

Handel Choir of Baltimore's 89th Season

IGNITE THE HORIZON!

Handel Choir of Baltimore

Devin Mercer *tenor*

Eric Conway *piano*

Brian Bartoldus *conductor*

Thomas Hetrick *piano and organ*

Maryland State Boychoir

Stephen Holmes *conductor*

Joseph Shortall *assistant director*

Saturday, October 28, 2023 | 7:30 p.m.

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



Our 2023-2024 season is supported in part by grants from these organizations and the sustaining support of Preston and Nancy Athey



PROGRAM

Hymne au soleil

Lili Boulanger

Virginia Arey *mezzo-soprano*

Otčenáš

Leoš Janáček

Devin Mercer *tenor*

1. Otčenáš, jenž jsi na nebesích (Andante - Con moto - Andante)
2. Buď vůle tvá (Moderato)
3. Chléb náš vezdejší dej nám dnes (Con moto)
4. A odpusť nám naše viny (Adagio)
5. Neuvod' nás v pokušení (Energico moderato - Con moto)

Come Ye and Let Us Go Up to the Mountain

Katharine Lucke

INTERMISSION

Fanfare For A Festival

Ron Nelson

Rejoice in the Lord alway

Anon, 16th Century

Ubi Caritas

Maurice Duruflé

In Bright Mansions

Spiritual, arr. Roland M. Carter

Arise, Beloved!

Rosephanye Powell

Lovely Day

*Bill Withers and Skip Scarborough
arr. Robert Gibson*

Hear My Prayer

Felix Mendelssohn

Soyoung Park *soprano*

I Will Lift Up Mine Eyes

Adolphus Hailstork

Devin Mercer *tenor*

1. I Will Lift Up Mine Eyes
2. How Long?
3. The Lord Is My Shepherd, Alleluia

Libretti

Lili Boulanger, *Hymne au soleil*

Du soleil qui renaît bénissons la puissance,
Avec tout l'univers célébrons son retour.
Couronné de splendeur, il se lève il s'élance!
Le réveil de la terre, est un hymne d'amour.

Sept coursiers, qu'en partant le Dieu contient à
peine,
Enflamment l'horizon de leur brûlante haleine.
O soleil fécond, tu parais!

Avec ses champs en fleurs, ses monts, ses bois
épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin sont brillants de rosée.

Let us bless the power of the resurging sun.
With all the universe, let us celebrate its return.
Crowned in splendor, it rises, it soars aloft.
The awakening of the earth is a hymn of love.

Seven steeds, which the God
can scarcely keep in check,
Set fire to the horizon with their burning breath.
O abundant sun, you appear!

With its fields in flower, its mountains,
its dense woods,
The vast sea burning with your fire,
The universe younger and fresher,
The mists of morning are sparkling with dew.

– Casimir Delavigne, trans. Colette Ripley

Leoš Janaček, *Otčenáš*

Otčenáš, jenž jsi na nebesích, posvět' se jméno
tvé,
Ó přijď nám království tvé,
buď vůle tvá jako v nebi, tak i na zemi.
Chléb náš vezdejší dej nám dnes,
a odpust' nám naše viny, jako i my odpouštíme
našim viníkům
Nevod' nás v pokušení, ale zbav nás všeho
zlého. Amen.

Our Father, who are in heaven, hallowed be your
name.
O bring to us your kingdom, may your will be
done; as in heaven, thus so on earth.
Our bread now give us this day, and forgive us
our guilt, as we forgive our offenders.
Do not cast us into temptation, but rid us of all
evil. Amen.

– Matthew 6:9-13, trans. Brian Bartoldus

Katharine Lucke, *Come Ye and Let Us Go Up to the Mountain*

But in the latter days it shall come to pass,
That the mountain of Jehovah's house shall be established
on the top of the mountains,
And it shall be exalted above the hills,
and people shall flow into it,
And many nations shall go and say,
Come ye, and let us go up to the mountain of Jehovah,
and to the house of the God of Jacob,

And he will teach us of his ways
and we will walk in his paths.
For out of Zion shall go forth the law,
and the word of Jehovah from Jerusalem:
And he will judge between many people
and will decide concerning strong nations afar off
And they shall beat their swords into plowshare,
and their spears into pruning hooks.
Nation shall not lift up sword against nation,
neither shall they learn war any more.
But they shall sit every man under his vine
and under his fig-tree:
And none shall make him afraid:
for the mouth of Jehovah has spoken it.
Come ye...
And we will walk in the name of Jehovah
our God forever and ever.

