



HANDEL
CHOIR *of*
BALTIMORE

2024-25
SEASON

MESSIAH
LIEBESLIEDER
MISSA SOLEMNIS

BAROQUE
& BAYOND

Brian Bartoldus
Artistic Director

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HANDEL CHOIR OF BALTIMORE

2024-2025 SEASON

Brian Bartoldus *Artistic Director and Conductor*

10 **Welcome**

[Artistic Leadership](#) | [Choir Roster](#) | [Orchestra Roster](#)

10 **Messiah**

December 14, 2024, 7:30 p.m. | Grace United Methodist Church

December 15, 2024, 3:00 p.m. | Church of the Resurrection

[Program](#) | [Text and Translations](#) | [Program Notes](#) | [Guest Artists](#)

10 **Liebeslieder**

March 8, 2025, 7:30 p.m. | Second Presbyterian Church

[Program](#) | [Text and Translations](#) | [Program Notes](#) | [Guest Artists](#)

10 **Missa Solemnis**

May 17, 2025, 3:00 p.m. | Baltimore Basilica

[Program](#) | [Text and Translations](#) | [Program Notes](#) | [Guest Artists](#)

10 **Handel Choir of Baltimore**

[News](#) | [Board and Staff](#) | [Acknowledgments](#) | [Donors](#)

Photography and audio or video recordings are prohibited.

Tickets for upcoming concerts
available at handelchoir.org



WELCOME!



“From the heart, may it to return to the heart”

Ludwig van Beethoven, in his dedication of the Missa Solemnis

Music has an almost magical ability to move the listener’s body and soul. Who among us has not been brought to tears by a singer’s lament, or felt a rush of excitement from the swell of the orchestra? We at Handel Choir treasure these precious moments that lift us above the stress of our daily lives. As we embark on our 90th season, we strive to create a space for these unforgettable emotional experiences. Whether our music was written three centuries or three weeks ago, we invite our audiences to feel joy, loss, love, and sincere human connection through song.

Our December is filled with the magic of 18th-century master composers, beginning with Bach and Vivaldi, conducted by Nicholas McGegan with the BSO. Just one week later, we perform Handel’s *Messiah* alongside the area’s finest Baroque musicians in an unbroken annual Baltimore tradition spanning nearly a century. We’ve included instrumental interludes by Vivaldi and Telemann as a special treat, serving as overtures to shape the dramatic flow of this treasured oratorio.

Celebrate the joys of love and springtime in March with *Liebeslieder!* Brahms’s beloved *Liebeslieder Walzes* form the backbone of this delightful evening, interspersed with songs of youthful passion from Clara Schumann to modern day Baltimore composers. We’re honored to welcome back the students of Baltimore Polytechnic Institute to share their own poetic responses to these charming strains.

Our season culminates in May with Beethoven’s *Missa Solemnis*, one of the most venerated works in the repertoire. This will be the work’s first Baltimore performance in over three decades! We will share the stage with the largest period instrument orchestra the city has ever known, under the grand dome of the Baltimore Basilica in what is sure to be a must-see event. Don’t wait another thirty years to hear what Beethoven considered his “greatest work”!

To all of the patrons, donors, and musicians who are so essential to our vocal artistry, thank you for filling the last ninety years with the beauty of choral music. We look forward to the next ninety—and beyond!

Brian Bartoldus

Artistic Director

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.



ZACHARY BRECHT

Conducting Fellow Zachary Brecht is a versatile conductor and vocalist based out of Baltimore. After receiving a bachelor's degree with honors in vocal music and secondary education from the University of Iowa, Zach is currently pursuing a master's degree in choral conducting under the tutelage of Dr. Beth Willer at the Peabody Institute. At the Peabody Institute, Zachary performs with the NEXT Ensemble and is a graduate assistant for the choral area. Passionate about public outreach, Zachary has been active in bringing diverse musical experiences into the community through projects with the UI REACH Choir & the VII-i Ensemble. For the 2024-25 season, Zachary is excited to be serving as the conducting fellow with the Handel Choir of Baltimore.



Handel Choir of Baltimore was founded by singers who performed Mendelssohn's *Elijah* with the Baltimore Symphony Orchestra in 1934. Interested in promoting and performing classical choral-orchestral music, the original members chose Handel as their namesake and *Messiah* for their first performance, inaugurating an annual performance tradition which has continued uninterrupted.

Handel Choir has presented masterpieces of the choral and choral-orchestral repertoire as well as music new to Baltimore audiences. Rather than performing in a fixed venue, Handel Choir is proud to present subscription concerts in a variety of concert halls, churches, and synagogues throughout the metropolitan area. Frequent informal performances during the year include concerts for retirement communities, civic events, and educational programs. The Handel Choir vocal ensemble is a community-based, semi-professional auditioned ensemble of roughly 60 singers, paying dues and purchasing their own music for the privilege of singing.

The Handel Period Instrument Orchestra, featuring historically appropriate instruments for performances of Baroque, Classical and early Romantic music, was introduced in 2004 with the appointment of Melinda O'Neal as artistic director and conductor. In 2006 the Handel Choir formed the Chandos Singers, a smaller ensemble named after the Duke of Chandos, one of Handel's earliest patrons when he moved to London from Germany. This ensemble includes singers selected from the larger Handel Choir membership.

In recent years, Handel Choir has performed with the Baltimore Symphony Orchestra and in 2022 opened Chorus America's National Convention, performing a newly commissioned piece, under the direction of Maestro Brian Bartoldus. The choir is committed to showcasing recent and emerging composers from in and around Baltimore, featured in our biennial "Made in Baltimore" events. The choir celebrates its 90th season in 2024-25!

For more information about the choir and the 2024-2025 concert season, go to www.handelchoir.org or call the office at 410-568-9972.

HANDEL CHOIR OF BALTIMORE

Soprano

Natalie Beglau-Pueyo
Maria Blanca
Meredith Bowen
Eleanor Brasfield
Lara Bruckmann†
Sarah Bruns-Potts
Shoshana Davidoff-Gore
Theresa Dion
Elena Chavez
Heather Hostetler
Olivia Lewis
Julia McCabe
Soyoung Park
Ashley Powers
Sue Pumplin
Sarah Robinson
LaToya Roker*
Leah Wenger
Erica Wilkerson

Alto

Marian C. Alessandrone
Virginia Morgan Arey
Laurie Bacon†
Linda F. Berman

Cheryl J. Campo
Peggy Dawson*
Alison Z. Dyszel
Emily Grace
Leslie Greenwald†
Emily Hanson
Mary Beth Jorgensen
Julia Peled
Amy Sheridan†**
Hyesun Stuart
Trina Torkildsen
Amelia Traylor

Tenor

Chris Allison
Joshua Bornfield
James P. Callahan
David Fisher
Ryan Foreman
Todd Hufnagel
Patrick Klink
Catherine La Costa
John La Costa
Leroy Ludwick††
Dawyne Pinkney
William Silberstein

Benjamin Skerritt-Davis*
Louis Tiemann
Dave Wopat

Bass

Ian Arthur
Zachary Brecht
Justin Brilliant
Chris Cimorelli
David Frieswyk
Matthew Frieswyk
Henry S. Gibbons*
Kenneth Knight†
Tod Myers
Mark Oldenburg
Zachary Peaslee
David Pumplin
Steven J. Ralston†
Jason Rudy†
Kevin D. Smith
Evan Tucker

†Board Member

‡Ensemble Manager

*Section Leader

** Librarian

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

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Violin I

Asa Zimmerman
concertmaster
Epongue Ekille
Ava Avanti
Daphne Benichou

Violin II

Annie Loud
Adam Murphy
Elizabeth Adams
Carolyn Foulkes

Viola

Christof Huebner
Renate Falkner

Cello

Ismar Gomes
Eve Miller

Violone

Sarah Wines

Trumpet

Mario Correa
James Monroe

Bassoon

Charles Wines

Timpani

Jeff Stern

Harpichord

Patrick Merrill

Continuo Organ

Thomas Hetrick



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Handel Choir of Baltimore Handel Period Instrument Orchestra

Brian Bartoldus *conductor*

Melissa Wimbish *soprano*

Taylor Boykins *alto*

Aaron Cates *tenor*

Chris Talbot *bass*

Thomas Hetrick *harpsichord*

Saturday, December 14, 2024

7:30 pm

Grace United Methodist Church

Sunday, December 15, 2024

3:00 pm

Church of the Resurrection

Handel Choir thanks Preston and Nancy Athey for their sustaining support.

