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William Wisnom, organ

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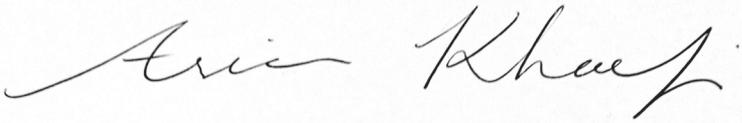
Welcome!

Greetings to you all! As the artistic director and conductor of Handel Choir of Baltimore, it has been my honor to share our music-making with you over these last four years. Through sunshine and snow, peace and civic unrest, we've come together to experience incredible choral repertoire.

Admittedly, it is easy for the conductor to grow throughout this process – artistically, intellectually, spiritually, emotionally. However, I think I pride the Handel Choir community in sharing in this process of growth through new experiences!

To this end, we've planned a concert season like no other in our recent history, dedicated to music almost exclusively written within the last 10 years, and almost exclusively written by living American composers. It is our intention to bring to you the most important works in the choral repertoire, and to do so with a commitment to excellence.

And so it is our responsibility to look not only to the past, but to the present and future as well by nurturing new compositions and new composers. We hope you enjoy these fascinating, captivating, and intensely beautiful works as much as we have.



Arian Khaefi
Artistic Director and Conductor

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HANDEL CHOIR OF BALTIMORE 82ND SEASON

Farm to Table

Saturday March 4, 2017 at 7:30 p.m.
Second Presbyterian Church

Handel Choir of Baltimore
Thomas Hetrick and Sonya Schumann *piano*
Edna Huang *bass clarinet*

Arian Khaefi *conductor*

*Pre-concert discussion with Doug Buchanan, Shawn Crouch
and Darren Schmidt moderated by Arian Khaefi.*

*Special thanks to Preston and Nancy Athey for their sustaining support
of our 2016–2017 subscription concert series.*

Handel Choir's 2016–2017 season is made possible in part by support from Maryland State Arts Council, an agency funded by the State of Maryland and the National Endowment for the Arts; the Citizens of Baltimore County; France-Merrick Foundation; Venable Foundation; the City of Baltimore; The John J. Leidy Foundation, and the Harry L. Gladding Foundation.

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PROGRAM

Five Romantic Miniatures (from The Simpsons) Paul Crabtree (b. 1960)
(*excerpts*)
Patrick Klink *tenor*

Old Poets Darren Schmidt (b. 1995)

I Am Music Dale Trumbore (b. 1987)
Sonya Schumann *piano*

Sleepless Shawn Crouch (b. 1977)
Edna Huang *bass clarinet*

Alleluia Eric Whitacre (b. 1970)
Melissa Montgomery *soprano* and Jason Epps *baritone*

Benedicite, omnia opera Douglas Buchanan (b. 1984)

Afro-American Fragments William Averitt (b. 1948)
Thomas Hetrick and Sonya Schumann *piano*
Dawn Gollhardt *soprano*

TEXTS

Five Romantic Miniatures (from The Simpsons)

1. Abe
You know, you remind me of a
poem I can't remember,
and a song that may never have
existed,
and a place I'm not sure I've ever
been to.
I feel all funny — I'm in love.

2. Lisa
I like Langdon Alger. He is very
quiet and he enjoys puzzles.

3. Homer
Marge, you make the best pork
chops. Mmmmm, pork chops.

4. Marge
I love you so much, my little bitty
Barty.

Old Poets

Poem by Joyce Kilmer (For Robert Cortez Holliday)

If I should live in a forest
And sleep underneath a tree,
No grove of impudent saplings
Would make a home for me.

I'd go where the old oaks gather,
Serene and good and strong,
And they would not sigh and
tremble
And vex me with a song.

The pleasantest sort of poet
Is the poet who's old and wise,
With an old white beard and
wrinkles
About his kind old eyes.

For these young flippertigibbets
A-rhyming their hours away
They won't be still like honest men
And listen to what you say.

The Young poet screams forever
About his sex and his soul;
But the old man listens, and
smokes his pipe,
And polishes its bowl.

There should be a club for poets
Who have come to seventy year.
They should sit in a great hall
drinking
Red wine and golden beer.

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They would shuffle in of an evening, But the old man knows that he's in
Each one to his cushioned seat, his chair
And there would be mellow talking And that God's on His throne in the
And silence rich and sweet. sky.

There is no peace to be taken
With poets who are young,
For they worry about the wars to be
 fought
And the songs that must be sung.

So he sits by the fire in comfort
And he lets the world spin by.

I Am Music

Poet Anonymous, circa 1919 (Excerpted by the composer)

I tell the story of love, the story of I rescue the soul from the depths.
 hate,
The story that saves, and damns. I open the lips of lovers and
I am the incense upon which through me the dead whisper to
 prayers float to heaven. the living.
I am the smoke which palls over the I speak through the birds of the air,
field of battle where men lie dying The insects of the field, the crash of
with me on their lips. the waters on rock-ribbed shores,
Through me spirits immortal speak The sighing of wind in the trees,
 the message that makes the world And I am even heard in the clatter
weep. of wheels on city streets.
I am close to the marriage altar, I know my brother, yet all men are
And when the graves open, I stand my brothers;
 nearby. I am of them and they are of me,
I call the wanderer home, for I am the instrument of God.
I am music.

