



HANDEL CHOIR
OF BALTIMORE

Brian Bartoldus
Conductor and Artistic Director

Handel Messiah: Live Online!

Grace United Methodist Church
December 12, 2020, 7:30 pm

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Handel *Messiah*

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Handel Choir thanks Preston and Nancy Athey for their sustaining support. Our 2020-2021 season is supported in part by grants from the organizations below, the Harry L. Gladding Foundation, Inc. and Dr. Frank C. Marino Foundation.



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Welcome!

The Tradition Continues!

Like all of you, Handel Choir has been spending the past year in a constant state of reinvention. What does it mean to be a community choir during a year of social distancing? Thanks to the wonders of technology and the generosity of countless volunteers, we are finding new and innovative ways to share our music with the people of Baltimore—and beyond.

Handel Choir is proud to continue our nearly century-long annual *Messiah*, adapted for our unique times. Our four soloists join a quintet of period instrumentalists to perform arias live as our choristers lift their voices from the safety of their homes. Our selections this year will focus on the ‘Christmas portion,’ so grab a cup of eggnog and enjoy some holiday cheer!

Our season continues on **February 27** with *Comfort Across Continents*, a celebration of music written in honor of Mary, the mother of Jesus. Excerpts from our 2020 performance of the Rachmaninoff *All-Night Vigil* form the program’s centerpiece, coupled with diverse, newly performed Marian works from across the globe.

Handel Choir returns to our Live Online format on **April 24** for a *Baroque Extravaganza!* We are honored to partner with Baroque specialists Third Practice in a full exploration of this era’s pleasures, from tunefulness of Monteverdi through the mighty grandeur of Handel.

It is an honor to share our music with you, our beloved audience, and we now cherish that privilege more than ever. In thanks to you, our wider Handel Choir family, all of this season’s concerts will be free to watch online on our webpage at handelchoir.org/concerts. Handel Choir is proud to continue our tradition of excellence in music!



Brian Bartoldus
Artistic Director and Conductor



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ARTISTIC LEADERSHIP

Brian Bartoldus is the Artistic Director of Handel Choir of Baltimore, a critically acclaimed choral ensemble famed for its yearly performance of Handel's *Messiah* with period instrument orchestra. Brian 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. Brian has been a featured soloist with the Frederick Symphony Orchestra and the Mount St. Mary's Camerata. Brian serves as the Music Director and Organist of Frederick Presbyterian Church, and is the Artistic Director Emeritus of the professional vocal ensemble Third Practice.



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

Handel Choir of Baltimore is a critically acclaimed auditioned choral ensemble that presents yearly performances of Handel's *Messiah* with period instrument orchestra, as well as other major choral and choral-orchestral works. Founded in 1935, the ensemble brings together excellent singers and players from across the Mid-Atlantic to perform repertoire ranging from early music to contemporary commissioned works.

Handel Choir actively promotes the artistic health and growth of the community, this fall presenting a special concert season of virtual discussions of choral masterworks with renowned conductors, sing-alongs and sight-reading sessions. A virtual season is anticipated based on restrictions placed upon us all by the coronavirus. So please save February 27 and April 24, 2021 as possible dates for our Winter and Spring virtual concerts.

For more information about the Choir and the 2020-2021 concert season and beyond, go to www.handelchoir.org or call the office at 667-206-4120.



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HANDEL CHOIR OF BALTIMORE'S 86TH SEASON

George Frideric Handel
(1685–1759)

Messiah

(1742)

Saturday, December 12, 2020, 7:30 pm
Grace United Methodist Church

Handel Choir of Baltimore
Handel Period Instrument Ensemble

Sarah Berger *soprano*, Anne P. Dimmock Memorial Soloist Chair
Monica Reinagel *alto*, Constellation Energy Group Soloist Chair
Allan Palacios Chan *tenor*, Ensign C. Markland Kelly Soloist Chair
Peter Walker *bass*, Middendorf Foundation Soloist Chair
Thomas Hetrick *harpsichord*
Brian Bartoldus *conductor*

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LIBRETTO

Messiah: A Sacred Oratorio
Text compiled by Charles Jennens

PART ONE

1. Sinfonia (Overture)
2. *Accompagnato* (Tenor)
Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God. (Isaiah 40: 1-3)
3. Air (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain. (Isaiah 40: 4)
4. Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (Isaiah 40: 5)
5. *Accompagnato* (Bass-Baritone)
Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. (Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts. (Malachi 3: 1)
6. Air (*Mezzo-Soprano*)
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3: 2)
7. Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3: 3)
8. Recitative (*Mezzo-Soprano*)
Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us. (Isaiah 7: 14; Matthew 1: 23)

9. Air and Chorus (Mezzo-Soprano)

O thou that tellest good tidings to Zion, get thee up into the high mountain.
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength;
lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah 40: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

Chorus

O thou that tellest good tidings to Zion...

