

2010-2011
CONCERT SEASON



The Bach Concert Series

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T. Herbert Dimmock, *Founder and Music Director*

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The Bach Concert Series is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

This program is made possible in part through sponsorship of the Baltimore County Executive, County Council, and the Commission on Arts and Sciences.

This program has been partially funded by Mayor Stephanie Rawlings-Blake and the Baltimore Office of Promotion & The Arts.

Dear Friends of the Bach Concert Series:

This is another exciting year for the Bach Concert Series. With your past support of these concerts, we have been able to make significant strides as a vibrant arts organization in Baltimore. We continue to bring you world class performances of Bach's music by our wonderful music director, soloists, orchestra, singers and organists. Bucking all recent national trends in arts organizations, attendance at Bach Concert Series concerts has grown 42% over the past 2 years!

Our gracious host, the Christ Lutheran Church, continues to provide us this beautiful venue for concert performances. Their past support of the Bach Concert Series has been instrumental in helping us evolve and grow as an independent organization.

The Bach Concert Series is dedicated to bringing the finest quality performances to the widest audience possible. We continue to provide most concerts free to the public of any group of our kind that we know. Two special performances, the magnificent Bach Mass in B Minor and the Ascension Oratorio, will be ticketed premium concerts. You are also welcome to join us at the 2010 BachFest, our annual fundraising event, following the December concert. But, be sure to get your tickets early – this event has sold out every year.

This year marks an opportunity for us to bring you an exclusive world premiere of *Passion* by Hollis Thoms. This new work, inspired by the music of J.S. Bach, is a special-event fundraiser for the Bach Concert Series, and we look forward to welcoming you there.

The appearance of professional soloists and orchestral players are supported by your generous donations. We encourage you to support the Bach Concert Series as a contributing member. Donors from the 2009-2010 season are listed in this program, and all contributions are tax deductible. For tax purposes, we mail receipts for all donations given by check.

We welcome you to the exciting 2010-2011 Season. We hope you enjoy the wonderful music of Bach and continue to support the Bach Concert Series!

Martha J. Connolly
{PRESIDENT, BOARD OF DIRECTORS}
BACH CONCERT SERIES, INC.



BachInBaltimore.org

T. HERBERT DIMMOCK

Tim Smith of The Baltimore Sun wrote: "Since 1977, no one has had his finger more clearly on the pulse of choral music in Baltimore than T. Herbert Dimmock."



Mr. Dimmock is considered one of the foremost Baroque experts in the country. His conducting credits include nearly all the oratorios and anthems of Handel, all the major Bach works and approximately 140 Bach Cantatas. He has conducted the music of Bach in the US, Germany, Canada and England working with many of the world's most accomplished singers and instrumentalists. His unique performances of Bach's music are the result of a life-long study of Bach, Bach's music, and Bach's theology. Maestro Dimmock has also thoroughly explored the music of Handel. As music director of the Handel Choir of Baltimore for 25 years, he conducted 14 of his oratorios and all of his major anthems (including the Chandos Anthems, the Te

Deums, the Coronation Anthems, the Funeral Anthem and the Foundling Hospital Anthem).

Maestro Dimmock is an accomplished organist having played organ recitals at many of the world's most prestigious sites, including: Westminster Abbey, Winchester Cathedral, the National Cathedral, and the Cathedral of St. John the Divine in New York City. A graduate of Davidson College and Peabody Conservatory, Mr. Dimmock pursued further study with Greg Smith, Roger Wagner, Robert Shaw and Helmuth Rilling.

Maestro Dimmock has received numerous awards and recognitions over the years, including: Who's Who, International Biographical Society, Baltimore's Best, Mayor & City Council Citation of Appreciation, State of Maryland, Senate of Maryland, Baltimore County Schools and Baltimore City Schools.

Maestro Dimmock is also the choir director of what is arguably the premiere Jewish Choir at a Conservative Synagogue in the USA, the Chizuk Amuno Congregation. Working with the Cantor of the synagogue, Mr. Dimmock has recorded an acclaimed CD of Jewish music entitled "Face to Face."