Sleepless

I. The Congress of Insomniacs
by Charles Simic

Mother of God, everyone is invited:
Stargazing Peruvian shepherds,
Old men on sidewalks of New York.
You, too, doll, with eyes open
Listening to the rain next to a
 sleeping child.

A big hotel ballroom with mirrors
 on every side.
Think about it as you lie in the dark.
Angels on its ornate ceilings,
Naked nymphs in what must be
 Paradise.

(continued)

There's a stage, a lectern, From his bed of nails.
An usher with a flashlight, Sleeplessness is like metaphysics
Someone will address this gathering Be there.
yet

II. Excerpt from *Insomnia*
by Dana Gioia

Now you hear what the house has to say.
Pipes clanking, water running in the dark,
The mortgaged walls shifting in discomfort,
And voices mounting in an endless drone
Of small complaints like the sounds of a family
That year by year you've learned how to ignore.

But now you must listen to the things you own,
All that you've worked for these past years,
The murmur of property, of things in disrepair,
The moving parts about to come undone,
And twisting in the sheets remember all
The faces you could not bring yourself to love.

III. *Neighboring Contrary*
by Larry Woiwode

Sleeplessness, sleeplessness,
sleeplessness, draw your
Eye down now in on dim panes;
Pry it there,
Trying to surcease as,
Carrying cottonwood, all cross
the sea:
First to be before
Tomorrow,
Sleeplessness sleeps inside
imperfect memory.
Close your own eyes, now,
daughter, though
I've drawn down

Blinds gone black, there's a light
Ahead and ahead
Of the light I'm free:
A quotient,
A pose,
A rock that's a turtle
Racing into sleep and its
neighboring contrary.

Sleeplessness, sleeplessness, Prince
in the Night
Pass over my daughter,
And die here in me.

Alleluia
Alleluia, Amen.

*Benedicite, omnia opera**

Book of Common Prayer (1662)

- O all ye Works of the Lord, bless ye the Lord: praise him, and magnify him for ever.
- O ye Angels of the Lord, bless ye the Lord: praise him, and magnify him for ever.
- O ye Heavens, bless ye the Lord: praise him, and magnify him for ever.
- O ye Waters that be above the Heavens, bless ye the Lord: praise him, ...
- O all ye Powers of the Lord, bless ye the Lord: praise him, ...
- O ye Sun and Moon, bless ye the Lord: praise him, ...
- O ye Showers and Dew, bless ye the Lord: praise him, ...
- O ye Winds of God, bless ye the Lord: praise him, ...
- O ye Fire and Heat, bless ye the Lord: praise him, ...
- O ye Winter and Summer, bless ye the Lord: praise him, ...
- O ye Dews and Frosts, bless ye the Lord: praise him, ...
- O ye Frosts and Cold, bless ye the Lord: praise him, ...
- O ye Ice and Snow, bless ye the Lord: praise him, ...
- O ye Nights and Days, bless ye the Lord: praise him, ...
- O ye Light and Darkness, bless ye the Lord: praise him, ...
- O ye Lightnings and Clouds, bless ye the Lord: praise him, ...
- O let the Earth bless the Lord: yea let it praise him, ...
- O ye Mountains and Hills, bless ye the Lord: praise him, ...
- O all ye Green Things upon the Earth, bless ye the Lord: praise him, ...
- O ye Wells, bless ye the Lord: praise him, ...
- O ye Seas and Floods, bless ye the Lord: praise him, ...
- O ye Whales, and all that move in the Waters, bless ye the Lord: praise him, ...
- O all ye Fowls of the Air, bless ye the Lord: praise him, ...
- O all ye Beasts and Cattle, bless ye the Lord: praise him, ...
- O ye Children of Men, bless ye the Lord: praise him, ...
- O let Israel bless the Lord: praise him, ...
- O ye Priests of the Lord, bless ye the Lord: praise him, ...
- O ye Servants of the Lord, bless ye the Lord: praise him, ...
- O ye Spirits and Souls of the Righteous, bless ye the Lord: praise him, ...
- O ye holy and humble Men of heart, bless ye the Lord: praise him, ...
- O Ananias, Azarias and Misael, bless ye the Lord: praise him, ...

*Composed 2016 by Douglas Buchanan for Handel Choir of Baltimore.
World premiere Friday March 3, 2017 at St. David's Episcopal Church.

Afro-American Fragments
Poetry by Langston Hughes

1. Wonder

Early blue evening.
Lights ain't come on yet.
Looky yonder!
They come on now!

2. When Sue Wears Red

When Susanna Jones wears red
Her face is like an ancient cameo
Turned brown by the ages.

Come with a blast of trumpets,
Jesus!
When Susanna Jones wears red
A queen from some time-dead
Egyptian night
Walks once again.

Blow trumpets, Jesus!
And the beauty of Susanna Jones
in red
Burns in my heart a love-fire sharp
like a pain.

Sweet silver trumpets, Jesus!

