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25TH ANNIVERSARY
CONCERT SEASON

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

The Bach Concert Series acknowledges the William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Awards, www.BakerArtistAwards.org, for partially funding a staff position, development consultation and a Working Capital Reserve for the Bach Concert Series.



The Bach Concert Series

BachInBaltimore.org

At Christ Lutheran Church
701 South Charles Street
Baltimore, Maryland 21230-3835
1-410-941-9262

T. Herbert Dimmock, *Founder and Music Director*

Dear Friends of the Bach Concert Series:

Greetings from the Board of Directors, and welcome to the Silver Anniversary season of Baltimore's premier source for the remarkable and glorious music of Johann Sebastian Bach!

We are extremely pleased that you have come to learn about, hear and enjoy Bach's music in the beautiful setting of Christ Lutheran Church at the Inner Harbor. We promise to continue bringing you the finest quality performances possible. Most concerts are free to the public but three special performances will be ticketed premium concerts. On March 3, 2013, the Bach Choir, joined by the voices of the Maryland State Boychoir, the Morgan State University Choir and singers from the choir of Chizuk Amuno Synagogue, will present Beethoven's sublime 9th Symphony to celebrate the 25th Anniversary of the Bach Concert Series. In addition, the magnificent B Minor Mass of J. S. Bach will be presented on April 7 and our June concert will feature Bach's Easter Oratorio and the Fireworks Music of Handel.

Our gracious host, Christ Lutheran Church, continues to provide one of the most beautiful and acoustically superior venues for concert performances. Their continuing support has been an invaluable aid in the growth of the Bach Concert Series as an acclaimed musical organization.

Your interest has led to fantastic growth in concert attendance of some 53% over the past two years.

While members of the Bach Choir sing for the love of the opportunity, the music of our professional soloists and orchestra members is paid for by your generous donations. We encourage you to support the Bach Concert Series as a contributing member because, without your financial help, there would be no Bach concerts. Donors from the 2011-12 season are listed in this program. We extend our warm and sincere thanks to each of them.

We know that you will welcome this exciting and challenging new season. Please help us reach out to lovers of Bach's music throughout the Baltimore-Washington region by inviting friends and neighbors to attend our concerts. Enjoy the music and spread the word!

Sincerely,
The Bach Concert Series Board of Directors



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 in the US and abroad.

Maestro Dimmock has received numerous awards and recognitions over the years, including *Who's Who*, International Biographical Society, Baltimore's Best, and Citations of Appreciation from Mayor & City Council of Baltimore, 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 premier 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 in Lititz, PA.

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Beethoven and the dance of God: The Ninth Symphony

by T. Herbert Dimmock, *MUSIC DIRECTOR*

When I think of Beethoven, I want to thank him. Beethoven's ideal world was located in the future, a utopia to which humankind could aspire. When I need a lift, when I want to remind myself of the worthy struggle for peace and brotherhood, I know that I can turn to the music of Beethoven for inspiration. His remarkable ability to fuse comedy and tragedy makes my troubles seem trivial. His unrivaled ability to explore the full range of human experience—birth, struggle, death, and resurrection—makes his music both life-affirming and life-changing.

The Ninth Symphony comes from his third and final compositional period and is known as the *Reflection Period* (1816-1827). Beethoven's music in this period is often characterized as being meditative through a combination of tranquil mood and calmness mixed together with sudden dynamic intensity.

Joan Olsson describes the Ninth this way:

First Movement: Barely audible, mysterious murmurings create a passage eerily sounding like an orchestra tuning up softly against a shimmering background of tremolo violins. This opening passage is suggestive of darkness and void before creation. Gradually fragments of the theme emerge from the darkness, until the main theme suddenly is blasted out by the full orchestra.

Second Movement: What mischievous fun is projected in this fast-moving, playful, galloping movement! The principal theme is treated as a fugue, appearing in second violins, passing on to violas, then celli, basses, and finally first violins. Throughout it is staccato, with lightning speed and rhythmic momentum, punctuated by rollicking, rocking timpani.

Third Movement: The tuneful, slow movement makes a profound impression because of the boisterous drive and drama of the movement that preceded it. The music that follows is tender and emotionally intense.