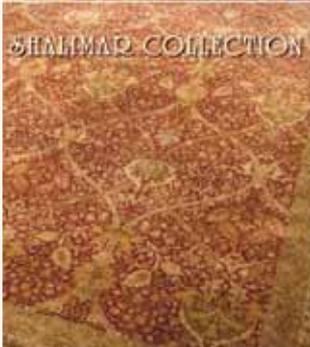
Mr. Dimmock has served as the music director of several prominent churches in Baltimore, including St Anthony of Padua, The Cathedral of the Incarnation and First English Lutheran Church. He is also currently music director of The Harford Choral Society and The Herb Dimmock Singers as well as the organist/choirmaster at Lititz United Methodist Church.



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THE B MINOR MASS: BACH'S CROWNING ACHIEVEMENT

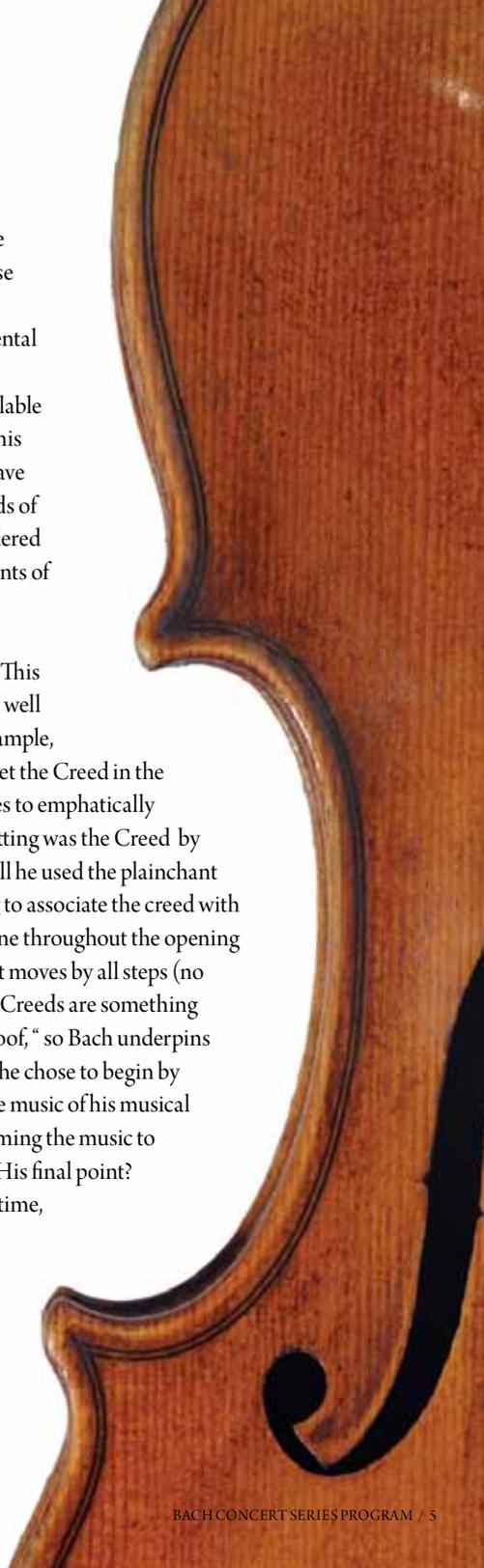
My teacher and friend, Helmuth Rilling, was the first person in the world to have recorded all of the choral music of J. S. Bach. Amazingly, he has committed the entire Bach oeuvre to memory and conducts it all from memory. He has taught many – most (?) – of the world's leading conductors of Bach. In his writings on Bach he notes:

Johann Sebastian Bach's B Minor Mass occupies a special place in his life's work. It belongs to the group of works that he sorted through, revised and assembled into collections in the final year of his life. Whereas at that time he merely corrected those works already completed [...] Bach formulated his Mass from the ground up. Though he was able to make use of the Kyrie and Gloria of 1733 and the Sanctus of 1724, the remaining sections of the Mass had to be newly conceived.



For some of the new movements Bach needed, he availed himself of works from earlier creative periods and transformed them into Mass movements. Since, despite his consummate parody technique [musical “parody” is the transformation of an existing melody or composition into a new, similar one], he did not take all of the Mass movements from previously existing works, the newly composed portions assume a special significance: they are in all probability Bach's last compositions to sacred texts. [...]

Bach's B Minor Mass is the summation and culmination of his life's work. With the supreme command of vocal and instrumental compositional techniques that he had developed over his lifetime and the absence of the urgency of an impending performance, Bach was prepared to come face to face with the awesome task of dealing with the central tenets of the Christian faith.