3. Dream Dust

Gather out of star-dust,
Earth-dust,
Cloud-dust,
Storm-dust,

And splinters of hail,
One handful of dream-dust
Not for sale.

4. Song for Billie Holiday

What can purge my heart
Of the song
And the sadness?

What can purge my heart
Of the sadness
Of the song?

What can purge my heart
But the song
Of the sadness?

Do not speak of sorrow
With dust in her hair,
Or bits of dust in eyes

A chance wind blows there.
The sorrow that I speak of
Is dusted with despair.

Voice of muted trumpet,
Cold brass in warm air.
Bitter television blurred
By sound that shimmers—
Where?

5. Feet o' Jesus

At the feet o' Jesus,
Sorrow like a sea.
Lordy, let yo' mercy
Come driftin' down on me.

At the feet o' Jesus
At yo' feet I stand.
O, ma little Jesus,
Please reach out yo' hand.

6. Fire!

Fire,
Fire, Lord!
Fire gonna burn ma soul!
I ain't been good,
I ain't been clean —
I been stinkin', low-down, mean.
Fire,
Fire, Lord!
Fire gonna burn ma soul!
Tell me, brother,
Do you believe
If you wanta go to heaben
Got to moan an' grieve?

Fire,
Fire, Lord!
Fire gonna burn ma soul!
I been stealin',
Been tellin' lies,
Had more women
Than Pharaoh had wives.
Fire,
Fire, Lord!
Fire gonna burn ma soul!
I means Fire, Lord!
Fire gonna burn ma soul!

HANDEL CHOIR
OF BALTIMORE



GUEST ARTISTS

A native of Baltimore, Maryland, **Edna Huang** (bass clarinet) is an active freelance musician and is Principal Clarinet of the Mid-Atlantic Symphony. She currently can be seen performing with orchestras such as the Baltimore Symphony, Washington Concert Opera, Annapolis Symphony, Cathedral Choral Society, Maryland Symphony, Alexandria Symphony, Concert Artists of Baltimore, Annapolis Opera, Baltimore Chamber Orchestra, Fairfax Symphony, Richmond Symphony, and South Florida Symphony.

Ms. Huang received a bachelor's degree with honors from Boston University in Clarinet Performance and Music Education and earned a Graduate Performance Diploma from The Boston Conservatory. She has studied with Julie Vaverka of the Boston Symphony, and Chris Wolfe of the Baltimore Symphony, and has performed in master classes for Larry Combs and John Bruce Yeh of the Chicago Symphony, Mitchell Lurie, and George Silfies of the St. Louis Symphony. She currently teaches at the Baltimore School for the Arts, the Notre Dame of Maryland University, and Goucher College.

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Sonya Schumann (piano) has performed with orchestras across North America, and has given performances throughout the US, Canada, Europe and Australia. Most recently, she was invited to perform at Oberlin Conservatory, Cincinnati Conservatory, and the Kennedy Center.

Dr. Schumann and her sister, Elizabeth, perform as the Schumann Duo, promoting classical music for children in areas where arts programs and funding have been cut. She also serves as an ambassador for the Piano Arts Consortium, performing benefit concerts and giving masterclasses across the East Coast. Dr. Schumann has lectured and presented master classes at Keys Fest, Music Teachers National Association, Central Michigan University, Red Rocks Music Festival, and Art at Noon at LexArts.

Dr. Schumann has a bachelor of music from the University of South Carolina, where she studied with Marina Lomazov. She received a masters and a doctorate from the University of Michigan, where she studied with Logan Skelton and Christopher Harding.

PROGRAM NOTES

Five Romantic Miniatures (from The Simpsons)

Paul Crabtree has managed the wacky and seemingly impossible task of taking fragments of texts from one of history's most irreverent (and longest running) television shows, and arranging them into a deeply poignant musical work. Harmonically dense and rhythmically active, each fragment takes the line from one of the main characters speaking to another character in the show.

Born in England in 1960, Crabtree graduated from the Music Faculty at the University of Edinburgh, Scotland. He won a scholarship for post-graduate study in composition and stayed at the Musikhochschule in Cologne, Germany, for two years. He moved to California on a religious quest in his early 20s and became an American citizen in 2001.

Old Poets

Joyce Kilmer's *Old Poets* was published just before the First World War. The poet assumes the voice of the good and wise poets of old – Alfred Lord Tennyson, or Robert Browning, to name a few. Through these avatars,

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BARTOK Romanian Folk Dances
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What the Fugue!

Sunday, November 27th, 2016

Jonathan Palevsky narrator

Bryan Young, bassoon

CORELLI Christmas Concerto
VIVALDI Bassoon Concerto in E Minor
BACH Little Fugue in G Minor
MOZART Adagio and Fugue
STRAVINSKY Concerto in D

Dancin' Shoes

Sunday, February 12th, 2017

Max Pollak dancer

BERNSTEIN On the Town: 3 Dance Epsds
GOULD Tap Dance Concerto
BEETHOVEN Symphony No. 4

Mad About Madeline

Sunday, April 9th, 2017

Madeline Adkins violin

Lura Johnson, piano

BRAHMS Violin Sonata No.1, op. 78
PIAZZOLLA Grand Tango
HAYDN Violin Concerto in C major
TCHAIKOVSKY Valse Scherzo

All That Glitters....