Our 2024-2025 season is supported in part by grants from the organizations below.



THE CITIZENS OF
BALTIMORE COUNTY

George Frideric Handel, 1685–1759

MESSIAH

1742

Handel Choir of Baltimore's 90th Season



MESSIAH

TEXT AND TRANSLATIONS

LIBRETTO

MESSIAH: A SACRED ORATORIO

Text compiled by Charles Jennens

1. Sinfonia (Overture)

2. Accompagnato (Tenor)

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

3. Air (Tenor)

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

4. Chorus

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

LATE SEATING

5. Accompagnato (Bass-Baritone)

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

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

6(b). Air (Bass)

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 ...

12. Chorus

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

TUNE

13. Pifa (“Pastoral Symphony”)

14(a). Recitative (Soprano)

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

14(b). Accompagnato (Soprano)

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

15. Recitative (Soprano)

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

16. Accompagnato (Soprano)

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

17. Chorus

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

18(a). Air (Soprano)

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

19(a) Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
(Isaiah 35: 5-6)

20(c) He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.
(Isaiah 40: 11)

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest.

Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Matthew 11: 28-29)

21. Chorus

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

INTERMISSION

VIVALDI BASSOON CONCERTO IN B FLAT MAJOR (RV 503) – II. LARGO

MESSIAH from Part Two

23. Air (Mezzo-Soprano)

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

24. Chorus

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

25. And with His stripes we are healed. (Isaiah 53:5)

26. All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all. (Isaiah 53: 6)

29. 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 60: 20)

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

31. Accompagnato (Tenor)

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

32. Air (Tenor)

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

TELEMANN OVERTURE IN D MAJOR TWV (55:D18) – 6. À LA TROMPETTE

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)

TUNE

MESSIAH 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)

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.

Amen.

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Sunday, September 29, 2024 - 4:00 PM
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December 15, 21, and 22, 2024 - 4:00 PM
Festival of Nine Lessons and Carols
MSB Center for the Arts

Sunday, February 23, 2025 - 3:00 PM
African American Celebration Concert
Whitestone Baptist Church (Baltimore)

Sunday, April 13, 2025 - 4:00 PM
Spring Concert
MSB Center for the Arts

Saturday, May 17, 2025 - 7:30 PM
Baltimore Boychoir Festival Concert
MSB Center for the Arts

Contact Us
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info@marylandstateboychoir.org

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

Artistic Director
Stephen Holmes

Assistant Director
Joseph Shortall

2024-2025 Events

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 partially be explained by 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.

Luke Howard, 2009

MESSIAH GUEST ARTISTS



MELISSA WIMBISH

Melissa Wimbish is a genre-defying vocalist known for skillful movement among opera, art song, Renaissance polyphony, and pop music. She has premiered works for the stage written especially for her, notably in the title role of Josephine by Tom Cipullo: "the afternoon belonged to Melissa Wimbish....

Beautifully prepared, vocally stunning, and theatrically riveting, [she] effortlessly held the audience in her hand" (Washington Post).

She made her Carnegie Hall debut upon winning the NATS Artist Award Grand Prize. Career highlights include the 50th anniversary of Bernstein's *MASS* at The Kennedy Center, the US-premiere of Hilda Paredes' *HARRIET*, *Mysteries of the*

Macabre with Baltimore Symphony, and her portrayal of Nimue in the Helen Hayes Award-winning run of *Camelot* by Shakespeare Theatre.

Recent role debuts include Anna in Kurt Weill's *Seven Deadly Sins*, Stella-Rondo in the world-premiere of *Why I Live at the P.O.*, and Poulenc's monodrama *La voix humaine* which she will reprise at Music for Food in April 2025. She will also reprise the role of Josephine Baker with Chiarina Chamber Players. Melissa is a regular concert performer and has been a featured soloist in Bach's *B Minor Mass*, St. John *Passion*, Mozart's *Requiem*, Brahms' *German Requiem*, and all of Handel's *Messiah*. She gave the world-premiere of Robert Manno's *Portrait of Millay* for soprano and orchestra at the 2024 Windham Music Festival.

Melissa is bandleader for the critically-acclaimed pop duo, Outcalls. The band has recorded three studio albums and produced a staged musical revue, *Release the Gowns*, which was featured at the 2024 ChamberQUEER Festival. More at melissawimbish.com | outcallsband.com.



TAYLOR HILLARY BOYKINS

Taylor Hillary Boykins is an American mezzo soprano hailing from Michigan who boasts a robust performance schedule in the DC Metro area. Playful yet eloquent, Taylor's melodic style, delicate phrasing, and powerful voice have gained her notable recognition. For the 2024-2025 season, Taylor will be a recitalist for the In the Stacks Concert Series at the George

Peabody Library, returning alto soloist for Bach in Baltimore, and capping the year debuting with Handel Choir of Baltimore as alto soloist for Handel's *Messiah*.

In the spring, you can find her returning to the Saint David's Evensong recital series, with Lorelei Ensemble performing Julia Wolfe's *Her Story* with National Symphony Orchestra at The Kennedy Center, later performing with the Ensemble for Breathe (Greve, Patrick, Thompson, & Treuting).

Past collaborations (from ensembles, solos, and roles) include: Third Practice, Maryland Choral Society, Thrive Music Live, Gonzaga University, Mind on Fire, Baltimore Symphony Orchestra, Boston Symphony Orchestra, Nashville Symphony, San Francisco Symphony Orchestra, Chicago Symphony Orchestra, Northern-Neck Orchestra, Mid-Atlantic Symphony Orchestra, Annapolis Opera, Opera Baltimore, Maryland Opera, and the late Concert Artists of Baltimore.

Taylor earned her Master of Music degree in vocal performance from the Peabody Conservatory of the Johns Hopkins University, where she was a protégé of mezzo soprano Denyce Graves. A proud, nerdy native of Michigan, she received her Bachelor of Music degree from Oakland University in Rochester, MI under the tutelage of contralto Nadine Washington.



AARON CATES

Aaron Cates, tenor, enjoys pursuing performance opportunities both as a soloist and professional choral ensemble member. He is especially passionate about collaborative ensemble singing, and has recently appeared with groups including Seraphic Fire, Transept, True Concord

Voices & Orchestra, Servire Chorus, Harmonia Stellarum Houston, The Thirteen, and Company of Singers. Aaron has received vocal fellowships for his participation in the Charlotte Bach Akademie, the Illinois Bach Academy, the Voces8 US Scholars Program, the Quintessence Summer Choral Festival, and the Baylor International Choral Conducting Masterclass & Young Artist Program. Aaron holds music degrees in Vocal Performance from the University of South Carolina and Baylor University, and is a native of Charleston, SC.



CHRISTOPHER TALBOT

Bass-baritone Christopher Talbot is a versatile performer at home with a wide variety of repertoire, from the medieval to the present day. Praised for his “voice of warmth and strength” (Classical Review), he has performed with major ensembles across the US, including Seraphic Fire, The Thirteen, Apollo’s Fire, The Crossing, and the Carmel Bach

Festival, where he was a 2023 Virginia Best Adams vocal fellow.

Having a particular affinity for Baroque music, Chris has been fortunate to study with some of the world’s foremost Baroque vocalists, including James Taylor and Bernarda Fink while earning his master’s degree at Yale’s Institute of Sacred Music, and Peter Harvey and Emma Kirkby while at the Internationale Bachakademie masterclass in Stuttgart, Germany. Highlights of 2023 included Bach’s *Christmas Oratorio* with Choral Arts Philadelphia, works of Mozart and C.P.E. Bach at the Staunton Music Festival in Virginia, a program of Italian madrigals with Parthenia Viol Consort in New York City, and John Luther Adams’ *Vespers of the Blessed Earth* with The Crossing and the Philadelphia Orchestra. A lifelong choral singer, Chris got his start as an 8-year-old treble in the All Saints Choirs of Worcester, MA.

Chris is also a passionate music technologist and producer. While at Yale he served as a teaching assistant for a code-based computer music course and maintains an active freelance career as an audio/video engineer and web designer. He also serves as a consulting software engineer for New Muses Project, a non-profit organization founded at Yale dedicated to the discovery and performance of works by under-represented composers.