– *Micah 4:1-4*

Felix Mendelssohn, *Hear My Prayer*

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide!
Take heed to me! Hear how in prayer I mourn to Thee!
Without Thee all is dark, I have no guide.
The enemy shouteth, the godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me, ah, where shall I fly?
Perplexed and bewildered, O God, hear my cry!

My heart is sorely pained within my breast,
My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall,
With horror overwhelmed, Lord, hear me call!

O for the wings, for the wings of a dove!
For away, far away would I rove!
In the wilderness build me a nest,
And remain there forever at rest.

– *Psalm 55, adapt. William Bartholomew*

Adolphus Hailstork, *I Will Lift Up Mine Eyes*

1. I Will Lift Up Mine Eyes

I will lift up mine eyes to the hills from whence cometh my help.
My help surely cometh from the Lord, Maker of heaven and earth.
He will not suffer thy foot to be moved: He that keepeth thee will not slumber nor sleep.

The sun will not smite thee by day, nor the moon by night.
The Lord shall preserve thee from evil: the Lord shall preserve thy soul!

– *Psalm 121:1-4, 6-7*

2. How Long?

How long, O Lord, will Thou forget me?
How long will Thou hide Thy face from me?
How long must I suffer anguish in my soul and grief in my heart?
Look now and answer me, O Lord.
Give light, O Lord, to my eyes, lest I sleep the sleep of death.
I will lift up mine eyes to the hills, from whence cometh my help.

– *Psalm 13:1-3; Psalm 121:1*

3. The Lord Is My Shepherd, Alleluia

Alleluia. The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: He leadeth me beside still waters.
He restoreth my soul.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me, Thy rod and Thy staff they comfort me.
Thou preparest a table before me in the presence of my enemies: Thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever. Alleluia.
I will lift up mine eyes to the hills! Alleluia.

– *Psalm 23; Psalm 121:1*

PROGRAM NOTES

Lili Boulanger - Hymne au soleil

In 1913, a teenage Russian princess named Lili Boulanger shocked the classical music world by winning Europe's most prestigious compositional award, the Prix de Rome. Five years later, she succumbed to a chronic illness, robbing history of her monumental genius. *Hymne au soleil*, penned when Boulanger was just eighteen, shows the young composer's appreciation for the music of Debussy, as well as a forceful vitality all her own. Its lyrics and music are prime examples of Exoticism, in which European artists borrow from (or, more honestly, wholly invent) ancient and/or foreign cultures. *Hymne au soleil* draws its text from French Poet Delavigne, who fabricated a Hindu religious ceremony to the sun (one which, curiously, references the Greek sun god Helios). Stentorian piano chords and declamatory choral exclamations rise heavenward, paralleling the path of their object of celestial adoration.

Despite her untimely death, the Boulanger name would continue to be a force through her sister Nadia, the most celebrated musical pedagogue of the twentieth century. Her students would include such American luminaries Aaron Copland, Leonard Bernstein, Burt Bacharach, and Adolphus Hailstork, among many others.