10. Accompagnato (Bass-Baritone)

For behold, darkness shall cover the earth, and gross darkness the people; but
the Lord shall arise upon thee, and His glory shall be seen upon thee. And the
Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60: 2-3)

11. Air (Bass-Baritone)

The people that walked in darkness have seen a great light; and they that dwell
in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9: 2)

12. Chorus

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

INTERMISSION

13. Pifa ("Pastoral Symphony")

14a. Recitative (Soprano)

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

14b. 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. 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. Recitative (*Mezzo-Soprano*)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing. (Isaiah 35: 5, 6)

20. Duet (*Mezzo-Soprano* and Soprano)

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

Come unto Him, all ye that labour; come unto Him all ye 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 burthen is light. (Matthew 11: 30)

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)

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)

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PROGRAM NOTES

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events. The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. Handel began setting it to music on August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief timespan.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "Quel fior che all' alba ride." Another secular duet, "Nò, di voi non vo' fidarmi," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering melismas from the same duet. A madrigal from 1712, "Se tu non lasci amore," was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the lighthearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Overenthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think

PROGRAM NOTES

I did see all Heaven before me and the great God Himself.” Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel’s life and religious views tend to downplay these stories. It’s been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel’s religious faith was sincere, but tended to be practical rather than mystical. The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah*’s extended musical focus on Christ’s redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel’s lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work’s first complete performance in the U.S. on Christmas Day—establishing a tradition that continues to the present.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah’s coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ’s mission and sacrifice, culminating in the grand “Hallelujah Chorus.” The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job’s statement “I know that my Redeemer liveth” and closing with the majestic chorus “Worthy is the Lamb” and a fugal “Amen.” In its focus on Christ’s sacrifice, *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah’s earthly mission. Handel scholar Robert Myers suggested that “logically Handel’s masterpiece should be called Redemption, for its author celebrates the idea of Redemption, rather than the personality of Christ.” For the believer and nonbeliever alike, Handel’s *Messiah* is undoubtedly a majestic musical edifice. *Program notes by Luke Howard, 2009.*

GUEST ARTISTS



Soprano **Sarah Berger** has performed solo and chamber repertoire ranging from Heinrich Schütz to Joel Thompson with ensembles including Baltimore Choral Arts Society, Thomas Circle Singers, Handel Choir of Baltimore, Concert Artists of Baltimore, Hopkins Symphony Orchestra, the Washington Bach Consort, Lincoln's Symphony Orchestra, Hood College Choir, the Bach Sinfonia, the Baltimore Masterworks Chorale, the Orchestra of the 17th Century, and chamber ensembles *S'Amusant*,

Stylus Luxurians and the Antares Musicians.

Since the cessation of most public performance in March 2020, Ms. Berger has remained active as a soloist and collaborator, performing and recording in new ways, through outdoor chamber performances and masked-and-distanced performances produced for web streaming and broadcast. With the Baltimore Choral Arts Off-the-Grid series under the direction of Anthony Blake Clark, she has been featured in Handel's *Foundling Hospital Anthem* and Craig Hella Johnson's "Meet Me Here," from *Considering Matthew Shepard*.

Ms. Berger's recent seasons have included solo appearances with the Baltimore Choral Arts Society in Monteverdi's *Vespers of 1610*, Brahms *Requiem*, Handel's *Messiah* and Bernstein's *Chichester Psalms*; with the Thomas Circle Singers under the direction of James Kreger in James Whitbourn's *Annelies*, Rick Sowash's *The Harvest of a Quiet Eye*, and John Rutter's *Requiem*; and with Handel Choir of Baltimore, performing Handel's *Dixit Dominus* and Vivaldi's *Gloria* under the direction of Arian Khaefi. Her chamber projects have spanned many centuries and styles, from John Dowland to Samuel Barber in some of Baltimore's great musical spaces. She has presented songs by Cole Porter at Evergreen House and songs of Schubert at the Garrett-Jacobs Mansion with collaborative pianists Choo Choo Hu and Michael Sheppard, respectively. For 15 years Ms. Berger was a frequent soloist with Concert Artists of Baltimore under the direction of Edward Polochick, in works from Bach's *St. Matthew Passion* to Mozart opera scenes to John Adams's *Grand Pianola Music*. She has collaborated frequently with organist-harpsichordist Daniel Aune as part of the *Hafenmusik* concert series

GUEST ARTISTS

at Christ Lutheran Church, presenting Bach's "Coffee Cantata," *Jauchzet Gott in allen Landen*, and arias of Handel and Alessandro Scarlatti with trumpeter Andrew Balio. Performances of recent seasons have also included collaborations with Afro House Productions and the Baltimore Rock Opera Society.