When not singing, he can be found writing and recording original music, cooking, and cycling the bike paths around his home in Philadelphia.

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SUN. OCT. 6, 2024

**MAESTRO MOODY'S FIRST CONCERT:
SAINT-SAENS & SIBELIUS**

Robert Moody, conductor
Christopher Goodpasture, piano

Smetana – Overture to The Bartered Bride
Saint-Saens – Piano Concerto No. 2 in G minor, Op. 22
Sibelius – Symphony No. 5



SUN. NOV. 17, 2024

BETHOVEN'S MIGHTY "EROICA"

Robert Moody, conductor

Rob Patterson, clarinet

Montgomery – Banner
Adams – Crankly Buttons
Beethoven – Symphony No. 3 "Eroica"



SUN. MAY 11, 2025

MOTHER'S DAY MOZART & FRIENDS

Norman Huynh, guest conductor

Audrey Wright, violin

Still – Mother and Child
Piazzola – Four Seasons of Buenos Aires
Mozart – Symphony No. 39



SUN. FEB. 9, 2025

MAHLER, MENDELSSOHN & ZAPPA

Robert Moody, conductor

Troy Cook, baritone

Zappa – Chamber Orchestra Song Cycle
Doo Breath Variations & G-Spot Tomado
Mahler – Songs of a Wayfarer
Mendelssohn – Symphony No. 5 "Reformation"



SUN. MAR. 9, 2025

**BAROQUE GHOSTS,
SCHUMANN & STRAVINSKY**

Robert Moody, conductor

Amelia Zitoun, cello

Bates – Auditorium
Schumann – Cello Concerto in A minor, Op. 129
Stravinsky – Pulcinella Suite

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of love songs*

**Handel Choir
of Baltimore**

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Lior Leigh *piano*

Thomas Hetrick *piano*

Aaron Cates *tenor*

LAVENA *cello*

Saturday, March 8, 2025

7:30 PM

Second Presbyterian Church

Handel Choir thanks Preston and Nancy Athey for their sustaining support.

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LIEBESLIEDER

Handel Choir of Baltimore's 90th Season



LIEBESLIEDER: TWO CENTURIES OF LOVE SONGS PROGRAM

Liebeslieder Walzer op. 52, mvt. 1-3 *Johannes Brahms*

be with me *Joshua Bornfield*

- I. the moon
- II. well performed
- III. we two

Joshua Bornfield, tenor; Sandy Gibbons, baritone

Liebeslieder Walzer op. 52, mvt. 4-5 *Johannes Brahms*

In a Railroad Station *Marie Herrington*

Heart, We Will Forget Him! *James Mulholland*

Liebeslieder Walzer op. 52, mvt. 6 *Johannes Brahms*

Virginia Arey, mezzo-soprano

It Was a Lover and His Lass *Jonathan Leshnoff*

Liebeslieder Walzer op. 52, mvt. 7-8 *Johannes Brahms*

Nocturne *Adolphus Hailstork*

With a Lily in Your Hand *Eric Whitacre*

INTERMISSION

Piano Concerto in A minor op. 7

2. **Romanze: Andante non troppo con grazia** *Clara Schumann*

Liebeslieder Walzer op. 52, mvt. 9-10 *Johannes Brahms*

Two Tea Bowls *Tawnie Olson*

- I. Lush, mysterious
- II. Obsessive, longing

Liebeslieder Walzer op. 52, mvt. 11-14 *Johannes Brahms*

In the Night We Shall Go In *Imant Raminsh*

The New Moon *Florence Price*

Soyoung Lee, soprano

Liebeslieder Walzer op. 52, mvt. 15-16 *Johannes Brahms*

Blue from Cabaret Songs, vol. 4 *William Bolcom*

Lara Bruckmann, soprano

Liebeslieder Walzer op. 52, mvt. 17-18 *Johannes Brahms*

Patrick Klink, tenor

Finale from The Gondoliers *Arthur Sullivan, arr. Henry Clough-Leigher*

LIEBESLIEDER: TWO CENTURIES OF LOVE SONGS TEXT AND TRANSLATIONS

LIEBESLIEDER WALZER OP. 52, MVT. 1-3

Johannes Brahms

*Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!*

*Willst du nicht dein Herz erweichen,
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, daß ich komme?*

*Rasten ohne traute Wonne,
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüßen!*

*Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.*

*O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!*

—Georg Friedrich Daumer, trans. Brian Bartoldus

Tell me, maiden most lovely,
who into my chest, so chilled,
has flung with one glance
this wild burning passion!

Will you not soften your heart?
Do you desire, O pious girl,
to rest without pure delight,
Or do you want me to come?

To rest without pure delight—
No, I will not bitterly suffer that.
Just come, you dark eyes,
Come, when the stars invite.

Over the rocks rustles the flood,
violently propelled;
whoever does not know about sighing
learns it from love.

O women, O women!
How they bring forth delight!
I would long ago a monk became,
were it not for women!

BE WITH ME

Joshua Bornfield

I. the moon

i'd sell my soul for that fawn
of a boy, night walker
to the sound of the 'ud & flute playing
who saw the glass in my hand said
"drink the wine from between my lips"
& the moon was a yod drawn on
the cover of dawn—in gold ink

II. well performed

take the blood of the grape from
her red jeweled glass like fire
in middle of hail
this lady with lips of scarlet
thread roof of her mouth
like good wine
mouth like her body well perfumed:
from blood of corpses the tips
of her fingers are red thus
half of her hand is like ruby
half quartz

III. we two

[be with me]
that's it—I love that fawn
plucking roses from your garden—
you can put the blame on me
but if you once looked at my lover
with your eyes
your lovers would be hunting you
& you'd be gone
that boy who told me: pass
some honey from your hive
I answered: give me some back
on your tongue
& he got angry, yelled:
shall we two sin against the living God?
I answered: let your sin,
sweet master, be with me.

—Shmuel BenHaNagid, trans. Jerome Rothenberg and Harris Lenowitz

LIEBESLIEDER WALZER OP. 52, MVT. 4-5

Johannes Brahms

*Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu Gefallen
sonder Ende Wonne sprühn.*

*Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!*

*Just like evening's lovely blush
do I, a poor maiden, want to glow,
One, one to please
endlessly, to shower joy upon.*

*The green hop vines
creep low along the ground.
The young beautiful maiden,
so sad are her thoughts!*

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?

—Georg Friedrich Daumer, trans. Brian Bartoldus

Listen, green vine!
Why don't you stretch heavenwards?
Listen, lovely maiden!
Why is your heart so heavy?

How can the vine grow tall
without support to lend it strength?
How can the maiden be happy
when her lover is away?

IN A RAILROAD STATION

Marie Herrington

We stood in the shrill electric light,
Dumb and sick in the whirling din
We who had all of love to say
And a single second to say it in.

“Good-by!” “Good-by!”—you turned to go,
I felt the train's slow heavy start,
You thought to see my cry, but oh
My tears were hidden in my heart

—Sara Teasdale

HEART, WE WILL FORGET HIM!

James Mulholland

Heart! We will forget him!
You and I—tonight!
You may forget the warm he gave—
I will forget the light!

When you have done, please* tell me (* orig. “pray”)
That I may straight begin!
Haste! lest while you're lagging
I remember him!

—Emily Dickinson

LIEBESLIEDER WALZER OP. 52, MVT. 6

Johannes Brahms

Ein kleiner, hübscher Vogel nahm
den Flug
Zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner
Vogel wär,

A little pretty bird took flight
into the garden, where there was fruit
aplenty.
If I were a pretty little bird,

*Ich säumte nicht, ich täte so wie der.
Leimruten-Arglist lauert an dem Ort;
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner
Vogel wär,
Ich säumte doch, ich täte nich wie der.
Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen,
nicht and.
Wenn ich ein hübscher, kleiner
Vogel wär,
Ich säumte nicht, ich täte doch wie der.*

I wouldn't tarry, I'd do just like he.
A lime twig trap lurks in that place;
the poor bird could no longer leave.
If I were a pretty little bird,
I'd hesitate, I would not do as he.
The bird came to a friendly hand,
she did not harm him, that lucky one.
If I were a pretty little bird,
I wouldn't tarry, I'd do just like he.