Sunday, May 28th, 2017

Yaegy Park violin (Stulberg Gold medalist)

MOZART Violin Concerto
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PROGRAM NOTES (continued)

Kilmer directly comments on the degradation of the poetic genre by way of young “flibbertigibbets” like T.S. Eliot. Of course, today, we know T.S. Eliot as one of the great poets of the 19th and 20th centuries.

Composer Darren Schmidt (b. 1995) is in his final year at Towson University and recently won first prize in the the Diabelli Contest, a Munich-based international composition competition. He plays French horn and sings in Pratt Street Power, Parkside Harmony, Quorus, and the choir of Saint John’s Episcopal Church. He is also a proud alumni of the Maryland State Boychoir.

I Am Music

This poem, written anonymously in 1919, bookends the First World War along with *Old Poets*. The composer writes, “*I am Music* sets an anonymous text, a riddle full of mystery and rich imagery, where music speaks in the first person. In this refrain, as throughout the piece, music describes the many moods and emotions it can evoke.”

Composer Dale Trumbore (b. 1987) holds a dual degree in music composition (B.M.) and English (B.A.) from the University of Maryland as well as a master of music degree in composition from the University of Southern California, where she studied with Morten Lauridsen and Donald Crockett. A New Jersey native, Trumbore currently lives in Los Angeles.

Sleepless

To anyone who has ever suffered through a sleepless night, the randomness of thought, the incessancy of consciousness, the magnified cacophony of dings, pings, clanks, and clonks issuing forth from every corner of the room will not be new concepts. Composer Shawn Crouch has crafted a through-narrative by lending voice to the enemy, sleeplessness, through a bass clarinet. Each movement presents three very different episodes of insomnia – from abstracted, almost surrealistic discomfort, to innermost thoughts of guilt and betrayal, to a final prayer for sleep in the form of a lullaby.

Composer Shawn Crouch (b. 1977) attended Berklee College of Music

PROGRAM NOTES (continued)

and Peabody Preparatory studying classical/jazz piano, composition and horn. He received his B.Mus. in composition from the New England Conservatory with honors and distinction in performance, and his M.Mus. in composition from the Yale School of Music.

Alleluia

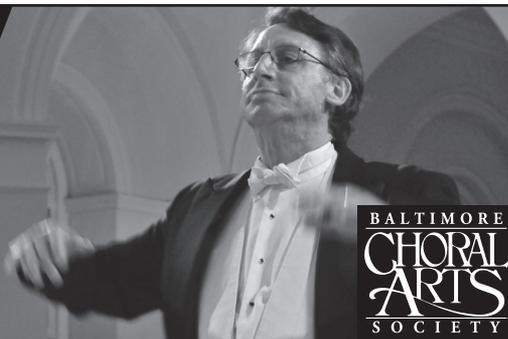
Composer Eric Whiacre writes, “I’m not an atheist, but I’m not a Christian either, and for my entire career I have resisted setting texts that could be used in a liturgical context. After spending the 2010 Michémas term in Cambridge (Sidney Sussex College), though, singing with Dr. David Skinner and his marvelous Chapel Choir, I began to see the deep wisdom in the liturgical service. I found myself suddenly open to the history and the beauty of the poetry, and it was the single word Alleluia, ‘praise God’, that most enchanted me.”

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Tom Hall's Farewell Concert

Saturday, March 11, 2017 at 8 pm

Kraushaar Auditorium at Goucher College

Join us as we celebrate Tom Hall and his 35 years as Music Director. Featuring Haydn's *Lord Nelson Mass*, Copland's *Walls of Zion*, Lauridsen's *Sure on this Shining Night*, and more.

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THE CITY OF
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Grammy-winning composer and conductor Eric Whitacre (b. 1970) is graduate of Juilliard School of Music. He recently completed a five-year term as composer in residence at Sidney Sussex College, Cambridge University, and was appointed artist in residence with the Los Angeles Master Chorale.

Benedicite, omnia opera

The *Benedicite, omnia opera* canticle (Bless the Lord, all his works) is a litany of creation. The rhythmic energy and textual repetition create a ritualistic feel within the piece. Composer Douglas Buchanan (b. 1984) is an active composer, conductor, performer, and educator. He serves on the faculties of Dickinson College and Peabody Conservatory, directs and conducts the Maryland Choral Society, and is organist and choirmaster of St. David's Episcopal Church in Baltimore. He completed his DMA in composition under Michael Hersch at the Peabody Conservatory.

Afro-American Fragments

James Mercer Langston Hughes was an American poet, novelist, playwright, short story writer, and columnist. One of the earliest innovators of the new literary art form jazz poetry, Hughes is best-known for his work during the Harlem Renaissance.

Unashamedly black in a time of racial tumult and prejudice, Hughes' works embraced the beauty, diversity, and depth of African American culture. His central focus was the encouragement and uplifting of his people, for whom he held a deep appreciation. His poetry and fiction centered on insightful views of working class blacks in America -- lives he portrayed as full of struggle, joy, laughter, and music. Moreover, Hughes stressed the importance of an African American racial consciousness and cultural nationalism devoid of self-hate that united people of African descent across the globe and encouraged pride in their own diverse black folk culture.