Ms. Berger made her European debut as the soprano soloist in performances of Mozart's *Requiem* with the Baltimore Choral Arts Society in Paris, Oiron, and Aix-en-Provence, France in 2007, under the direction of Tom Hall. She performs throughout the season with the Baltimore Choral Arts, Concert Artists of Baltimore Symphonic Chorale, and as soprano soloist at Christ Lutheran Church at Baltimore's Inner Harbor.

Ms. Berger received a Bachelor of Arts in musicology and English literature at Oberlin College and a Master of Music degree in voice from the Peabody Conservatory. She studied with Penelope Mackay at the Royal Academy of Music in London; coached with Mark Markham, Clara Taylor, Julius Drake and Ian Partridge; and she has performed in masterclasses with John Shirley-Quirk, Max van Egmond, Phyllis Curtin, and Richard Miller. She is currently pursuing an MFA in Creative Writing and Publishing Arts at the University of Baltimore.



Monica Reinagel has performed with opera companies, orchestras, chamber and choral groups throughout the United States and Germany, praised by critics for her "voluptuous voice," "brilliant coloratura," and "dramatic mastery." But in the words of the *Baltimore Sun*, "it is her connection with her audience that remains etched in the memory." She's a frequent soloist with the Handel Choir, appearing with them in Handel's *Messiah* and *Semele*, Bach's *Magnificat*, Mozart's *Requiem*, and most recently,

Durufle's *Requiem* with Maestro Bartoldus in 2018. Other recent performances Bach's *B-Minor Mass* and *St. Matthew Passion* with Bach Choir of Baltimore, Copland's *In the Beginning* with Durham (NC) Choral Society, Mendelsohn's Symphony No. 2 and Durufle's *Requiem* with Hopkins

GUEST ARTISTS

Symphony Orchestra, Monteverdi's *Incoronazione di Poppea* and *Il Ritorno D'Ulisse* and Handel's *Alcina* with Opera Vivente, and Charpentier's *Les Arts Florissants* with Opera Lafayette. She has also created leading roles for the world premieres of three new American operas—Dan Crozier's *With Blood, with Ink* (winner of the Opera America award), Augusta Read-Thom- as' *Ligeia*, and Robert Ward's *Roman Fever*. Ms. Reinagel studied voice and opera at Boston University, the Musikhochschule in Munich, Germany, and the Peabody Institute in Baltimore, Maryland. She currently makes her home in Baltimore, MD.



Dubbed a “standout” performer by *Seen and Heard International*, “bringing musicality plus an attractive and flexible *leggiero* sound to his assignment,” Philippine-born American tenor **Allan Palacios Chan** has earned a reputation for performing a wide range of repertoire with absolute commitment to communication and artistry.

A few past performances include: William Shakespeare in the world premiere of Phillip Hagemann's *The Dark Lady of the Sonnets*; Nanki-poo, Gilbert and Sullivan's *Mikado*, Washington Savoyards; Damon, Handel's *Acis and Galatea*, Cincinnati Chamber Opera; Mortgage Broker, *The Bubble*, NanoWorks Opera; Acis, Handel's *Acis and Galatea*, New Dominion Chorale; Lurcanio, Handel's *Ariodante*, Cincinnati Chamber Opera. Allan also maintains an active concert schedule. He recently sang the tenor solo in Handel's *Messiah* with The Reston Chorale, and also recently debuted with the Handel Choir of Baltimore as their tenor soloist in Rachmaninoff's *All-Night Vigil*. Before lockdown cancellations, he would have made his professional debut with the *IN Series* of Washington D.C. this past May, in the role of The Duke of Mantua in Verdi's opera *Rigoletto*. He will make his debut with the *IN Series* in their 2021 opening production.