It is remarkable that the overall shape of the B Minor Mass is in fact so coherent. Because Bach set out to construct a comprehensive, all-encompassing composition of monumental proportions, he chose to use every possible form and style of musical composition available to him. In the hands of a lesser composer, this abundance of styles and materials would have almost certainly led to disaster. In the hands of Bach, it has led to a work universally considered to be one of the most important achievements of Western Civilization.

Bach finds musical symbolism irresistible. This can be found in the choice of large forms as well as individual phrases and melodies. For example, a creed is a statement of faith. When Bach set the Creed in the Mass, he used three distinct musical devices to emphatically show that, for him, the creed that he was setting was the Creed by which one should live his/her life. First of all he used the plainchant melody used in his home church in Leipzig to associate the creed with church. Secondly, he used a walking bass line throughout the opening movement. A “walking bass line” is one that moves by all steps (no leaps) and is understood to represent faith. Creeds are something that one believes in through “faith” not “proof,” so Bach underpins his setting of the creed with “faith.” Lastly, he chose to begin by setting the text to an old style of music – the music of his musical forefathers. He then continued by transforming the music to the contemporary musical style of his day. His final point? The creed is a statement that goes through time, passed on from our forbearers to us today and to our children. A similar pairings of movements can be found in the Kyrie.

Theological points are also found throughout the Mass. In the middle of the Creed, Bach’s exegesis of the text “et

THE B MINOR MASS: BACH'S CROWNING ACHIEVEMENT (CONTINUED)

in unum” would be the envy of many a fine preacher. Bach composed a melody for two oboes and two singers. Each melody has identical notes (the “two” are the “one”) with different articulations (one is legato or smooth and one is staccato or quite detached). Simply by using a few notes, Bach compellingly elucidates the theological point that the two members of the Godhead (God the Father and Jesus) are identical – yet different.

The B Minor Mass is fascinating from a numerical point of view. The “Crucifixus” is composed over an ostinato bass line (a line that repeats again and again). The ostinato may be heard exactly 13 times: thirteen is the number associated with suffering and death. Or consider the Sanctus. The text of Sanctus comes from Isaiah 6:3 which reads: “And one cried unto another, Holy, holy, holy is the Lord of hosts: the whole earth is full of his glory.” To illustrate this in sound, Bach set the music in six parts – divided most typically into two groups of three. Each group “cries” to the other with ecstatic outbursts of sound. The music to the compound meter of 12/8 (four large beats with three smaller beats each), is full of leaps of an octave (the “perfect” interval which is associated with the perfect being, God) and swirling melodic passages in the accompanying voices – depicting the bowing and hovering of the many-winged heavenly creatures before God almighty.

I would never want to forgo a single movement of note from the B Minor Mass. However, for me, its concluding movement, a powerful prayer for peace is arguably my favorite. Beginning with just one hushed voice, the movement builds with a mighty crescendo to a fervent cry to God pleading for peace for all of humankind. Trumpets and tympani join the five-part choir as the prayer ascends upward to heaven in a heart-felt cry that invariably moves me to tears. Similar to the paired movements discussed above, Bach composed this concluding movement using two compositional styles within the same movement. The first melody associated with “dona nobis pacem” is smooth and moves by steps in all half notes. This is “old style” music, music of the past. The second melody is lighter and faster: it is in the modern of Bach’s time. Bach’s final bars of music thus become a prayer for peace for all mankind for all time. Surely such music is universal. It represents the yearning of us all: “grant us peace.” Amen.

T. Herbert Dimmock
May 2005

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B Minor Mass Pre-concert lecture

by Dr. Christoph Wolff of Harvard University, the world's leading Bach scholar

SUNDAY, APRIL 3, 2011 AT 3:00 P.M.

{TICKETS REQUIRED FOR THIS LECTURE}

Dr. Christoph Wolff



Christoph Wolff (born May 24, 1940) is a German-born musicologist, presently on the faculty of Harvard University. Born and educated in Germany, Wolff studied organ and historical keyboard instruments, musicology and art history at the Universities of Berlin, Erlangen, and Freiburg, receiving a performance diploma in 1963 and a Dr. Phil. in 1966. Wolff taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before joining the Harvard faculty in 1976 as Professor of Music. Christoph Wolff is best known for his works on the music, life, and times of Johann Sebastian Bach. His books include *Bach: Essays on His Life and Music* (Cambridge, 1991), *Mozart's Requiem* (Berkeley, 1994), *The New Bach Reader* (New York, 1998), and *Johann Sebastian Bach: The Learned Musician* (New York, 2000). Wolff (re)discovered a number of works by Bach (notably the Neumeister Chorales) that were previously unknown or deemed lost.