Fourth Movement: The peaceful mood is shattered by an outburst of orchestral sound in contrast to the serenity of the last movement. One by one, a main theme from each of the three earlier movements is briefly recalled; the orchestra is searching for the appropriate melody with which to profess the brotherhood of man. At each search, a strong bass rejects the offerings. At last there appears a fourth melody, presented first by cellos and basses, joined in by violas, with violins taking it up at the end. This is the well-known *Ode to Joy*. It comes bursting forth in sections before a sudden peal of gloom appears. This is interrupted by a baritone vocal recitative with the following admonishment: *“Oh Friends, no more these sounds continue. Let us raise a song of sympathy and gladness. O joy, let us praise thee! It is divine joy that binds us all together. The joy of friendship and of love, the joy links all living things and gives us earthly pleasures. Live joyfully like conquering heroes, for you are embraced by a loving father from above.”*

As Phillip Huscher noted: “There’s something astonishing about a deaf composer choosing to open a symphony with music that reveals, like no other music before it, the very essence of sound emerging from silence. It is a masterstroke, to be sure, but for Beethoven it must also have been both painful and cathartic. The famous pianissimo opening—sixteen measures with no secure sense of key or rhythm—does not so much depict the journey from darkness to light, or from chaos to order, as the birth of sound itself or the creation of a musical idea. It is as if the challenges of Beethoven’s daily existence—the struggle to compose music, his difficulty in communicating, the frustration of remembering what it was like to hear—have been made real in a single page of music.”

The humanistic message of Beethoven’s Ninth has been welcomed far and wide—from Japan, where New Year’s sing-along performances are as popular as our Messiahs (the German *Freude* is often learned phonetically, to sounds that mean roughly “getting out of the bathtub”), to Berlin, where, to celebrate the destruction of the Wall in 1989, Leonard Bernstein changed *Freude* (joy) to *Freiheit* (freedom), claiming that “Beethoven would have given us his blessing in this heaven-sent moment.”

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"Festive Finale"

*Boccherini: Cello Concerto
in B flat major
Dvorak: Serenade for
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Heather Howard and Greg Burgess in *The Merchant of Venice*.
Photo by Teresa Castracane.

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The arts are a labor-intensive endeavor. To perform the music of Bach on a high artistic level requires many hours of skilled labor. The Bach Concert Series has made the idealistic choice to make most of its music available at no charge to everyone in the community. This gift to Baltimore has been good for the community – and for the Bach Concert Series because it has helped grow our audience. However, every arts ensemble requires a prudent strategy to address growing operating costs.

The Bach Concert Series formed its permanent Endowment Fund with the Baltimore Community Foundation in 2009. The Foundation uses the expertise of leading financial minds who donate their expertise to manage endowment funds for many area nonprofits. At the close of June 2012, the Bach Endowment Fund had reached a total of about \$75,000.

Within the Endowment Fund, there are many opportunities to name or honor a person or an organization. These begin at \$3,000 to endow an orchestra member, \$4,000 to endow the concertmaster or \$5,000 to endow a soloist, each for a single concert each year in perpetuity. Endowing a solo quartet for a single concert is possible though a \$16,000 gift or the full orchestra for a single concert with \$35,000.

To discuss a gift, please contact T. Herbert Dimmock, Music Director (MusicDirector@BachinBaltimore.org) or Philip Sticha, Vice President for Development (Development@BachinBaltimore.org).

THANK YOU.

The Bach Concert Series Board of Directors

The Bach Concert Series is a 501(c)(3) organization – donations to which are tax deductible to the fullest extent allowed by law. A copy of our current financial statement is available upon request to the Bach Concert Series, 701 S. Charles Street, Baltimore, MD 21230-3835, 410-941-9262. Documents and information submitted to the State of Maryland under the Maryland Charitable Solicitations Act are available from the Office of the Secretary of State for the cost of copying and postage.

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Christmas for Kids • Saturday, December 15, 2012 at 11 am

Kraushaar Auditorium at Goucher College

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T. Herbert Dimmock, *Founder and Music Director*

The Bach Concert Series Presents

THE SILVER ANNIVERSARY CELEBRATION CONCERT
SUNDAY, MARCH 3, 2013 AT 4:00 PM

Beethoven's 9th Symphony

Jennifer Lynn Waters, *SOPRANO*

Rachael Binaco, *ALTO*

Emmanuel Perlman, *TENOR*

Vincent Stringer, *BASS*

Featuring the Bach Concert Series Choir, the Maryland State BoyChoir, and the Morgan State University Choir

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Sunday, March 10, 2013 at 3:00 p.m.