Born in Kentucky, William Averitt trained at Florida State University and is professor emeritus at Shenandoah University in Northern Virginia. His catalogue is rich with works for orchestra and chamber ensemble, particularly emphasizing the flute. But it is for over sixty choral works that Averitt is best known. His 1991 *Afro-American Fragments* is particularly prominent. Performed by major choirs across America, the work is a cycle of six poems by Langston Hughes.

PROGRAM NOTES (continued)

The first is particularly striking in its stark texture. The piano punctuates moments of tension and anxiety while two brief choral insertions present the entirety of the first text, “Early blue evening. Lights ain’t come on yet. Looky yonder! They come on now!” The sparse expanse of the piano accompaniment perfectly complements the text, which is at once both dense in potential meaning, and yet completely vague.

The second movement recalls Warner Brothers’ cartoon wolf in his pinstripe suit sitting in a smoky night club during the belle-epoch that was the 1920s. As Susanna Jones takes the stage – the red of her gown deepening against the intensity of her gorgeous dark skin – she captures the wolf’s eyes which immediately swell as his heart pounds furiously in his chest; all three feet of his tongue unfurl from his mouth as he cries “JESUS”. Meanwhile, Susanna stands there, fiercely, unabashedly proud.

Next, Hughes turns our gaze outward toward the horizon, then upward toward the sky, and finally inward: human-ward. Neither from stardust, nor earth-dust, or cloud-dust will one ever extract that most precious of dusts... dream dust. Not for sale. Averitt follows this setting with an ode to Lady Day. Here, Hughes’ text creates an inescapable cycle of sadness which only sadness can temporarily cure, thus leading to more sadness.

Following a beautiful setting of *Feet o’ Jesus*, Averitt finishes the cycle with a setting of *Fire, Fire Lord*. *Fire!!* was an African American literary magazine published in New York during the Harlem Renaissance in the late 1920s (Hughes was a founding member). In this text, Hughes questions the adoption of Christianity by African Americans, and calls for a reconnection with African roots.

Notes by Arian Khaefi

HANDEL CHOIR
OF BALTIMORE



HANDEL CHOIR OF BALTIMORE

<i>Soprano</i>	Leslie Greenwald§	Leroy Ludwick‡§
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		# <i>Soul Seeds only</i>

Handel Choir of Baltimore is one of the Mid-Atlantic region's top choral ensembles. Founded in 1935 by then-director of music at Baltimore's historic First Unitarian Church, Katherine Lucke, the ensemble brings together excellent singers (currently 44) and players from across the Mid-Atlantic to perform repertoire ranging from early music to commissioned works by some of the field's best practitioners. Auditions are held once or twice a year and are open to the community, and the Choir rehearses once a week on Monday nights, September through early May.

Handel Choir actively promotes the artistic health and growth of the community through its work with other organizations, most recently including a collaboration with Children's Chorus of Maryland (*The Heart's Age* in May 2016). Earlier projects include Brahms' *Ein deutsches Requiem* with Camerata of University of Maryland Baltimore County and performances with Baltimore Symphony Orchestra, Baltimore Baroque Band, Harmonious Blacksmith, Baltimore Chamber Orchestra, and Peabody Early Music. *(continued)*

HANDEL CHOIR OF BALTIMORE (continued)

Handel Choir's most recent performance to draw praise from *The Baltimore Sun's* critic Tim Smith was the ensemble's midwinter performance at the Baltimore Basilica of *Path of Miracles*, British composer Joby Talbot's 2005 work about the Camino de Santiago. "Khaefi had the singers burrowing into the notes," wrote Smith, "from the out-of-the-depths rumblings in the first movement on through exquisitely harmonized passages in the third." In December of 2015, the Choir's 81st annual performance of *Messiah* drew favorable comparison to the Baltimore Symphony Orchestra's presentation.

For more reviews, information about the Choir and the 2016-2017 concert season, go to www.handelchoir.org or call the office at 667.206.4120.

NEWS FROM HANDEL CHOIR

After two performances of Handel's *Messiah*, Handel Choir singers joined the Baltimore Symphony Orchestra Dec. 15 and 16 for **It's a Wonderful Life**, a performance of the film score to accompany a screening of the film. On Saturday Feb. 25, we sang for our friends at **Roland Park Place**, then joined forces with the **Choir of St. David's Episcopal Church** and director Douglas Buchanan Friday Mar. 3 for their **First Fridays concert series**, including a world premiere by Dr. Buchanan.

COMING UP: On Saturday April 29, texts by John Muir, translations of Gaelic poetry, Palestrina's settings of the Hebrew alphabet and 19th-century American spirituals are the inspiration for **Soul Seeds**, sophisticated sets from master American composers Samuel Barber, Judd Greenstein, Jake Runestad and Shawn Kirchner. Our season closes with a concert at **Fairhaven Community** (Sykesville) in May.