—Georg Friedrich Daumer, trans. Brian Bartoldus

IT WAS A LOVER AND HIS LASS

Jonathan Leshnoff

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds to sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
Those pretty country folks would lie,
In springtime...

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In springtime...

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In springtime...

—William Shakespeare

LIEBESLIEDER WALZER OP. 52, MVT. 7-8

Johannes Brahms

*Wohl schön bewandt
War es vorehe
Mit meinem Leben,
Mit meiner Liebe,*

Beautifully perfect
it was once
with my life,
with my love,

*Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe.
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht,
Vorn Auge stehe,
Es merks sein Auge,
Sein Herze nicht.*

*Wenn so lind dein Auge mir
Und so lieblich schauet,
Jede letzte Trübe flieht,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
Dich ein Andrer lieben.*

—Georg Friedrich Daumer, *trans. Brian Bartoldus*

through a wall,
yes, through ten walls
my lover's gaze
would reach me.
But now, alas,
if I before his cool
and still
gaze stand,
Neither his eyes notices me,
nor his heart.

When your eyes gently turn to me
and lovingly glance,
every last worry flees
that saddens me.
This love's beautiful glow,
let it never fade!
Never will another, as I, so truly
love you.

NOCTURNE

Adolphus Hailstork

Have you known the beauty of a summer night
with a white streak of stars in a charcoal sky?
Have you heard the insects with their countless array of sounds,
endlessly busy through the otherwise silent night?
Have you walked in the field with the cool wind
and the black grass rustling around you?
Have you at least turned your face to the brilliant sky above,
and seen the suns floating there, each a fiery universe?
Have you lost yourself in that broad expanse so that the black
grass and the humming insects and the chill breeze have all vanished?
Have you felt the wonder that flows without end in those mighty
spaces where countless fires burn in the surrounding darkness?
Have you kissed the night and its promise, when it turned its
expectant face to your lips?
If you have done these things, lover, than come and watch these
skies, than come and watch these fields, with me, my love.

—Jim Curtis

WITH A LILY IN YOUR HAND

Eric Whitacre

With a lily in your hand
I leave you,
O my night love!
Little widow of my single star
I find you.
Tamer of dark
butterflies!
I keep along my way.
After a thousand years are gone
you'll see me,
O my night love!
By the blue footpath,
Tamer of dark
stars,
I'll make my way.
Until the universe
can fit inside my heart.

—*Federico Garcia Lorca, trans. Jerome Rothenberg*

PIANO CONCERTO IN A MINOR OP. 7

2. ROMANZE: ANDANTE NON TROPPO CON GRAZIA

Clara Schumann

LIEBESLIEDER WALZER OP. 52, MVT. 9-10

Johannes Brahms

*Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die
Türe gelegt.
Zehn eiserne Riegel – das ist en Spaß!
Die spreng ich als wären sie nur
von Glas.*

*O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich,
Zu der Liebe findet!*

On the Danube's shore, there stands
a house,
from which a rosy maiden looks out.
The maiden is very well guarded;
ten iron bolts are affixed to her door.
Ten iron bolts – a mere trifle!
I will break them down as if they
were glass.

Ah, how gently the stream
meanders through this meadow!
Ah, how beautiful, when love
finds its love!

—*Georg Friedrich Daumer, trans. Brian Bartoldus*

TWO TEA BOWLS

Tawnie Olson

1.

Even cooled, each thrown bowl burns
in the potter's molten eye,
the crazed ware still crackling there.
These were her designs—to see a shape
before a shape was settled.
To put her whole weight behind it.
No more than that. In the end,
whether the glassy-eyes painted koi
would trap each other in a dance
across the dipped bisque
was out of her hands.

—Phoebe Wang

2.

The first time I caught your gaze
I wanted to hold that lean look, to run
my finger over that flaw in the glaze.
I treasured what we'd begun.
We gave up on alchemy,
on changing essential natures.
Meeting you again, I'm cast anew.
The heart is a blasting, continuous
kiln: opened during firing,
all its wares explode.

LIEBESLIEDER WALZER OP. 52, MVT. 11-14

Johannes Brahms

*Nein, es its nicht auszukommen
Mit den Leuten;
Alles wissen sie so giftig
Auszudeuten.*

*Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heißts, ich wäre
Irr, aus Liebe.*

*Schlosser auf! Und mache Schlösser,
Schlösser ohne Zahl!
Denn die bösen Mäuler will ich Schließen
allzumal.*

*Vögelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz ein Herz begehrt,
Wo es selig raste.*

*Sieh, wie ist die Welle klar
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder.*

—Georg Friedrich Daumer, trans. Brian Bartoldus

No, there is no getting along
with these people;
They interpret everything
so spitefully.

If I am cheerful, then I'm feeding
loose impulses;
if I am still, then it means I am
madly in love.

Locksmith, come, and make locks,
locks without number,
So that their malicious mouths
I can shut altogether!

A Little bird rustles through the air,
searching for a twig;
thus one heart desires another,
where it blissfully rests.

See how clear the wave is
when the moon shines down!
You, my love,
love me in return!

IN THE NIGHT WE SHALL GO IN

Imant Raminsh

In the night we shall go in
to steal
a flowering branch.

We shall climb over the wall
in the darkness of the alien garden,
two shadows in the shadow.

Winter is not yet gone,
and the apple tree appears
suddenly changed
into a cascade of fragrant stars.

In the night we shall go in
up to its trembling firmament,
and your little hands and mine
will steal the stars.

and silently to our house,
in the night and the shadow,
with your steps will enter
perfume's silent step
and with starry feet
the clear body of spring.

—*Pablo Neruda, trans. Donald D. Walsh*

THE NEW MOON

Florence Price

Dear mother how pretty the moon looks tonight!
She was never so cunning before;
Her two little horns are so sharp and so bright,
I hope she'll not grow any more.

If I were up there, with you and my friends
I'd rock in it nicely you'd see.
I'd sit in the middle and hold by both ends:
Oh what a bright cradle 'twould be!

I would call to the stars to keep out of my way;
Lest we should rock over their toes!
And then I would rock 'til the dawn of the day
And see where the pretty moon goes.

And there we would stay in the beautiful skies
And through the bright clouds we would roam;
We would see the sun set and see the sun rise
And on the next rainbow come home.

—anon. *English lullaby*

LIEBESLIEDER WALZER OP. 52, MVT. 15-16

Johannes Brahms

*Nachtigall, sie singt so schön,
wenn die Sterne funkeln.*

*Liebe mich, geliebtes Herz,
küße mich in Dunkeln!*

*Ein dunkeler Schacht is Liebe,
Ein gar zu gefährlicher Bronnen;
Da fiel ich hinein, ich Armer,
Kann weder hören noch sehn,
Nur denken an meine Wonnen,
Nur stöhnen in meinen Wehn.*

Nightingale, you sing so beautifully
when the stars twinkle.

Love me, beloved heart;
kiss me in the darkness!

Love is a dark pit,
an all too dangerous well;
I tumbled in, alas,
I can neither hear nor see,
only dwell on my raptures,
only bemoan my sorrows.

—Georg Friedrich Daumer, trans. Brian Bartoldus

BLUE FROM CABARET SONGS, VOL. 4

William Bolcom

This is what I want to do
my heart
is still real still with you.
After all that cruising
in around and out of town,
put them down who dared refuse me
and the same old line I threw
ah but up up up I grew
and now all I want to do
my heart
is sit real still with you.
After all that screeching
talking fast and slowing down
only now and then to reach you
when you'd let me know I knew
that what I preach is none too true
that's why all I want to do
my heart
is sit real still with you.
(Cause I do know this about people
and I DON'T MEAN SOME:

awf'ly smart people are often awful dumb!

Aren't we?

We just don't realize
that behind the eyes,
behind the mind, you'll find
the sweetest brilliance
and a stillness of such blue
that—)

that's why all I want to do
my soul
is sit real still with you.
Ah so sweetly down the hill.
That is what I want to do
sweet soul
is sit real still with you.

—Arnold Weinstein

LIEBESLIEDER WALZER OP. 52, MVT. 17-18

Johannes Brahms

*Nicht wandle, mein Licht, dort außen
Im Flurbereich!*

*Die Füße würden dir, die zarten,
Zu naß, zu weich.*

*All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich tränkte dorten
Das Auge mir.*

*Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vögelein.*

*In gleicher Art erbebet,
Die Seele mir, erschüttert
Von Liebe, Lust und Leide,
Gedenkt sie dein.*

Don't wander, my light, out there
in the fields!