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Sunday, April 28, 2013 at 3:00 p.m.

Mass in B Minor



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At Christ Lutheran Church
701 South Charles Street
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**BACH CONCERT SERIES 25TH ANNIVERSARY SEASON FINALE
JUNE 2, 2013 AT 4:00 PM**

J.S. Bach Easter Oratorio

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Kristen Dubenion-Smith, *ALTO*

Vijay Ghosh, *TENOR*

Christopher Rhodovi, *BASS*

Music for the Royal Fireworks by George Frideric Handel

HaZamir Baltimore, *GUEST CHOIR*

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The B Minor Mass: Bach's Crowning Achievement

by T. Herbert Dimmock, *MUSIC DIRECTOR*

Helmuth Rilling, the first person in the world to record the complete choral music of Johann Sebastian Bach, is also a world-class teacher. Beyond a doubt, it was my privilege to study Bach with him. 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 years of his life. Whereas at that time he merely corrected those works already completed ... Bach formulated his Mass from the ground up.

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.

Bach's conception of the *B Minor Mass* was nothing short of encyclopedic. Seeking to exploit comprehensively every nuance of expression, theology and emotion, he utilized 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, the exact opposite happens. Bach composed a work that achieves unity through diversity. The contrasts and variety of style keep the work delightfully fresh for the listener. Indeed, the contrasting styles effectively lead the listener through the work in a way that is both revelatory and, often, life-changing. Bach's *B Minor Mass* is widely considered to be one of the most important achievements of Western civilization.

It is a colossal achievement on many levels. Particularly interesting to me is Bach's extensive use of musical symbolism. A quick look at Bach's setting of the Creed is illustrative of this point. For the opening of the Creed, Bach uses three distinct musical devices to emphatically show that, for him, the creed that he was setting was *the Creed* by which everyone should live his/her life. The basic melodic theme that he chose was the plainchant melody used in his home church in Leipzig, thus associating the creed with his church, his community. Second, Bach employs 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 through faith, not scientific method or proof. Lastly, Bach divides the opening section of the creed into two large portions. The first portion is set in the "old church style." The second section is set in the new, instrumental style of Bach's day. His point? This creed is one that was, and is believed through time. It is both the (old) creed of Bach's forefathers and the (new) creed of his own generation.

Theological points are also presented musically throughout the Mass. Shortly after the portion of the Creed described above, the text is 'et in unum.' The text states that God the Father and God the Son are, in fact, one. Bach cleverly makes this point in music (far more efficiently than many a fine preacher). The text is set with identical music for the 'Father' and the 'Son.' However, one is given a smooth (legato) articulation and the other a detached (staccato) articulation. Thus, the two members of the Godhead are the same – yet different.

Numerology also finds its way into Bach's manuscript. The "Crucifixus" is composed over the intrinsically static form of an ostinato bass line. (An "ostinato" is a musical figure that repeats over and over again.) The ostinato was a particularly good choice for this section of the mass as its repetitive nature is particularly conducive to meditative listening. Bach makes a point of using the ostinato thirteen times. Thirteen is the number associated with suffering and death. Or, consider the Sanctus. The text of the Sanctus comes from Isaiah 6:3 "And one cried out to the other, 'Holy, Holy, Holy is the Lord of hosts; the whole earth is full of his glory.'" To emphasize the fact that the word "holy" was spoken three times and to cite the chapter and verse in music, Bach divides the music into six choral parts (the only setting in the Mass for six voices). Each group "cries" to the other with ecstatic outburst of sound. The meter of 12/8 is a compound version of three. The lower voices leap in octaves – an interval that is understood to represent God – God the

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Almighty is the one to whom the angelic voices are crying out. Meanwhile, above the entire choral setting we find swirling voices of instruments (mostly moving in groups of three), which beautifully represent the bowing and hovering of many-winged heavenly creatures. It is an astonishing achievement: at once beautiful, moving and imbued with symbolism.