Planning is well under way for an exciting 2017-2018 concert season. Get our latest news delivered straight to your inbox by signing up **today** as you leave, or on our website, handelchoir.org, to receive email or postcards from us--or both! If you're a fan of social media, follow us on Facebook, Twitter, and Instagram! We welcome your phone call at the office with questions and concert feedback: **667.206.4120**.

Anne C.A. Wilson, Managing Director

ARIAN KHAEFI, ARTISTIC DIRECTOR & CONDUCTOR

Arian Khaefi has been Handel Choir's Artistic Director and Conductor since 2013. Dr. Khaefi is also Director of Choral Activities at Towson University, where he conducts the University Chorale and Men's and Women's Chorus, teaches applied lessons in conducting, and administers a choral program of six choirs. He holds D.M.A and M.M. degrees in conducting from the University of Michigan, Ann Arbor, and the University of California, Los Angeles, respectively.



Khaefi is in demand as a clinician, and his ensembles at Towson University have been invited to perform at prestigious concert halls across the East Coast, most recently including Joseph Meyerhoff Symphony Hall in Baltimore, The John F. Kennedy Center for the Performing Arts and Carnegie Hall. He has prepared choruses for leading conductors including Leonard Slatkin, James Conlon, Alexander Treger, Peter Grunberg, Martin Katz, and Christopher Warren-Green. Khaefi's guest-conducting has taken him across the Mid-Atlantic, and he has presented lectures and master classes regionally, nationally, and internationally.

THOMAS HETRICK, ASSOC CONDUCTOR & ACCOMPANIST

Associate Conductor and Accompanist **Thomas Hetrick** has been keyboard specialist for Handel Choir of Baltimore since 1987, accompanying choral rehearsals and solo coachings as well as playing continuo organ and harpsichord in performances.

He earned a Master of Music degree from the Peabody Conservatory in Baltimore in 1977, and has since distinguished himself in the Washington-Baltimore region as an organist, harpsichordist, pianist, conductor and vocal coach. He accompanies and coaches singers in opera and oratorio repertoire throughout the Mid-Atlantic region. Mr. Hetrick currently is organist and choirmaster at St. John's in the Village Church in Baltimore.

HANDEL CHOIR OF BALTIMORE 82ND SEASON

Soul Seeds

Saturday April 29, 2017 at 8 p.m.
Second Presbyterian Church

Handel Choir of Baltimore
Thomas Hetrick *associate conductor and accompanist*
Arian Khaefi *conductor*

PROGRAM

Reincarnations Samuel Barber (1910–1981)
Lamenting Judd Greenstein (b. 1981)

Intermission

Come to the Woods Jake Runestad (b. 1986)
Sonya Schumann *piano*

Heavenly Home Shawn Kirchner (b. 1970)

Pre-concert lecture by Brian Bartoldus

*Special thanks to Preston and Nancy Athey for their sustaining support
of our 2016–2017 subscription concert series.*

Handel Choir's 2016–2017 season is made possible in part by support from Maryland State Arts Council, an agency funded by the State of Maryland and the National Endowment for the Arts; the Citizens of Baltimore County; France-Merrick Foundation; Venable Foundation; the City of Baltimore; The John J. Leidy Foundation, and the Harry L. Gladding Foundation.

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TEXTS

Reincarnations

1. Mary Hynes

She is the sky of the sun!
She is the dart of love!
She is the love of my heart!
She is a rune!
She is above the women of the race
of Eve,
As the sun is above the moon!

Lovely and airy the view from
the hill
That looks down Ballylea!
But no good sight is good,
Until you see the blossom of
the branches
Walking towards you, airily.

2. Anthony O'Daly

Since your limbs were laid out
The stars do not shine!
The fish leap not out in the waves!
On our meadows
The dew does not fall in the morn,
For O'Daly is dead!

Not a flow'r can be born!
Not a word can be said!
Not a tree have a leaf! Anthony!
After you there is nothing to do!
There is nothing but grief!

3. The Coolin'

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.
And we will talk until talk is a
trouble too,
Out on the side of the hill;
And nothing is left to do,
But an eye to look into an eye,
And a hand in a hand to slip; And a
sigh to answer a sigh;

And a lip to find out a lip!
What if the night be black,
Or the air on the mountain chill,
Where all but the fern is still!
Stay with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!

Lamenting

Alef
Bet
Gimel
Dalet
Hey

Vav
Zayin
Chet
Tet
Yud

Lamenting (continued)

Kaf
Lamed
Mem
Nun
Samek
Ayin
Pey
Tzade

Kof
Resh
Shin
Tav
Jerusalem
Jerusalayim
Amen

Come to the Woods

Taken from writings by John Muir (1838-1914), adapted by the composer

Another glorious day, the air as
delicious
To the lungs as nectar to the tongue.

The day was full of sparkling
sunshine,
And at the same time enlivened
with one of
The most bracing wind storms.

The mountain winds bless the
forests with love.
They touch every tree, not one is
forgotten.
When the storm began to sound,
I pushed into the woods to enjoy it.
I should climb one of the trees for a
wider look.

The sounds of the storm were
glorious with wild exuberance of
light and motion.
Bending and swirling backward and
forward, round and round,
In this wild sea of pines.