Order your tickets at www.BachInBaltimore.org (or see page 28 in program)



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J. REILLY LEWIS, MUSIC DIRECTOR

Subscription Series



October 3, 2010 at 3:00 p.m.

Origins: The Mass in B Minor

December 19, 2010 at 3:00 p.m.

A Baroque Christmas

March 27, 2011 at 3:00 p.m.

The Art of the Keyboard

May 1, 2011 at 3:00 p.m.

The Easter Oratorio

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B Minor Mass

SUNDAY, APRIL 3, 2011 AT 4:00 P.M.

VOCAL SOLOISTS: Karen Myers, SOPRANO; Biraj Barkakaty, COUNTERTENOR;
David Kellet, TENOR; Ben Bloomfield, BASS

Pre-concert lecture (begins at 3 PM):

Dr. Christoph Wolff, Harvard University

{TICKETS REQUIRED FOR THIS CONCERT}

Buy your tickets online at www.BachInBaltimore.org



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The Central Maryland Chorale 2010-2011 Season

December 4, 2010

Magnificat, Felix Mendelssohn

Gloria, Randol Alan Bass

A Consort of Christmas Carols, PDQ Bach

March 5, 2011

Spring Fling and Silent Auction

May 21, 2011

Solemn Vespers, W. A. Mozart

Requiem, John Rutter

December 5, 2010

Messiah Sing-Along

March 26, 2011

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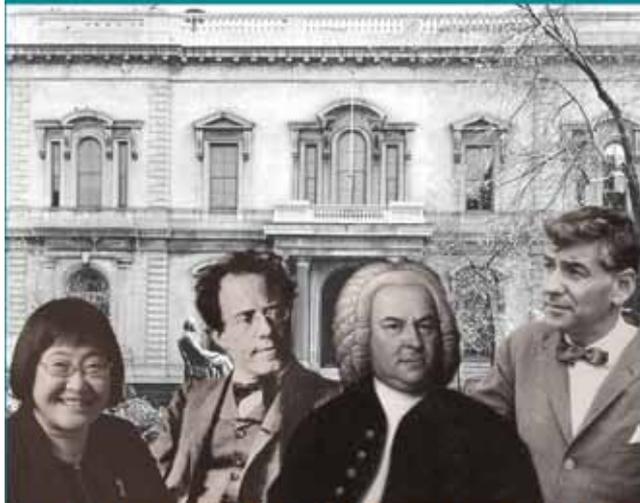
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FROM LEFT: CHEN YI, GUSTAV MAHLER,
J. S. BACH, AND LEONARD BERNSTEIN

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Saturday, October 30 7:30 p.m.
Sunday, October 31 3:00 p.m.



Gretchen Windt
as Hansel



Kathryn Guthrie Demos
as Gretel



Kristin Patterson
as Witch

A family-friendly opera for all ages!



William Davenport
as Roméo



Jennifer Edwards
as Juliette



Terrance Brown
as Capulet

Roméo et Juliette Gounod (in French)

Saturday, February 26 7:30 p.m.
Sunday, February 27 3:00 p.m.

The ultimate love story

Don Giovanni Mozart (in Italian)

Saturday, April 9 7:30 p.m.
Sunday, April 10 3:00 p.m.



Chloé Moore
as Donna Elvira



Daniel Seigel
as Don Giovanni



Sarah Davis
as Donna Anna

Fall under the spell of the legendary seducer...

“PASSION” BY HOLLIS THOMS

Passion, both the libretto and music, was written by Annapolis area composer Hollis Thoms in 2008. A 75-minute work for vocal soloists, mixed chorus, oboe, horn, two violins, two cellos, string bass, marimba and amplified harpsichord, it is a setting of the trial and death of Jesus as seen through the eyes of Nicodemus. The work is also an homage to Johann Sebastian Bach, quoting from some of Bach's works, and imitating a Bach Passion in its design, shape and scope.