The ground would be for your
tender feet
too wet, too soft.

Overflooded are the paths,
the tracks out by you,
for so abundantly have
my eyes been weeping.

The foliage trembles,
where streaks in flight
a little bird.

Likewise trembling,
my soul shakes
from love, desire, and suffering,
whenever it thinks of you.

—Georg Friedrich Daumer, trans. Brian Bartoldus

FINALE FROM THE GONDOLIERS

Arthur Sullivan, arr. Henry Clough-Leigher

Dance a cachuca, fandango, bolero,
Xeres we'll drink—Manzanilla, Montero—
Wine, when it runs in abundance, enhances
The reckless delight of that wildest of dances!
To the pretty pitter pitter, patter,
And the clitter, clitter, clitter, clatter
Pitter, pitter, pitter,
patter, patter, patter,
patter, we'll dance.
Old Xeres we'll drink—Manzanilla, Montero—
For wine, when it runs in abundance, enhances
The reckless delight of that wildest of dances!
Once more, gondolieri, [gondoliers]
Both skillful and wary,
Free from this quandary,
Contented are we.
From Royalty flying,
Our gondolas plying,
And merrily crying
our “preme,” “stali!” [“push,” “tack!”]
So, goodbye, cachuca, fandango, bolero,
We'll dance a farewell to that measure;
Old Xeres, adieu,—Manzanilla, Montero—
We leave you with feelings of pleasure!

—*William Gilbert*

BRAHMS LIEBESLIEDER WALTZES

PROGRAM NOTES

Johannes Brahms was a man of many facets and seeming contradictions. Both Robert and Clara Schumann heralded the music of this young composer as the continuation of Beethoven's legacy, yet it drew as much from the Renaissance as the 19th century. While many followers of Richard Wagner dismissed such music as regressive, Arnold Schönberg trumpeted "Brahms the progressive," an inspiration for the serialist music of the 20th century. His religious views defy definition, and his romantic interest in his mentor and champion Clara Schumann is the subject of plays, books, and endless speculation. Tonight, we share one of Brahms's most performed and beloved works, his *Liebesslieder Walzes* (Op. 52). Though the title and poetry of these "love song waltzes" suggest them to be a trifle, they offer more than meets the eye. The work constantly showcases Brahms's gift for long, elegant melodies and skillful piano writing, while the triple waltz meter presents fertile ground for the composer's favorite rhythmic device, the hemiola. You can hear this doubling of the beat at the end of each phrase in movements eight and ten, and its rhythmic counterpoint obscures the meter completely in movements two and thirteen. Chromatic cross relations pepper the first movement, so deftly prepared that a listener experiences their considerable dissonance as the destined and natural result of the pleasant internal melodies of the piano.

We don't know what inspired Brahms to compose the *Liebesslieder*, but we do know they were an immediate success. Brahms rescored the work twice, once for four hand piano without voices, and again for orchestra, reordering and omitting movements in each version. Such formal changes are unsurprising, and Brahms composed most of his chamber choral works as individual miniatures, only later collecting and ordering them for publication. He likened his process to gathering flowers, then presenting them as a floral arrangement. For this reason, I do not think the *Liebesslieder* suffer when performed in an order or manner other than as published. Tonight, these charming waltzes form the backbone to our program, with a number of 20th and 21st century love songs commenting and reflecting on Brahms's charming 19th-century work.

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Longing born of separation is the subject of both *In a Railroad Station* and *Heart We Will Forget Him*. Herrington's waxing and waning motor rhythms evoke the endless connections and disconnections of the railway, while Mulholland's tritone entrances reach upwards, seeking release from both dissonance and heartache.

As with the mercurial emotions of young love, we quickly leave these sorrows behind to revel in the youthful exuberance of *It Was a Lover and His Lass*. Shakespeare is notoriously difficult to set, more so with the inclusion of nonsense words, but Leshnoff leans into the joy and silliness of this poem to great effect.

The close of our program's first half takes place against the backdrop of night. The initial soundscape of Hailstork's *Nocturne* features "aleatoric" singing, in which the divided altos, tenors, and basses freely perform their melodies without any attempt at synchronizing. The result is a canvas of shifting sounds that changes with each performance and is a perfect accompaniment for the sopranos' ode to "the beauty of a summer night." Lorca's song to his cherished "night love" in *With a Lily in Your Hand* is of a completely different character, radiating with nearly manic elation. Whitacre describes his setting as a dialogue between fire and water, these elements distilled in the impassioned syncopated rhythms of the opening and the flowing accompaniment to "tamer of dark butterflies."

Our second half begins with the central movement of Clara Schumann's *Piano concerto in A minor*, which the composer herself premiered at the tender (prodigious?) age of fourteen. The Romanze is the work's centerpiece, uniquely scored for only two instruments. Particularly in context of the full orchestral work, these sparse textures lend an incredible intimacy to the music. *Two Tea Bowls* presents a potter's art as a metaphor for love, one which Olson makes explicit through shared musical material between its two movements. The potter knows that, no matter her skill, the firing process lends something to her creation that is out of her hands. Similarly, the lover would be wise to give up on the "alchemy" of "changing essential natures." She is torn between infatuation and her inability to mould her beloved into the companion of her wishes, leading only to heartbreak.

We are treated to a far less troubled picture of love in Raminsh's *In the Night We Shall Go In*, in which the exposed solo lines of the cello and altos echo the immediacy and personal connection of Neruda's verse. Frequent soprano and alto canons conjure images of a pair of lovers, their "two shadows in the shadow" veiled by the rich harmonies of the lower voices. *The New Moon* features denser scoring in its portrayal of night, yet despite the closely voiced harmonies, Price maintains a clarity befitting a lullaby.

Creating a satisfying conclusion to the *Liebeslieder* presents difficulties, ones that seemingly troubled Brahms in his later reordering of the work. The closing pair of movements presents one of only two solos in the work, followed by a sparking tutti movement that gently reposes without a strong sense of finality. In choosing partner pieces, I strove again to first complement, then contrast. Like the tenor solo it precedes, Bolcom's *Blue* exhibits an exquisite directness of communication, inviting the listener into a deeply personal and earnest moment. The Finale from

The Gondoliers is the tonal antithesis of such intimate music, sending us out with an extroverted celebration of dance and love. We certainly hope that Gilbert’s lyrics extolling Mediterranean wine and dance combine with Sullivan’s merry musical rollicking to “leave you with feelings of pleasure!”

Brian Bartoldus, 2024

BRAHMS LIEBESLIEDER WALTZES

GUEST ARTISTS



LIOR LEIGH

Award-winning pianist Lior Leigh performs as a solo and chamber artist in the US and abroad. At the age of 19, he made his New York concerto debut at Carnegie Hall performing *Piano Concerto No. 1* by Dmitri Shostakovich. He won grand prize and audience prize in the Camerata Artists International

Piano Competition following his performance of *Piano Concerto No. 3* by Sergei Prokofiev at Merkin Hall.

An avid chamber musician, Dr. Leigh has collaborated in recitals with musicians of the Boston Symphony, Detroit Symphony, Baltimore Symphony, Atlanta Symphony, Cleveland Orchestra, and Minnesota Orchestra. He frequently concertizes with his brother Elisha Willinger, who recently was appointed Assistant Professor of Clarinet at Ball State University, and as part of Duo Ameliora with his wife Hannah Leigh, a violist. Passionate about the music of our time, Dr. Leigh has premiered countless works and has released a commissioning/performance/article series on I CARE IF YOU LISTEN called Active Listening. Each work in the project hopes to bring awareness and action to a social justice issue chosen by the composer.

Dr. Leigh earned the Bachelor of Music degree, the Master of Music degree, and the Doctor of Musical Arts degree from Peabody Conservatory of the Johns Hopkins University, where he studied with renowned artist-teacher Yong Hi Moon. During his graduate studies, Peabody Conservatory honored Dr. Leigh with the Sidney Friedberg Prize in Chamber Music and the Presser Music Award “given to a student demonstrating excellence and outstanding promise for a distinguished career in the field of music.”

