core. Traditional trumpet peals and fanfares punctuate majestic choral declamations of "Gloria in excelsis Deo," reinforcing the work's triumphant nature. Whispy organ embellishments define the character of its second movement, their lines ascending ever upwards like incense. Rutter closes with a rollicking fugue, demanding agility from all performers. Its recapitulative cries of "gloria" provide a satisfying culmination to this joy-infused work.

Program Notes by Brian Bartoldus, 2022

METALWORKS!

ROSTER

Trumpet

Philippe Brunet
Justin Nurin
Doug Wilson
Chieko Reaves

Trombone

Omar DeJesus
Austin Westjohn
James Martin

Tuba

Aden Beery

Timpani

Barry Dove

Percussion

Glenn Paulson

Organ

Thomas Hetrick

THANK YOU FOR YOUR SUPPORT

Dear Musical Friends,

For the Handel Choir of Baltimore, last season was ground-breaking in many ways (when was the last time you attended a world premiere performance, and— additionally—sat with 5 composers listening to their own works?), but we are going to try to top it!

For our 88th season, we will marry the old with the new. How so?

The Old: Messiah was first performed in 1741 and, with our “period -nstrument” orchestra, we will do our best to offer you the closest experience to being back in Dublin 281 years ago....(but with indoor heating).

The New: Not only will the March 11th concert feature a modern interpretation of Leonardo DaVinci’s quest for flight, but the hall will come alive with a light show from artist Jason Charney.

The Timeless: On May 13th, we will unleash the “HCB Metalworks Orchestra” as the brass ensemble is prominent in a concert featuring works from 4 centuries.

This season, Maestro Bartoldus will interpret works from underappreciated composers like Barbara Strozzi (accused of prostitution in the 1600s---Talk about Cancel Culture!) and Baltimore’s own Mark Fax, an African American composer active during a time when they were often ignored.

Oh, and Dr. B. has also done an original arrangement for the Metalworks concert. He’s been busy.

I’d like to publicly offer my gratitude to our delightful choir, which has eagerly accepted all the “singing during the time of COVID challenges. It isn’t easy to be rehearsing with masks while staying socially distanced. Their talent is obvious and their spirit is unmatched. The directors and staff couldn’t be prouder.

Please follow us on Instagram and Facebook and please make your online purchases through smile.amazon.com. No cost to you, and some of the proceeds come to HCB. Every little bit helps. Welcome to Season 88!

Mark D. McGrath



President, Board of Trustees

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