Leoš Janáček - Otčenáš

Despite its ubiquity in Christian worship, relatively few composers have set the 'Our Father' to music, and even fewer as music intended for the concert stage. Leoš Janáček, however, rarely found success by following convention. Born in 1854 in the modern-day Czech Republic, his works show a strong nationalist strain that bucked the dominant Germanic musical culture of his day. It was not until Janáček was in his sixties that his peculiar blend of folk music, non-traditional harmony, and proto-minimalism broke through to mainstream popularity. Each of these elements are present in *Otčenáš*, a work whose very title bucks tradition in its use of the Czech vernacular rather than the Latin of Catholic liturgy. Janáček originally conceived of the cantata as a sonic illustration of "Ojczyzna nasza," a cycle of paintings by Józef Krzesz-Mečina. Each image matched a line of the Lord's Prayer to a scene from the lives of Russian peasants. By setting the prayer in his native tongue, Janáček lends an immediacy and relevance to the centuries-old prayer that parallels Krzesz-Mečina's nationalist and realist work. Janáček's settings often invoke folk song, particularly in the simple accompaniment figures and sentimental harmonies of "buď vůle tvá." The repeated cries of "Chléb," or "bread," take on a new meaning when considering the lives of people for whom access to food was a daily concern. Another side of Janáček's unique compositional voice is on display in the enchanting opening movement, whose meditative modality and off-kilter timing conjure a sacredness suspended in time. Similarly repetitive figures, bordering on the obsessive, fuel the driving energy of the work's closing bars, culminating in a forceful "Amen" that attempts to command the will of the divine.

Katharine Lucke - Come Ye and Let Us Go Up to the Mountain

Few could boast they had a more profound impact on the Baltimore classical music scene as Katharine Lucke. After earning her doctorate from Peabody in 1904, she joined the Conservatory faculty while serving as organist of First Unitarian Church in Baltimore. Lucke was the primary force behind the founding of Handel Choir of Baltimore in the mid-1930s. She also served as dean of the Chesapeake Chapter of the American Guild of Organists and a charter member of the Baltimore Music Club. While Lucke considered her work as a keyboardist and pedagogue to be her primary contribution to the arts, she also composed throughout her lifetime, leaving several dozen published art songs, chamber works, and even a symphony for toy instruments!

Come Ye and Let Us Go Up to the Mountain displays Lucke's command of early 20th century harmony and keyboard writing. After an imposing organ introduction, bald choral octaves conjure a prophetic vision over mercurial accompanying harmonies. Lucke contrasts this stark, direct texture with lush vocal scoring, inviting listeners to the mountain of God. A longer choral recitative follows before returning to the warmth of its titular lyrics, now set in the tonic key with a soaring descant.

Felix Mendelssohn - Hear My Prayer

Goethe was among the first to compare the young Felix Mendelssohn to Mozart, both extraordinarily talented musicians beyond their years. At fifteen he wrote his first symphony, and at twenty he oversaw the history-altering first performance of Bach's St. Matthew Passion since the Baroque master's death. Like Mozart, Mendelssohn would not outlive his thirties, though his short life produced a sizable body of compositions and left an indelible mark on Western musical history. Some of his greatest contributions were to the English choral tradition, where singing groups were increasing in popularity and size as the middle classes expanded in political and cultural strength across the nineteenth century. Mendelssohn composed *Hear My Prayer* at the height of his powers and popularity in England. It is cast in three sections, with a brief recitative between its second and third part. As with many Mendelssohn works, it presents a perfect blend of counterpoint and lyricism, reaching great emotional heights without leaving the bounds of the composer's Enlightenment sensibilities.

Adolphus Hailstork - *I Will Lift Up Mine Eyes*

Adolphus Hailstork's *I Will Lift Up Mine Eyes* is a classic example of 'polystylism,' the use of disparate styles within one composition. Unlike Exoticist composers such as Boulanger, Hailstork avoids placing music of his African American heritage in contrast to the European classical norms. Instead, he builds the language of *I Will Lift Up Mine Eyes* from musical features common to both styles, synthesizing genres and showing equal respect for both traditions. Examples of this shared language abound: the tenor soloist and chorus are in frequent dialogue, in a manner evocative of both classical counterpoint and the solo/choral alternation of Gospel music. The close voicing of choral harmonies in a manner common to Gospel music is well within classical choral norms, suggesting one tradition without leaving the bounds of the other. By working primarily in shared musical territory, Hailstork loses the ability to shock through dramatic stylistic shifts, yet gains a different but equally sweet joy. Astute listeners will discover that we have entered a new musical region unawares. Measure by measure, the 'blue notes' of the second movement evolve into the complex harmonies of 20th century modernism. Similarly, there is no one moment where one enters the third movement's Gospel vamp – its approach is organic, and thrilling in execution.