The storm-tones died away, and
turning toward the east,
I beheld the trees, hushed and
tranquil.
The setting sun filled them with
amber light, and seemed to say,
“Come to the woods, for here is
rest.”

Heavenly Home: Three American Songs

1. Unclouded Day

Based on gospel tune by J.K. Atwood

O they tell me of a home far beyond
the skies,
They tell me of a home far away,

And they tell me of a home
Where no storm-clouds rise:
O they tell me of an unclouded day.

O the land of cloudless days
O the land of an unclouded sky,
O they tell me of a home
Where no storm-clouds rise:
O they tell me of an unclouded day.

O they tell me of a home
Where my friends have gone
They tell me of a land far away,
Where the tree of life in eternal
bloom

Sheds its fragrance through the
unclouded day.

They tell me of a King in his beauty
there,
They tell me that mine eyes shall
behold
Where He sits on ta throne
That is bright as the sun
In the city that is made of gold!

2. Angel Band

Based on music by William Bradbury and text by Jefferson Hascall

The latest sun is sinking fast,
my race is almost run.
My strongest trials now are past,
my triumph is begun.

O come, angel band
Come and around me stand
O bear me away on your snow-
white wings to my immortal
home,

Bear me away on your snow-white
wings to my immortal home.

I know I'm near the holy ranks
of friend and kindred dear;
I've brushed the dew on Jordan's
banks the crossing must be near.

I've almost gained my heav'nly
home-my spirit loudly sings.
The Holy Ones, behold they come—
I hear the noise of wings.

3. Hallelujah

Text by Charles Wesley (1707-1788)

And let this feeble body fail,
And let it faint or die;
My soul shall quit this mournful
vale,
And soar to worlds on high;

And I'll sing hallelujah,
And you'll sing hallelujah,
And we'll all sing hallelujah
When we arrive at home.

O what are all my sufferings here.
If, Lord, Thou count me meet
With that enraptured host to
appear,
And worship at Thy feet!

Give joy or grief, give ease of pain,
Take life or friends away,
But let me find them all again
In that eternal Day.

PROGRAM NOTES

Reincarnations

Reincarnations is a set of three pieces written for the Curtis Institute Madrigal Chorus, which Barber conducted from 1938 to 1941. That title doesn't refer to the subject matter of the three texts by Irish poet James Stephens (1882–1950) but instead refers to the entire set of poems Stephens wrote based on the work of 19th century poet Anthony Raftery.

Stephens could barely speak Gaelic so, when he set out to translate Raftery's work, he wound up with something more than just simple translations. He called the results a set of "reincarnations." "Mary Hynes" is named after a woman purported to be the most beautiful in all western Ireland and Barber sets the text with a sort of ecstatic lyricism. He slows the singers down for the second stanza and forces them to tread lightly before they settle into the billowy final phrase on the word "airily."

The character who inspired the poem for "Anthony O'Daly" was an Irish environmentalist unjustly accused of firing a gun at another man. He was

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eventually condemned, and refusing offers from the guards to help him escape, went quietly and was hanged. The text focuses almost solely on the sense of disbelief at the finality of loss, and the resultant music is numb in comparison to anything else in *Reincarnations*. The basses sit grief-stricken on a single note for a full 41 measures, and when they finally take up the melody, it is transformed into a thrashing torrent of sound which halts on the word “grief,” a cold silence experienced at the sudden loss of a loved one.

“The Coolin” takes its name from the curly lock of blond hair at the nape of the neck (which eventually became used as a nickname for a loved one). Of his poem, James Stephens said, “I sought to represent that state which is almost entirely a condition of a dream, wherein the passion of love has almost overreached itself, and is sinking to a motionless languor.” Barber seems to have taken him at his word and the music is luxuriant and warm. We dwell for a moment at the edge of the phrase “And a lip to find out a lip,” before tenderly fading back into the same music which opened the movement.

Notes by Joshua Shank

Lamenting

Lamenting is the product of an idea, conceived by the conductor, composer, and scholar, Brad Wells (well-known as the director of Roomful of Teeth), to place Giovanni Palestrina’s 16th century settings of the Hebrew alphabet (the “Alef Bet”) in a modern context.

Four of the five books of the Lamentations of Jeremiah were written as an alphabetical acrostic; these were set with their Hebrew letters intact by Renaissance composers, offering those composers a rare opportunity to avoid the usual constraints of Latin texts. Palestrina responded with a series of extremely short miniatures that are often contrapuntally and harmonically bold for their time, and beautiful for any era.

My goal, in writing *Lamenting*, was to internalize Palestrina’s compositional voice and write a new work that would combine his voice with my own, in the service of creating a full setting of the Alef Bet. The resulting setting is intertextual, speaking both to and through the Hebrew language, Palestrina, and the acrostic shell of the Lamentation text, with its description of the destruction of the First Temple in Jerusalem and the

PROGRAM NOTES (continued)

corruption of the Jewish people. *Lamenting* incorporates actual Palestrina settings and references others, placing that music in dialogue with musical elements that are clearly of the present. In forging that connection between the past and the present, from the eras of Jeremiah and Palestrina through the histories of two of the world's greatest and bloodiest cities, up to the present day, it is impossible to avoid the bittersweet quality that is so characteristic of Jewish history. Jerusalem is still the source of much lamentation after 2,500 years, and even as the Alef Bet has once again become the alphabet of a joyous, living tongue, spoken by Jews who live and thrive in the city, the dark clouds of corruption still gather. As much as anything else, I lament that this is so, and that we are unable to move past the problems of centuries long past, but not forgotten. *Lamenting* is dedicated to my grandmother, Gabrielle Greenstein.