The libretto is based on the Gospel of John and the Gospel of Nicodemus (considered at one time to be the 5th Gospel and appearing in 400 ancient manuscripts world wide) and selected religious poetry. It is Nicodemus' journey of faith from the coming to Jesus in the middle of night in secret to ask him questions of faith, to his advocating for Jesus at the trial, and to finally his courageous and open act of taking the dead Jesus from the cross and preparing his body for burial. Nicodemus represents everyman of faith. He goes through a powerful transformation from one who comes in the night with doubts to one who in the openness of day expresses his faith with a fearless conviction greater than any of the disciples.

As an homage to Bach, *Passion* mixes elements of a Bach Passion but with contemporary twists. In Bach's Passions, the chorus takes the role of the accusing crowd and the reflective believer commenting on the action; in *Passion* it assumes those roles but the choruses are more terse and aphoristic. In Bach's Passions, the evangelist is an objective narrator, in *Passion* Nicodemus tells the story of Jesus trial and death through his own subjective eyes. In Bach's Passions the harpsichord is always present as accompaniment, in *Passion* the harpsichord is amplified and joined by the marimba to accompany but also to represent the omnipresent pounding of nails against wood, Jesus being nailed to the cross. In Bach's Passions many Lenten chorales are used, but in *Passion* only the Lenten chorale "Herzlich tut mich verlangen" appears. In Bach's Passions there are many elaborate arias, in *Passion*, the arias, like the chorus parts, are once again terse and aphoristic, stylistically simple and even at times minimalistic. Bach's Passions are Baroque, elaborate, and grand in scale, on the other hand, *Passion* is contemporary, sparse and intimate in scope. Both Bach's Passions and Thoms' *Passion* are tonal works.

In *Passion* we are witnesses to a trial that is not grandiose or epic but realistic and everyday. Composer Thoms wants the listener to feel the drama of the trial and death of Jesus as if you are seeing it through the eyes of Everyman Nicodemus.

* Image courtesy the National Gallery of Art, Washington

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Pieta (The Dead Christ Mourned by Nicodemus and Two Angels) by Filippino Lippi, 1457-1504 *

Passion by Hollis Thoms

WORLD PREMIERE

SUNDAY, MARCH 27, 2011 AT 4:00 P.M.

VOCAL SOLOISTS: Jason Thoms, *NICODEMUS*; Treva Foss, *SOPRANO*;
Kristopher Jean, *PILATE*; Michael O'Hearn, *JESUS*
Herb Dimmock Singers, T. Herbert Dimmock, *DIRECTOR*

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{TICKETS REQUIRED FOR THIS CONCERT}

Adults \$25 in advance, \$30 at the door

Students \$10 in advance, \$15 at the door

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T. Herbert Dimmock, *Founder and Music Director*

CONCERTS 2010-2011 Season

FREE—SUNDAY, OCTOBER 3, 2010 AT 4:00 P.M.

Cantata 70: Wacht! betet! betet wacht!

VOCAL SOLOISTS: Colleen Daly, *SOPRANO*; Bailey Whiteman, *ALTO*;
Joseph Regan, *TENOR*; John Eisenhardt, *BASS*

Tocatta & Fugue in d – J. S. Bach

ORGAN SOLOIST: Jonathan Parker

FREE—SUNDAY, NOVEMBER 7, 2010 AT 4:00 P.M.

Cantata 84: Ich bin vergnügt mit meinem Glücke;
and excerpts from Concerto in A major for Oboe & Cantata 72

VOCAL SOLOISTS: Jennifer Young, *SOPRANO*

ORGANIST: Winner of Bach Concert Series Organ Competition

GUEST CHOIR: Baltimore School for the Arts, Mark Hardy, *DIRECTOR*

FREE—SUNDAY, DECEMBER 5, 2010 AT 4:00 P.M.

Third Cantata from the Christmas Oratorio

VOCAL SOLOISTS: Vanessa Perry, *SOPRANO*; Amy Yovanovich, *ALTO* ;
Jason Rylander, *TENOR* ; Darren Perry, *BASS*

Third Organ Sonata – Felix Mendelssohn

ORGANIST: Donald Sutherland

GUEST CHOIR: Dayseye from Bryn Mawr School, Dr. Alyson Shirk, *DIRECTOR*

Bach Fest – immediately after the concert.

{*TICKET PURCHASE REQUIRED FOR THE BACH FEST*}

FREE—SUNDAY, JANUARY 2, 2011 AT 4:00 P.M.