The first moments of *I Will Lift Up Mine Eyes* are overwhelming; what at first seems cacophonous is actually a superimposition of melodies from each of its three movements. From its outset, Hailstork is defining his cantata as 'cyclic' – that is, a multi-movement piece in which one or more themes appear throughout, tying the piece together. By the time this opening thematic tumult reappears in the work's closing minutes, we have acquainted ourselves with its constituent parts. Even if our intellect cannot follow all its dense logic, our subconscious now recognizes something familiar in what first seemed chaotic. The first movement's primary musical theme, originally sung by the tenor soloist, provides a more obvious cyclical element, clearly reappearing in the second and third movements. The chorus affirms each of the tenor's confident exclamations, soaring over the piano's bold accompaniment.

A lone, repeating note introduces *How Long?* —beautifully setting a somber and unsettled tone before a single note is sung. Could the piano's lone, immovable D natural represent the psalmist's persistent supplication, or God's ever-present mercy? Whatever Hailstork's intention, the sense of yearning only increases as the music spins farther away from this insistent drone's center of tonal gravity. A soprano and alto soloist join the tenor, freely improvising above the swelling chorus. The movement concludes on a hopeful note as the chorus recalls the piece's titular theme.

Hailstork closes with a setting of Psalm 23, interspersed with intimate choral 'Alleluia's. Slowly, the music builds in volume and tempo, as its melody passes from the soloist through the lower and upper voices of the chorus. Full vocal forces gather to declaim "Surely, goodness and kindness shall follow me" as the work drives to its climax. The music of the first movement briefly recapitulates before returning to the opening 'Alleluia's, now sung with newfound strength. As the chorus fades, fragments of the two prior movements appear in the piano, tying the work together in a thoroughly satisfying conclusion.

Program Notes by Brian Bartoldus, 2023

Guest Artists

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 Spinellocchio 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.

Eric Conway

Since 2004, **Eric Conway** has served as the director of the Morgan State University Choir as well as chair of the Fine and Performing Arts Department. Conway has travelled all over the world, directing the choir in Czech Republic, Ghana, China, Russia, Brazil, Australia, South Africa, and Colombia, to name just a few destinations. Prior to serving as Director, Conway served as principal accompanist for the choir for over twenty years.



He received his Doctor of Musical Arts Degree from the Peabody Conservatory of the Johns Hopkins University where he majored in Piano Performance and minored in

Conducting. While at the Peabody, Conway was a recipient of the prestigious Liberace Scholarship, as well as a winner in the Yale Gordon Concerto Competition where earned the honor of playing Rachmaninoff's 2nd Piano Concerto with the Peabody Symphony Orchestra.

Some of his significant accomplishments as pianist include a tour of Eastern Africa, sponsored by the United States Information Agency. One of the highlights of the tour was a solo performance for Madagascan television and radio. He has performed as soloist with several orchestras including Baltimore Symphony Orchestra, Baltimore Chamber Orchestra, Baltimore Concert Artists, Johns Hopkins Symphony Orchestra, Georgetown University Orchestra, and the Millbrook Orchestra in Shepardstown, West Virginia. In January 2006, he performed Bach's Brandenburg Concerto No. 5 with the Baltimore Symphony Orchestra at the Meyerhoff Symphony Hall to wide acclaim.

Dr. Conway is also sought after as a collaborative artist. He has worked with several leading artists including Trevor Wye, Hillary Hahn, Daniel Heifetz, William Brown, and Janice Chandler, to name a few. He was also an orchestral pianist for the Baltimore Symphony from 1993-2004. In 1994 and 1997, he toured with the orchestra to Eastern Asia, including Korea, Japan and Taiwan.

Dr. Conway's choral accomplishments include working closely with some of the greatest conductors of the 20th Century including Robert Shaw, Sir Nevelle Marinier, and Donald Neuen. In 2001, he was chorusmaster for the Baltimore Symphony Chorus' performance of the Verdi Requiem. He travels around the mid-Atlantic area giving Choral Master Classes and workshops for Collegiate and High School levels. In June of 2006, Dr. Conway was Chorusmaster for performances of Mahler Symphony #2, ending the tenure of Baltimore Symphony's music director, Yuri Temirkanov.