Notes by Judd Greenstein

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Come to the Woods

Famed Scottish-American naturalist and conservationist John Muir had a giddy, child-like excitement for the natural world. After a youth spent in Scotland and Wisconsin, he found himself transformed by his first visit, around age 30, to California's Yosemite Valley. With the vast mountainous landscape and the surreal size of the sequoia and redwood trees, these woods captured him and became his playground, his classroom, and his sanctuary.

Muir was an avid "saunterer" and a profound thinker who would venture into the woods for days with a bit of food and a book of Emerson poetry in hand. Inspired by the beauty of the wilderness and a lifelong love for words, Muir penned a vast collection of eloquent and vivid writings. In one quintessentially Muirian account, he is so fascinated by a storm that he climbs up a tall Douglas fir to experience it more intensely.

"Come to the Woods" explores Muir's inspirations and the transporting peace found in the natural world. Using a collage of fragments from Muir's writings, the work ventures from the boisterous joy of a "glorious day," to the quiet whispering of wind, to the rejuvenating power of a storm, to the calming "amber light" when the clouds begin to clear. I hope it captures the self-discovery and sustenance one encounters while exploring the outdoors and its vital importance in our lives. As Muir writes, "I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in."

Notes by Jake Runestad

Heavenly Home: Three American Songs

Shawn Kirchner is a composer/arranger, singer and pianist active in the music circles of Los Angeles. In 2012, he was appointed to a three-year term as Composer in Residence for the Los Angeles Master Chorale. His original songwriting ranges in style from jazz and gospel to folk and bluegrass, the latter featured on his CD *Meet Me on the Mountain*.

Kirchner's choral writing is informed by his interest in songwriting and folk traditions. Best known for his setting of the Kenyan song *Wana Baraka*, he has also set many traditional American songs, including the

PROGRAM NOTES (continued)

three that comprise *Heavenly Home*, which have been praised by the *Los Angeles Times* as “arranged with mastery.”

“Unclouded Day,” the bright first movement of *Heavenly Home: Three American Songs*, is an eight-part *a cappella* setting of the treasured gospel tune by J.K. Alwood. A straightforward first verse and chorus are followed by two verses in which traditional bluegrass vocal stylings combine with counterpoint and fugue in a crescendo of excitement that peaks in a roof-raising eight-part chord on the phrase “in the city that is made of gold.”

“Angel Band,” the second arrangement and emotional heart of *Heavenly Home*, is an eight-part *a cappella* setting of the beloved William Bradbury tune, set to Jefferson Hascall’s text in 1862. Simple, soaring descants, countermelodies, and rich harmonic textures provide a symphonic breadth to this arrangement that encompasses the full four-octave range of the “choral instrument.” Women’s and men’s choruses take turns at the first two verses before combining forces on the grand final verse.

“Hallelujah,” the final movement of *Heavenly Home*, is a six-part *a cappella* setting of the popular Sacred Harp tune. Extensive composed material is used as interlude and accompaniment throughout, with “hallelujahs” leaping, plunging and circling to the lilting 6/8 rhythms. The austere Sacred Harp harmonization is used with only slight modifications on each refrain, providing homophonic contrast to the mostly polyphonic verses.

Notes by Shawn Kirchner

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Thank you for joining us as we present our 82nd season! The Handel Choir tradition continues to thrive in Baltimore thanks to the commitment and past generosity of countless singers, volunteers and donors.

We believe in the power of live music not only to move and enlighten, but also to bring people together to share experiences, which is more important than ever given the challenges we face daily. This is beautifully captured by contemporary composer Dale Trumbore from an anonymous poem, *I Am Music*, which we present in our *Farm to Table* concert, by the phrase “I know no brother, yet all men are my brothers; I am of them and they are of me, for I am the instrument of God. I am music.”

Ticket income covers less than half of our costs. We depend on financial support from our donors to sustain a healthy organization. Your gift is tax-deductible and helps make possible not only *Messiah* and our other subscription concerts, but also concerts in the community and educational activities. We commit to presenting choral and choral-orchestral concerts of the highest caliber. Will you commit today to helping us continue this important mission?

Thank you, and we hope to see you again at a future concert!



Cindy Levering
President, Board of Trustees

Handel Choir of Baltimore is a tax-exempt 501(c)(3) organization. Gifts are tax deductible to the extent allowed by law. Please consult your financial advisor. A copy of our financial statement is available upon request by contacting Handel Choir of Baltimore, 6200 N Charles St #104, Baltimore, MD 21212 or by calling 667.206.4120. Documents and information submitted to the State of Maryland under the Maryland Charitable Solicitations Act are available from the Office of the Maryland Secretary of State for the cost of copying and postage.