Allan holds a Bachelors of Arts in Music with a Minor in Theater (magna cum laude) from George Mason University School of Music and a Masters in Music in Vocal Performance from the University of Cincinnati College-

GUEST ARTISTS

Conservatory of Music. He has been a Corbett Foundation Young Artist with Cincinnati Opera for four consecutive seasons and was a voice fellow at the Music Academy of the West in Santa Barbara, California for two consecutive seasons where he sang in the West Coast premiere of Matthew Aucoin's opera *Second Nature*. He will be singing the role of Tamino in Mozart's *Die Zauberflöte* as a scholarship fellow at the Berlin Opera Academy in Berlin Germany Summer of 2021.



Described as a “commanding” singer by a recent *Boston Globe* review, **Peter Walker** enjoys a varied career as a singer of early and classical music. Notable performances include bass solos in BWV 36, BWV 147 and BWV 236 with the Handel + Haydn Society, the title role in Telemann's *Pimpinone* with the Texas Early Music Project, and bass solos in the Mozart Requiem with Kuhmo Kamarimusiiki, as well as appearances with Three Notch'd Road, GRAMMY-nominated Clarion Society Choir,

Kuhmo Kamarimusiiki, Staunton Music Festival, Early Music New York, GRAMMY-nominated Skylark Ensemble, Blue Heron, Pomerium, Texas Early Music Project, Gotham Early Music, and Cappella Romana. Peter is a member of the storytelling and music duo Chapter House, has presented lectures on early music at Vassar College and Case Western, and won the Overseas Class in the Lowland and Border Pipers' Society Competition in 2016. He is a member of the Schola Cantorum at the Oratory of Saints Cyril and Methodius. Peter holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan. In addition to performing, Peter is active as a researcher of early music ranging from the early Middle Ages to the eighteenth century. He serves as an artistic advisor for Three Notch'd Road, and his transcriptions, translations, arrangements, and compositions have been performed by Three Notch'd Road, Cantata Profana, Staunton Music Festival, and GRAMMY-nominated Skylark Ensemble.

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HANDEL CHOIR
OF BALTIMORE



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As you consider making a donation to Handel Choir, bear mind that the IRA charitable rollover rules allow taxpayers who are age 70½ or older to donate through a direct transfer to a not-for-profit organization, such as Handel Choir of Baltimore. This is called a qualified charitable distribution (QCD). Since the QCD will count towards your minimum required distribution, if any, it could reduce your income and taxes even if you take the standard deduction. While you won't receive an income tax deduction for a QCD, it also won't be included in your taxable income for the year. Note this only applies to IRAs and not to other retirement accounts.

This does not constitute tax advice—you should consult your tax and/or financial advisor to determine how this applies to your personal situation.

THANKS FOR YOUR SUPPORT!

We are delighted that you are joining us today as The Handel Choir of Baltimore performs in its 86th season. You've occasionally heard the phrase "a Season Unlike Any Other?" Well, this time, we aren't kidding!

Our last concert with a live audience was on March 7th at the Baltimore Basilica, for a concert featuring Rachmaninoff's a cappella masterwork, *All-Night Vigil*. Several days later, the onset of COVID-19 cases erupting in the state forced a shutdown of performances, gatherings, commerce and life as we knew it.

Who could have imagined that singing in a room with 40-50 others could be as dangerous as nearly any other activity? Or that Zoom meetings would be the way to go to school, conduct business or attend rehearsal?

Because of amazing strides in technology, we've found new ways to stay connected and new ways to experience performances. Not ideal, perhaps, but necessary in 2020.

This year's Messiah will be both *virtual and live*, as Maestro Bartoldus—by now an expert on a certain computer program—has envisioned a way to capture recorded performances from our choristers and integrate with live soloists and period instrumentalists.

Subsequent streamed concerts on February 27th and April 24th will build on the knowledge acquired from the *Messiah* performance (and Free Fall Baltimore in October) and we hope you can watch from a convenient device at home. We want to keep you—and our singers—safe as this pandemic runs its course.

We are committed to present these concerts *free of charge*, and this is possible due to the hard work of our wonderful Board of Trustees and the gifts from our beloved patrons. The Maryland State Arts Council (MSAC) and other invaluable organizations—some of whom may be found elsewhere in this program—have been incredibly helpful in a year without ticket sales.

You may easily make a tax-deductible gift on the support us page of our website, handelchoir.org, and don't forget to "Like" and share our Handel Choir posts on Facebook, Twitter and Instagram. We are looking forward to seeing you, once again, IN PERSON in 2021!



Mark D. McGrath
President, Board of Trustees



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Venable proudly supports the
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a successful 2020-2021 season.

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