Fourth Cantata from the Christmas Oratorio

VOCAL SOLOISTS: Jennifer Edwards, *SOPRANO*; Joseph Regan, *TENOR*;
Jason Thoms, *BASS*

Prelude & Fugue in E flat (St. Anne) – J. S. Bach

ORGANIST: Phillip Brisson

FREE—SUNDAY, FEBRUARY 6, 2011 AT 4:00 P.M.

Cantata 5: Wo soll ich fliehen hin

VOCAL SOLOISTS: Taylor Armstrong, *TENOR*; Phillip Collister, *BASS*

Tocatta & Fugue in d (Dorian) - J. S. Bach

ORGANIST: Dan Sansome

GUEST CHOIR: Friends School Chamber Choir, Michael McVey, *DIRECTOR*



FREE—SUNDAY, MARCH 6, 2011 AT 4:00 P.M.

Cantata 170: Vergnügte Ruh', beliebte Seelenlust

VOCAL SOLOISTS: Jennifer Blades, *ALTO*

Sixth Organ Sonata – Felix Mendelssohn

ORGANIST: Jonathan Dimmock

GUEST CHOIR: HaZamir, Erika Pardes Schon, *CONDUCTOR*

SUNDAY, MARCH 27, 2011 AT 4:00 P.M. {TICKETS REQUIRED FOR THIS CONCERT}

Hollis Thoms: Passion World premiere

VOCAL SOLOISTS: Jason Thoms, *NICODEMUS*; Treva Foss, *SOPRANO*;

Kristopher Jean, *PILATE*; Michael O'Hearn, *JESUS*

Herb Dimmock Singers, T. Herbert Dimmock, *DIRECTOR*

A special fundraiser to benefit the Bach Concert Series

SUNDAY, APRIL 3, 2011 AT 4:00 P.M.

{TICKETS REQUIRED FOR THIS CONCERT AND LECTURE}

B Minor Mass

VOCAL SOLOISTS: Karen Myers, *SOPRANO*; Biraj Barkakaty, *COUNTERTENOR*;

David Kellet, *TENOR*; Ben Bloomfield, *BASS*

Pre-concert lecture (begins at 3 PM):

Dr. Christoph Wolf, Harvard University

FREE—SUNDAY, MAY 1, 2011 AT 4:00 P.M.

Cantata 134: Ein Herz, das seinen Jesum lebend weiss

VOCAL SOLOISTS: Biraj Barkakaty, *Countertenor*; Jeffrey Fahnestock, *Tenor*;

D Major Prelude and Fugue (BWV 532) – J. S. Bach

ORGANIST: Scott Dettra

GUEST CHOIR: Calvert Hall College HS Chamber Singers,

George Wilkerson, Jr., *DIRECTOR OF VOCAL MUSIC*

SUNDAY, JUNE 5, 2011 AT 4:00 P.M. {TICKETS REQUIRED FOR THIS CONCERT}

Ascension Oratorio (BWV 11)

Magnificat – opening chorus

VOCAL SOLOISTS: Antoni Mendezona, *SOPRANO*; Bonnie Cutsforth-Huber, *ALTO*;

Jayson Greenberg, *TENOR*; David Dimmock, *BASS*

GUEST CHOIR: Maryland State Boychoir, Stephen Holmes, *DIRECTOR*

REASONS FOR GIVING

The Bach Concert Series is offered as a gift to the community by the musicians of the ensemble and through the gracious hosting of Christ Lutheran Church. We are pleased to be able to give this gift to you, your family, friends and neighbors. Members of the choir give their time, their talent and even their money to make this possible. In fact, members of the choir actually pay an annual membership fee to help enable this gift to you! Christ Lutheran Church donates time, space and money to help make this gift possible. The music director, orchestra and soloists all generously make music for you for a fraction of the amount that they deserve to be paid.

Even with these many and significant gifts, the Bach Concert Series must raise about \$6,400 for each concert that we present. Make no mistake about it: we undertake this challenge joyfully. However, we implore you to help us achieve our goal and keep these concerts going. We cannot do it on our own. (We note that we know of no other concert series on in Maryland or the mid-Atlantic region that offers free concerts with a full orchestra every month. There can be no doubt that the challenge is significant!) We suggest that you give just half of what you would normally pay for a concert in one of the concert halls in town. If you cannot afford that amount, a donation of any size would be appreciated: \$10 (or even \$1). Donations are tax-deductible. If you give by check, a tax-receipt will be mailed to you.