In September 2015, he was asked personally, by Aretha Franklin, to conduct a choir to accompany her in her performance for Pope Francis during his visit to the United States. In December 2015, he conducted the Baltimore Symphony Orchestra in a special Holiday Christmas Concert with the Morgan Choir. In addition to his musical accomplishments, he holds degrees in both Accounting and Business Management and was a Certified Public Accountant with KPMG for many years. Conway was a member of the Maryland State Arts Council from 2012-2015.

Dr. Conway is married to Bessie Elizabeth Conway, and they are blessed to have three sons: Eric, Jr.; Christopher; and Ryan.

Soyoung Park

Soprano Soyoung Park currently serves as a Professional Chorister with the Handel Choir of Baltimore. She earned her Bachelor's degree in Vocal Music from Ewha Womans University (Seoul, South Korea) in 2005 and subsequently completed her Master's degree at the same institution in 2008. From 2009 to 2023, she was a regular member of the Incheon City Chorale (Incheon, South Korea). During her tenure, she participated in notable events, including the American Choral Directors Association (ACDA) Western Division conference in Tucson, Arizona (2010), where she collaborated with conductor Dr. Hak-Won Yoon. In 2003, during her undergraduate years, she represented her school at the Montana International Choral Festival in Missoula, Montana. In 2008, as a graduate student, she participated in the Alta Pusteria International Choral Festival in Italy.



Jacqueline Pollauf

Jacqueline Pollauf, American harpist, is known for her sensitive performances, dedication to teaching, and beautifully crafted compositions. She performs both as a soloist and with ensembles. Past venues include a premiere for voice and harp at Carnegie Hall, as well as appearances at the Eleventh World Harp Congress and the National Gallery of Art in Washington D.C. Among her many recordings, *Beau Soir*, with cellist Darius Skoraczewski, was lauded as “utter perfection” (*The Harp Column*).

In addition to performing, Jacqueline is a dedicated composer and arranger. Jacqueline’s recent publications include a transcription of *Trois Morceaux* by Lili Boulanger and *Glissando Exercises*, the third in a series of exercise books. As a teacher, Jacqueline is the director of the Baltimore Harp Camp, and is on the faculties of the Baltimore School for the Arts and the University of Maryland, Baltimore County. Jacqueline holds Master and Bachelor of Music degrees from the Peabody Conservatory.



Maryland State Boychoir

The Maryland State Boychoir was founded in 1987 with fourteen boys and a vision: to create an organization that would offer talented boys from diverse backgrounds a foundation in choral singing and a discipline that develops the mind, builds character, and sustains the spirit. Over the past 36 years, the choir has built and enjoyed a strong reputation throughout the state and the nation and garnering praise from notable dignitaries, conductors, and professional musicians. The Maryland State Boychoir performs over 100 times each season throughout Maryland and neighboring states and on national and international tours that have taken them to over forty states and fifteen countries.

The MSB performs a wide body of choral literature that ranges from Gregorian chant through contemporary choral music. It has commissioned over twenty pieces of music from distinguished composers including Stephen Paulus, Eleanor Daley, Stephen Chatman, Glenn Burleigh, and Gabriel Jackson. Deeply rooted in the ancient boychoir tradition, the MSB holds concerts and events each year reflecting this tradition including the Festival of Nine Lessons and Carols, Choral Evensong, Complines, and concerts featuring masterworks composers who themselves were once choirboys (Palestrina, Bach, Haydn, etc.). Its annual performance series highlights features the Annual African American Celebration Concert and the Baltimore Boychoir Festival, the latter drawing boychoirs from around the country.

The Maryland State Boychoir frequently collaborates with other ensembles and has participated in performances of Beethoven’s Ninth Symphony, Mahler’s Third Symphony, *The Nutcracker* by Pyotr Ilyich Tchaikovsky, *Tosca* by Giacomo Puccini, *Carmina Burana* by Carl Orff, *Hodie* by Ralph Vaughan Williams, Fauré’s Requiem, Symphony No. 3 “Kaddish” by Leonard Bernstein, *The Fellowship of the Ring* by Howard Shore, and *The Flying Dutchman* by Richard Wagner.