Active in the Baltimore community, Dr. Leigh is the Founder/Artistic Director of the If Music Be the Food concert series in Baltimore, which acts to increase support and awareness for those struggling with food insecurity. The series, which partners with the Maryland Food Bank, has raised thousands of meals for those in need. Towards the end of his doctoral studies, he was appointed to the music theory and keyboard studies faculty at Peabody Conservatory. His most recent adventure had him touring internationally as Music Director for *The Queen’s Ball: A Bridgerton Experience*, a Netflix/Shondaland/Fever production.



LAVENA

Born and raised in Seattle, WA, LAVENA fell in love with the cello at age 6. After finishing her studies at the Peabody Conservatory, she was a founding member of The Atlas String Quartet, which made the semifinals of The Fischhoff National Chamber Music Competition in 2014. She has performed solo and chamber music in the Evolution Contemporary Music Series of Baltimore, and performed Michael Hersch’s first and second *Sonatas for Unaccompanied Cello* on the St. David’s Music Series, reviewed as an “intense, virtuosic performance.”

LAVENA has explored a variety of performing and creative experiences. She toured as a cellist with the indie rock band Ra Ra Riot, playing to sold-out crowds in Cleveland, Chicago, and DC. She created a video and blog series examining the unspoken pressures, biases, and insecurities that most musicians struggle with around practicing. Her first solo album, in your hands, debuted at #1 on the Billboard Traditional Classical Albums Chart. Her single “my heart comes undone” was chosen for the Spotify Editorial Playlist Classical New Releases, and her recording of Jessie Montgomery’s *Duo for Violin and Cello II Dirge* was featured on the NPR Classical Playlist.

LAVENA recently made her first music film, *not alone*, which uses Bach’s *Suite for Unaccompanied Cello in C Minor* to tell the story of a young girl escaping to another world. The film features dancers reimagining the traditional Baroque dances associated with the suites. *not alone* premiered in Baltimore at 2640 Space in April 2023 and was recently released on YouTube. LAVENA lives in Baltimore with her husband, Judah Adashi, and their cat, Kaz.



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Laura Choi Stuart *soprano*

Caroline Tye *alto*

Steven Soph *tenor*

Dorian McCall *bass*

Keats Dieffenbach *violin*

Saturday, May 17, 2025

3:00 PM

Baltimore Basilica

Handel Choir thanks Preston and Nancy Athey for their sustaining support.

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MISSA SOLEMNIS

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MISSA SOLEMNIS

PROGRAM

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

TEXT AND TRANSLATION

MISSA SOLEMNIS OP. 132

Beethoven

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

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

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

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

*Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes
ad dexteram Patris,
[O!/ah,] * miserere nobis.*

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

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris. Amen.
[Gloria in excelsis Deo.]**

** - Beethoven's addition to the Mass text*

*Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,*

*Filium Dei unigenitum,
et ex patre natum*

*ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

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

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

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.
[Glory to God in the highest.]

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things seen and unseen.
And [I believe] in one Lord,
Jesus Christ,
only-begotten Son of the Father,
and [I believe] he was born of
the Father
before all ages,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father –
through whom all was made,

who for us humans
and for our salvation
descended from heaven,
and [I believe] he became incarnate
by the Holy Spirit
from the Virgin Mary,
and was made human.
He was crucified for us,
under Pontius Pilate
suffered and was buried,

and [I believe] he rose on the third day
according to the scriptures,
and [I believe] he ascended into heaven,
sits at the right hand of the Father,
and [I believe] he will come again
with glory
to judge the living and the dead –
his kingdom will be without end.

*Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam Catholicam,
et Apostolicam Ecclesiam.*

*Confiteor unum baptisma
in remissionem
peccatorum mortuorum.
Et vitam venturi saeculi.*

Amen.

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

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

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

and [I believe] in the Holy Spirit,
the Lord and life-giver,
who proceeds from the Father and Son,
who with the Father and Son
is together worshipped and glorified,
who has spoken through the prophets.
And [I believe] in one holy Catholic
and Apostolic Church.

I proclaim one baptism
for the remission
of sins of the dead,
and [I believe] the life of the age
to come.
Amen

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

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

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

MISSA SOLEMNIS

PROGRAM NOTES

“My greatest work is a grand Mass, which I have recently written.”

Ludwig van Beethoven, letter to his former pupil Ferdinand Ries

One could excuse a certain amount of hyperbole in Beethoven’s description of his *Missa Solemnis*—after all, he used the same words in an attempt to sell the work to various publishing companies. However, it is notable that Beethoven never used such terms to praise any of his other compositions, including his monumental *Ninth Symphony*. Indeed, Beethoven seemed particularly invested in the *Missa*, laboring over the work for four years, well after the liturgical event for which it was originally intended had come and gone. Despite the composer’s obvious admiration for the piece and the enthusiastic reception at its premiere, the *Missa Solemnis* has never received a great number of performances, possibly due to the extreme demands it makes of its performers. Even Beethoven’s *Große Fuge*, infamously rejected by many of his contemporaries, received dozens of performances in the composer’s lifetime, whereas the *Missa* would only be performed once in full before his death.

Musicologist and philosopher Theodor Adorno states that the *Missa* has “the highest fame, has its undisputed place in the repertoire, while remaining enigmatic and incomprehensible and, whatever it may conceal within itself, offering no support for the popular acclaim lavished upon it.” The work is, put succinctly, strange, even for a composer as daring as Beethoven during his most daring period. It does not play to his experience or formal strengths, being one of only a small handful of his works for the church. It also does not feature the sonata allegro or theme and variation forms he mastered in his nine symphonies. Instead, Beethoven constructs his music from a strong adherence to the meaning of each textual line. In this way, the *Missa Solemnis* draws as much from Renaissance composers like Palestrina, Josquin, and Ockeghem as it does from his former teacher Josef Haydn. Ancient chant modes appear alongside Baroque fugues and a de facto violin concerto movement. The entirety of Beethoven’s musical knowledge is at his disposal, each choice serving to transport the listener—or, better still, to edify them. For Beethoven, his stated goal in composing “this grand Mass” was “to awaken religious feelings and to make them lasting, both for the singers as well as the listeners.”

Beethoven begins the Kyrie with a robust major chord reminiscent of the overture to *The Magic Flute*. Whether or not he intended to lend some of Sarastro’s majesty to his depiction of the divine, the power of this gesture sets up a dynamic contrast with the individual supplication of the soloist. This lone singer is the listener’s proxy, pleading for mercy before an omnipotent and omniscient God. The movement’s central “Christe eleison” pairs staccato exclamations of the name of Christ with flowing melismas of mercy before returning to the opening material, reflecting the prayer’s tripartite structure. Though the Kyrie is relatively traditional,

it does not fail to strike the listener and imparts a sense of gravity befitting the enormity of the music to come.

A joyous explosion of flurrying strings heralds the Gloria in excelsis—and “in excelsis” indeed! Like a rocket, violins quickly climb from their lowest register to extreme heights within mere seconds. Stratospheric hemiola cries of “Gloria in excelsis Deo” syncopate against the rhythmic drumbeats below, falling back to earth with the humble sway of “et in terra pax.” The chorus lavishes praise, love, and blessings upon God, obscuring the meter in a manner reminiscent of Renaissance polyphony. Cries for mercy—“miserere nobis”—provide moments for introspection amidst this thoroughly exuberant song of praise, with each petition growing more impassioned than the last. The vocalists’ final plea begins with an exclamatory “Ah!,” Beethoven’s emotional addition to the Mass text. Per tradition, the movement concludes with a fugue, yet one constructed in a thoroughly untraditional manner. After increasing the tempo, the main theme gives way to a wildly syncopated “Amen” dialogue between chorus and soloists, only for Beethoven to recapitulate the Gloria’s opening bars, now presto. Fans of the close of his *Ode to Joy* will find much to enjoy in this manic tornado of sound.