As we entered our third decade of offering free concerts to the community, the Bach Concert Series Board undertook the building of an endowment fund to assure that these concerts would continue in perpetuity. (The fund is being managed by the Baltimore Community Foundation.) We draw your attention to the fact that many naming opportunities exist within the endowment. These range from paying for the music director for a season to paying for a soloist or instrumentalist for a concert and many more in-between. A named chair in the Bach Concert Series may be achieved with a gift of as little as \$4,000. For more information including a complete list of giving opportunities email: thdimmock@gmail.com

THANK YOU

The Bach Concert Series Board of Directors



The first Sunday of the month, October through June,
Christ Church is *the place* to hear the music of Bach.

BACH'S ORATORIOS

Bach wrote just three oratorios: The Ascension Oratorio, The Easter Oratorio and, best-known of the three, The Christmas Oratorio. Despite this modest output, there is a great deal one can learn by examining the oratorios as a group. First of all, Bach clearly conceived of oratorios as a more festive and more substantial form than the much larger group of cantatas that he wrote. All three oratorios are between two and six times as long as an average cantata. All three oratorios call for the largest orchestras that Bach ever requests: three trumpets, timpani, flutes, oboes, bassoons, all the strings and continuo group. Probably due to the use of trumpets, all three Oratorios are in the key of D major, all three have highly festive, ceremonial qualities to the opening choruses and all three rely to some extent on the use of material first composed for an earlier cantata by Bach. Notable is Bach's use of an 'Evangelist' rather than a more traditional narrator (or simply a soloist identified by voice part) to move the story lines forward. The Evangelist's texts are all Scriptural.

One of the major themes of the 2010/11 season is a closer look at Bach's Oratorios. Two of the movements (cantatas) from the Christmas Oratorio will be performed during the winter. Our season will conclude in June with a full performance of the Easter Oratorio. These oratorios are Baroque music at its most celebratory, its most exuberant and its most uplifting. As noted above, trumpets and drums, spine-tingling choruses and sublime melodies permeate these oratorios. Don't miss the December, January and June concerts – they will be a highlight of your year, we guarantee it!

Ascension Oratorio (BWV 11) Magnificat – opening chorus

SUNDAY, JUNE 5, 2011 AT 4:00 P.M.

{TICKETS REQUIRED FOR THIS CONCERT}

VOCAL SOLOISTS: Antoni Mendezona, *SOPRANO*;
Bonnie Cutsforth-Huber, *ALTO*; Jayson Greenberg, *TENOR*;
David Dimmock, *BASS*

GUEST CHOIR: Maryland State Boychoir, Stephen Holmes, *DIRECTOR*

Order your tickets online at BachInBaltimore.org (or see page 28 in program)



The Bach Concert Series

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Tom Hall, Music Director

All Night Vigil

Saturday, October 30, 2010, 8 pm
Choral Conversation at 7:15 pm
Kraushaar Auditorium at Goucher College
Tom Hall leads the Chorus in Rachmaninoff's powerful *All Night Vigil*, complemented by dramatic readings by actors from Everyman Theatre.

Christmas with Choral Arts

Tuesday, November 30, 2010, 7:30 pm
The Baltimore Basilica • 409 Cathedral Street
Tom Hall leads the Chorus and Orchestra in this program of beloved holiday favorites.

Sing-Along Messiah

Friday, December 17, 2010, 7:30 pm
Kraushaar Auditorium at Goucher College
Music Director Tom Hall leads the Chorus, Orchestra, and YOU in the magnificent Choruses of Handel's *Messiah*. Bring your own musical score or purchase one at the concert.

Christmas For Kids

Saturday, December 18, 2010, 11 am
Kraushaar Auditorium at Goucher College
This holiday family concert features Ronnie the Reindeer, a festive sing-along, and a special visit from Santa!

Songs of Love and Dreams

Sunday, May 1, 2011, 5 pm
Kraushaar Auditorium at Goucher College
Tom Hall conducts the Baltimore premieres of Eric Whitacre's *Five Hebrew Love Songs* and Gwyneth Walker's *Dreams and Dances*, as well as Handel's exuberant cantata *Dei Dominus*.