The Maryland State Boychoir has self-produced seven recordings and appears on the Albany Label in a performance of Andrew Earle Simpson’s *A Crown of Stars*, as well as a recording on the Naxos label of Symphony No. 3 “Kaddish” by Leonard Bernstein with the Baltimore Symphony Orchestra under the direction of Maestro Marin Alsop. MSB has performed at many notable venues including the Kennedy Center, the White House, the Kimmel Center, Holy Trinity Cathedral in New York City, St. Patrick’s

Cathedrals in New York City and Dublin, the National Cathedral in Washington DC, St. Peter's Basilica at the Vatican, and the Mormon Tabernacle in Salt Lake City. The Boychoir has been an auditioned and invited choir for regional and national ACDA, NAFME, and American Guild of Organists conferences. The Maryland State Boychoir's recordings have been featured on classical radio stations throughout the country, and they have appeared on NPR's All Things Considered as well as in an episode of the NBC series Homicide: Life on the Street.

The Maryland State Boychoir proudly continues the great boychoir tradition as Maryland's official "Goodwill Ambassadors," a title bestowed upon them by the late governor of Maryland, William Donald Schaefer.

Stephen A. Holmes

Artistic Director **Stephen A. Holmes** started his formal musical training with The Maryland State Boychoir (MSB) at the age of nine. His strong ties and commitment to the MSB continue today where he is in his 20th season on staff, now serving as the Artistic Director. In addition, he is the Organist/Director of Music for the Church of the Resurrection in Lutherville, MD. He currently serves as Assistant Director of Choirs at Towson University. He has served as Assistant Professor and Director of Choirs at Notre Dame of Maryland University, director of Annapolis Area Christian School Men's Chorus, Associate Director of the Glorystar Children's Choir, Director of the University of Maryland Men's Chorus (from 2005 to 2011), and chair of the Boychoir Repertoire & Standards Committee of the Maryland/DC division of the American Choral Directors Association (ACDA).



Mr. Holmes serves on the Board of Directors for the Canticle Singers of Baltimore, The Maryland State Boychoir, and The Choral Music Educators Association of Maryland. He has conducted in 35 states, at ACDA and NAFME conferences, and has served as a guest conductor of countless county and state honor choirs and festivals. His choral arrangements and compositions have been performed by choirs from throughout the nation. He has performed as a soloist and chorister with numerous regional ensembles and has been recognized with several voice, organ, and conducting awards.

Mr. Holmes received a Bachelor of Music degree in Voice and Organ Performance from Towson University and a master's degree in Choral Conducting from the University of Maryland, College Park. Mr. Holmes resides in Baltimore's Mayfield community with his wife and daughter.

Joseph Shortall

Assistant Director Joseph Shortall became involved with the MSB as a Choral Fellow in 2010. He works with all of the MSB performing groups and is the primary conductor of the Treble Choir. Mr. Shortall serves as the Artistic Director of the Baltimore Children's Chorus. Mr. Shortall received a bachelor's degree in music education and a Master of Music degree in Choral Conducting from the University of Maryland, College Park.



Maryland State Boychoir

Stephen Holmes, Artistic Director

Joseph Shortall, Assistant Director

Evan Anderson
Lucas Arzayus
Samuel Baublitz
Will Baldrige
Aidan Boyd
Daniel Cox
Luke Crawford
Lucas Ellnor
Daniel Field
Tait Fisher
Wally Fisher
Desmond Foxburrow
Lucas Garrison
Eamonn Greiner
Benny Griese
Torben Heinbockel
William Holaday
Benjamin Holaday
Ethan Holaday
Brady Knepper
Jonathan Mackrell

Lewey Pusateri
Felix Retterer
Sameer Roberts
Aiden Shope
Daniel Sugerman
Brandon Tatum
Henry Turner
Logan Williams