There is a certain irony in Beethoven, a man of unconventional faith and even more unconventional aesthetics, setting a millennium-old statement of faith. Despite his nonconformist nature, the choral shouts of Credo loudly proclaim a belief not lacking in sincerity or certainty. The music that follows allows for the clear delivery of each word despite thick scoring, with musical text painting amplifying the prayer’s meaning: to take just one example, when the chorus sings of Christ’s descent to earth, the voices dutifully plunge downward. Beethoven later will invert this device when upward scales tell of Jesus’s ascent into heaven. Since the dawn of polyphony, composers have set the “et incarnatus est” in a manner that catches the attention of the listeners, and the *Missa Solemnis* is no exception. Tenors gently intone the mystery of the incarnation in the manner and mode of a Gregorian chant, joined by a trilling flute whose bird song conjures an image of the Holy Spirit. Aggressive strings amplify the horrors of the crucifixion with the force of driving nails, while creaking woodwind dissonances lament Christ’s death and burial. Suddenly, a clarion tenor call shakes us from the depths of our despair. The Christian story does not end at the grave, and Beethoven’s repeated use of the word “et” [and] reinforces the narrative of new life and promise of future blessings. Again, text painting takes center stage, from the harsh judgmental tones of “judicare,” to the leaping vivacity of “vivos,” to the dread whispers of “mortuos.”

The Credo theme returns to underpin the final lines of text, which rush by in a barely discernible blur. As with the Gloria, Beethoven closes the Credo with a fugue, now even less conventional than the one that precedes it. The counterpoint that begins his setting of “et vitam venturi” is consciously anachronistic, reaching back centuries to the intellectual games of the 16th-century polyphonists. Beethoven dispenses with the violins entirely and employs the remainder of the orchestra in a purely supportive role congruent with the passage’s voice-forward Renaissance roots. A brief orchestral interlude heralds a second fugue, which

syncopates the previous subject and more than doubles its speed, with a dancing “Amen” countermelody that tests the agility of all on stage. This groundbreaking music blazes forward to a climax of epic proportions, followed by a blissful coda that would later inspire the close of the second movement of Brahms’ *Requiem*.

Hushed, reverential tones open the Sanctus, as rich, low textures and pillowy timpani notes conjure an image of divine grandeur. The soloists’ awe becomes tinged with fear before exploding into ebullient shouts of praise. While Beethoven’s editors insisted that the full chorus was required to balance the powerful orchestration of the latter half of the Sanctus, our performance restores the composer’s stated intention of employing soloists throughout the entirety of the movement. In the Classical Viennese tradition, the Benedictus served as background music during the distribution of communion, resulting in lengthy, quiet settings by Mozart, Haydn, and Schubert to support the liturgical action. In perhaps the most revolutionary moment of the *Missa Solemnis*, Beethoven links the Sanctus and Benedictus together through an orchestral interlude accompanying the most sacred moment of the Mass. Low strings, darkened by hazy woodwinds, paint the preparation of the earthly bread and wine in rich, solemn hues. Suddenly, a single violin accompanied by two flutes pierces the darkness. At the very moment of consecration, this trio gracefully descends like the spirit of God upon the Eucharistic host. The Benedictus that follows is a veritable violin concerto, with the singers functioning in a mostly supportive role. 19th-century listeners drew parallels between Beethoven’s setting and the Pifa of Handel’s *Messiah*, its pastoral strains evoking an image of Jesus as the good shepherd.

For centuries, the appeal for peace at the close of the Agnus Dei has inspired settings with musical references to war. Haydn, who deserves the most credit in codifying the Viennese Mass tradition, explicitly references the ferocity of battle and the glory of victory in his *Missa in tempore belli* and *Missa in angustiiis*. Where Haydn’s masterworks end on a note of unapologetic earthly triumphalism, Beethoven’s own manuscript describes his setting as a prayer “for inner and outer peace.” After a brooding introduction, this peace takes the form of a warm pastoral scene, filled with the serene joy of delightful violin trills and flowing vocal melismas. Two orchestral interludes break this image of tranquility, the first a bellicose march, and the second an anguished, disjointed fugue. Perhaps these interruptions are musical manifestations of our outer and inner turmoils, respectively. Even to its end, distant timpani rolls question repeated choral reassurances of “pacem,” suggesting that we have yet to find a final, lasting peace.

When I first sang the *Missa Solemnis* as a teenager, I distinctly remember the conductor bemoaning the many balance issues the work presents, blaming them on Beethoven’s advanced hearing loss. In reality, many of these problems are the result of the changes in instrument construction over the last two centuries. Beethoven was a skilled orchestrator, stretching musicians to their furthest limits in his *Missa*. In employing instruments approximating those used in the early 19th century, we give honor to Beethoven’s keen sense of timbre, working with the unique qualities of these instrument rather than forcing our will upon

a newer substitute. It is an honor to perform Beethoven's grand sacred masterwork with such rare and talented musicians as these, and I am deeply thankful to the Handel Choir board for supporting such a daring, unique, and fulfilling endeavor to celebrate the choir's 90th season.

Brian Bartoldus, 2024



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MISSA SOLEMNIS

ORCHESTRA

Violin I

Keats Dieffenbach
soloist, concertmaster
June Huang
Freya Creech
Adam Murphy
Angela Chew
Keith Colon

Violin II

Risa Browder
Leslie Nero
Caitlin Cribbs
Zoe Kushubar
Carolyn Foulkes

Viola

Asa Zimmerman
Brian Shoop
Renate Falkner

Cello

John Moran
Amu Domingues
Ismar Gomes

Bass

Patrick Raynard

Flute

Lilith Ransburg
Kelsey Burnham

Oboe

Geoffrey Burgess
Sarah Weiner

Clarinet

Dominic Giardino
Ed Matthew

Bassoon

Joe Jones
Anna Marsh

Contrabassoon

Keith Collins

Horn

Brad Tatum
Ken Bell
Michael Holmes
Margaret McGillivray

Trumpet

Mario Correa
Dillon Parker

Trombone

Barry Bocaner
Nick Bulgarino
James Martin

Timpani

Michelle Humphreys

Organ

Thomas Hetrick

MISSA SOLEMNIS

GUEST ARTISTS



LAURA CHOI STUART

Hailed as “a lyric soprano of ravishing quality” by the Boston Globe, Laura Choi Stuart has appeared on the mainstage with Boston Lyric Opera, Opera Boston, Annapolis Opera, Lake George Opera, the In Series, and Opera North in roles including *Musetta*, *Adina*, *Gilda*, *Pamina*, and *Frasquita*.

Equally comfortable in recital and concert settings, Laura was honored for art song performance as 2nd prize winner at both the 2010 and 2012 NATS Artist Awards and as one of the 2009 Art Song Discovery Series winners for the Vocal Arts Society. Based in the Washington, DC, area, Laura appears regularly with the Washington Bach Consort and the Washington Master Chorale, in addition to solo appearances with many area ensembles. Solo highlights of recent seasons include *Messiah* and *St. Matthew Passion* at the Washington National Cathedral, Brahms’ *Requiem*, a

holiday celebration featuring Bach *Cantata 51* and *Bachianas Brasileiras No. 5* with the New Orchestra of Washington, and works of Tavener and Meador with Cantate. She received her training at The Santa Fe Opera Apprentice Program for Singers, Opera North, and Berkshire Opera, as well as The New England Conservatory and Dartmouth College.

Laura is Head of Vocal Studies at the Washington National Cathedral and maintains a private teaching studio, as well as sharing resources for adult recreational choral singers over at The Weekly Warm-Up.



CAROLINE TYE

Caroline Tye is hailed as “stunning” for her performance as the Baker’s Wife in Saint Petersburg Opera’s production of Sondheim’s *Into The Woods* (BroadwayWorld), “sultry and amber-voiced” as Mercédès in Regina Opera’s *Carmen* (Brooklyn Daily Eagle), a “true embodiment of the role” in her performance as Madame Flora in Opera Manhattan’s

The Medium (OperaTeen), as well as “providing good-natured puffery as Mrs. Malaprop” in Kirke Mechem’s *The Rivals* (The New York Times).