FOR TICKETS AND INFORMATION

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(or see page 28 in program)



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FALL FESTIVAL OF FAVORITES - Bach, Mozart, Barber, Schumann, Mahler,
MaryAnn McCormick, mezzo; Chamber Orchestra; October 30, 2010, 8 PM,
Jim Rouse Theatre, Columbia; Advance Tickets \$23/\$20

HANDEL: MESSIAH- CPC, Amy van Roekel, soprano; MaryAnn McCormick,
mezzo; Charles Reid, tenor; Lester Lynch, baritone, Festival Orchestra;
December 5, 2010; 7:30 PM, Jim Rouse Theatre; Advance Tickets \$23/\$20

A CHRISTMAS NOËL – CPC Chamber Singers, December 12, 2010, 3 PM,
Christ Episcopal Church, Columbia; Advance Tickets \$17/\$15.

DVOŘÁK: MASS IN D; JANACÉK: OUR FATHER - with Choir of the Church
of the Redeemer, Henry Lowe, organist; March 20, 2011, 3PM;
Church of the Redeemer, Baltimore; NO TICKET REQUIRED.

AMERICA SINGS! – Ballads, Spirituals, Moravian and Appalachian music;
MaryAnn McCormick, mezzo; May 7, 2011, 8 PM, Jim Rouse Theatre, Columbia;
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Saturday, October 23, 2010, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

INTERNATIONAL CHAMBER SOLOISTS WITH DMITRI BERLINSKY

Saturday, November 13, 2010, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

TRIO CAVATINA, NAUMBURG ENSEMBLE COMPETITION WINNER

Saturday, November 27, 2010, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

AMERICAN STRING QUARTET – BEETHOVEN SERIES CONCERT

Saturday, January 15, 2011, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

PHILHARMONIA QUARTETT BERLIN

Saturday, January 29, 2011, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

BELLA HRISTOVA, VIOLINIST, YOUNG CONCERT ARTISTS WINNER

Saturday, February 19, 2011, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

LEIPZIG QUARTET – BEETHOVEN SERIES CONCERT

Saturday, March 5, 2011, 8:00 PM, First Evangelical Lutheran Church, Frederick Road, Ellicott City

WIND SOLOISTS OF NEW YORK, WITH PIANIST PEDJA MUZIJEVIC

Saturday, March 19, 2011, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

BOREALIS STRING QUARTET – BEETHOVEN SERIES CONCERT

Saturday, April 9, 2011, 8:00 PM, Smith Theatre, Horowitz Center, Howard Community College

– Artists, programs, and dates subject to change –

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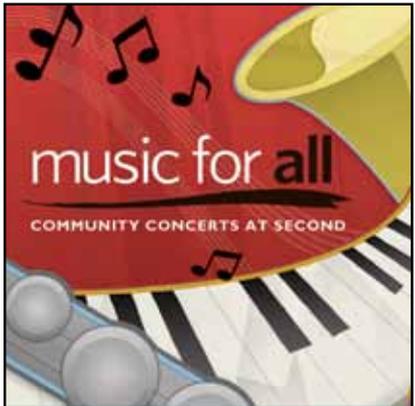


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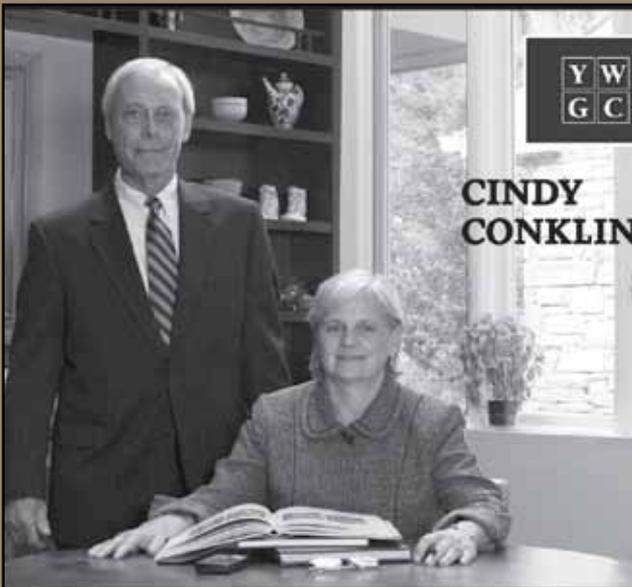
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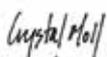
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