Other recent credits include Augusta Tabor in Douglas Moore’s *The Ballad of Baby Doe*, Alice Ford in Ralph Vaughan Williams’ *Sir John in Love*, the title role in *Carmen* with Delaware Valley Opera, Madame de Haltière in Utopia Opera’s *Cendrillon*, the title role in Bronx Opera’s *La Cenerentola*, Mother Goose in Stravinski’s *The Rake’s Progress*, Dido in *Dido and Aeneas*, Mercédès in Saint Petersburg Opera’s production of *Carmen*, Florence Pike in *Albert Herring*, Isabella in *L’Italiana in Algeri*, Jo March in *Little Women*, Ulrica in *Un ballo in maschera*, Dalila in *Samson et Dalila*, Miss Pooder in Pasatieri’s *Hotel Casablanca*, Adalgisa in *Norma*, Lola in *Cavalleria rusticana*, Dorabella in *Così fan tutte*, and Maddalena in Delaware Valley Opera’s *Rigoletto*. Past roles include Mary (*Der fliegende Holländer*), Olga (*Eugene Onegin*), Cornelia (Giulio Cesare in *Egitto*), The Third Lady (*Die Zauberflöte*), Dame Quickly (*Falstaff*), Idamante (*Idomeneo*), and The Muse/Nicklausse (*Les Contes d’Hoffmann*). Caroline recently received a Master’s Degree in Music-Vocal Performance from The Boston Conservatory, and is a student of Lenora Eve.



STEVEN SOPH

A “superb vocal soloist” (The Washington Post) with “impressive clarity and color” (The New York Times), tenor Steven Soph performs concert repertoire spanning the Renaissance to the modern day. Upcoming solo engagements include Bach’s *Nun komm, der Heiden Heiland* with Boston’s Handel and Haydn Society; *Ich lasse dich nicht, du segnest mich*

denn with the Bach Choir of Bethlehem; Mozart’s *Requiem* with the Bach Festival Society of Winter Park; Mendelssohn’s *Elijah* with the Master Chorale of South

Florida; Beethoven's *Missa Solemnis* with the Handel Choir of Baltimore; Bach *cantatas* 4, 106, and 182 with San Francisco's American Bach Soloists; and Handel's *Messiah* with Philadelphia's Tempesta di Mare.

In recent seasons, Steven has performed as a soloist with the Cleveland Orchestra, Seattle Symphony, Philharmonia Baroque Orchestra, Charlotte Symphony Orchestra, American Classical Orchestra, Champaign-Urbana Symphony Orchestra, New Jersey Symphony, and Fort Worth Symphony Orchestra, and in venues including Carnegie Hall, Lincoln Center, Boston's Symphony Hall, and the Kennedy Center. A committed ensemble performer, he most recently sang the music of Josquin des Prez at Antwerp, Belgium's Festival AMUZ with Boston's Gramophone Award-nominated Cut Circle. Steven also appears with Austin's GRAMMY Award-winning Conspirare, Providence's Ensemble Altera, Washington Bach Consort, Tucson's GRAMMY Award-nominated True Concord, Yale Choral Artists, Kansas City's Spire, Washington D.C.'s The Thirteen, and Winter Park, Florida's Bach Vocal Artists. Steven earned degrees from the University of North Texas and Yale's School of Music.



DORIAN MCCALL

Dorian McCall, bass-baritone, has been mentioned by The New York Times for “his rich lows” and by Musical America as “[benefitting] from his freely produced bass-baritone and his winning stage presence.” Noted for his vibrant and robust timbre, the dexterity of McCall’s instrument also lends itself well to Baroque and Bel Canto.

Hot on the heels of a charged reception at Teatro Nuovo as Fabrizio in Ricci’s *Crispino e la comare*, upcoming engagements include a return to Haymarket Opera’s production of *La liberazione di Ruggiero dall’isola d’Alcina* and Ceder Rapids Opera’s Lift Every Voice as Resident Teaching Artist. This season also brings a premier with Chicago Chamber Choir as soloist for Brahms’ *Ein Deutsches Requiem*, chamber work with Chicago’s Unity Temple (Lieberson’s *The Coming of Light*), and Baltimore debuts with Handel Choir of Baltimore (*Messiah*) and Bel Cantanti Opera (*La sonnambula*).

McCall has performed with Haymarket Opera as comprimari in Monteverdi’s *L’incoronazione di Poppea*, workshopped an opera premier with Chicago Fringe Opera, and debuted with UIC Choirs as a soloist for Handel’s *Messiah*. Spring had surprise debuts with Music of the Baroque as a soloist for Bach’s *St. Matthew’s Passion* and Big Spring Symphony for a concert celebrating their 50th season as well as placing 2nd in the CLASSICAL YOUNG ARTIST/EMERGING PRO division of the 2022 CS Vocal Competition. 2021-2022 season appearances included Leonidas in a filmed production of Adamo’s *Lysistrata*, Doctor in Young’s *Death of Ivan Ilych*, bass soloist for Saint Saëns’ *Christmas Oratorio* and Handel’s *Messiah*. He has performed for several seasons with the Chicago Symphony, Lyric Opera of Chicago, and Grant Park Music Festival choruses.



KEATS DIEFFENBACH

Since making her concerto debut at the age of eight with the Wilmington Symphony Orchestra, Keats Dieffenbach (violin) has made her mark as a unique artist with infinitely varied interests and abilities. Equally comfortable on the stages of Carnegie Hall and on the set of Saturday Night Live, she was recently described as “a poet-musician performing. . . with deep expression and technical mastery” (Classical Voice of North Carolina) and has been soloist with the North Carolina Symphony, Winston-Salem Symphony, North Carolina School of the Arts Symphony Orchestra, and Lake Placid Sinfonietta. She also appeared at Skidmore College with the ACJW.

In demand as an interpreter of contemporary music, Dieffenbach is a founding member of Tetras Quartet, with whom she recently appeared at Carnegie Hall’s Steve Reich at 70 Series performing Reich’s *Triple Quartet* under the guidance of the composer. She performs regularly with the Orchestra of St. Luke’s, A Far Cry chamber orchestra, and Argento Chamber Ensemble. An avid chamber musician, Dieffenbach has collaborated with Donald Weilerstein, Paula Robison, Bonnie Hampton, Michael Kannen, and with members of the Mendelssohn Quartet, Peabody Trio, Orpheus Chamber Orchestra, and Los Angeles Piano Quartet. As recitalist and chamber musician she has performed at BargeMusic, Alice Tully Hall, Avery Fisher Hall, Carnegie Hall’s Zankel Hall and Weill Recital Hall, Yellow Barn Music School and Festival, Sarasota Music Festival, Taos School of Music, the FOCUS! Festival at Lincoln Center, Jordan Hall, and Columbia University’s Miller Theatre. In 2003, she led the Juilliard Symphony in its Carnegie Hall debut.

She recently completed a residency as concertmaster of the Lake Placid Sinfonietta and has served as concertmaster under such renowned conductors as David Atherton, Dennis Russell Davies, Sir Roger Norrington, Gerard Schwarz, Andrew Litton, and Ransom Wilson. Dieffenbach holds Bachelors and Masters degrees from the Juilliard School where she studied with Robert Mann. She has served on the faculty of Yellow Barn Young Artist Program. She plays an 1866 J. B. Vuillaume violin generously on loan from Robertson and Sons Violins.



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Dear Musical Friends,

Welcome to our celebratory 90th season! Since 1935, Handel Choir of Baltimore has brought exceptional choral music – of the baroque era and beyond – to audiences in and around our wonderful city. Whether you're a longtime patron of the choir or a newcomer, we know you'll enjoy this season of major works: choral masterpieces that speak across the centuries to inspire and console us, and to bring us together as a community. We are so happy to extend our welcome to all of you, our audience and our greatest source of support.

Ninety years is no small feat, and our staying power has come through passionate dedication and investment in music and the arts. As we emphasize our longstanding place in the Baltimore community, we also look ahead to an adventurous and joyful future. Please consider supporting us with a donation of any size to honor this anniversary-year celebration. Your contributions help us continue the work we love – the singing we know you, our audience, love as well.

Each of our programs this season aims to capture the range of great feeling captured by choral repertoire. Handel's Messiah and Beethoven's Missa Solemnis anchor the season in grand style, with Brahms' Liebeslieder in the middle. We also continue our tradition of honoring more contemporary choral works by interspersing our March program with recent explorations of love and heartbreak. Our March concert will also welcome back high school students from the Baltimore Polytechnical Institute, with whom the choir collaborates via their creative writing program.

I'm passionate about Handel Choir in part because it so enthusiastically straddles the old and the new, bringing musical excellence to both the baroque and the cutting-edge. Our singers appreciate tradition, and they also enjoy the challenge of new works and new sounds. Thank you for joining us as we continue this journey into our tenth decade. We are truly delighted to have you with us.

A handwritten signature in black ink, which appears to read "Jason Rudy". The signature is fluid and cursive.

Jason Rudy

President, Board of Trustees



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