The *B Minor Mass* concludes with a passionate prayer for peace. Beginning with just one hushed voice, the movement builds with a mighty crescendo and transforms into a fervent plea to God to grant us peace. Trumpets and timpani join the five-part choir as the prayer ascends upward to heaven. Similar to the paired opening movements of the 'creed' discussed above, Bach composes this concluding movement using two distinct compositional styles within the same movement. The first style is the "old style" music of the past generations. The second style is the lighter, faster, more modern music of Bach's time. Thus, as in the Creed, Bach's *B Minor Mass* closes with what is understood to be a timeless prayer for peace. Bach's music reminds us that the desire for peace is a fundamental human yearning that the present generation shares with its forebears. The search for peace is timeless. It is a yearning that we all share today and, through the *B Minor Mass*, are inspired to pursue with increased fervor: *dona nobis pacem*. Amen.

The Bach Concert Series Presents J.S. Bach Mass in B Minor

SUNDAY, APRIL 7, 2013 AT 4 PM – TICKETS REQUIRED

Nola Richardson, *SOPRANO*
Jeffrey Fahnestock, *TENOR*

Jessica Renfro, *ALTO*
Phillip Collister, *BASS*

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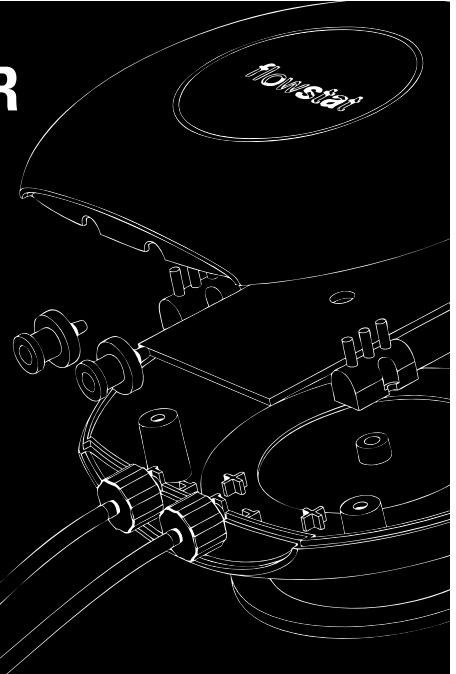


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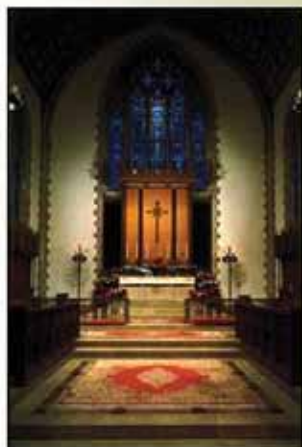


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- 8:45 a.m. Contemporary Worship with Praise Band
- 9:45 a.m. Christian Education for All Ages
- 11:00 a.m. Holy Communion with Choir and Organ



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- 7:15 p.m.
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BACH CONCERT SERIES 2012-2013 CONCERT SEASON

SUNDAY, OCTOBER 7, 2012 AT 4 PM – FREE CONCERT

Overture in D Major (BWV 1068) by J.S. Bach

J.S. Bach Cantata 77: Du sollt Gott, deinen Herren, lieben

Treva Foss, *SOPRANO* Kristopher Jean, *TENOR*
Bailey Whiteman, *ALTO* Jason Thoms, *BASS*

Concerto in E-Flat Major by Jan Krtitle Jiri Neruda (1706-1780)

Elisa Koehler, *TRUMPET* Daniel Aune, *CONTINUO*

Hollis Thoms – Isaac (WORLD PREMIERE)

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Michael Gaffney, *DIRECTOR*

This concert is dedicated to the memory of Carl E. Schroeder, Christ Lutheran Church organist from 1963-64.

SUNDAY, NOVEMBER 4, 2012 AT 4 PM – FREE CONCERT

J.S. Bach Cantata 146: Wir müssen durch viel Trübsal in das Reich Gottes eingehen

Bonnie McNaughton, *SOPRANO* Jeffrey Fahnestock, *TENOR*
Jennifer Blades, *ALTO* Jeffrey Martin, *BASS*

Allegro from Organ Concerto No.13 by George Frideric Handel

Prelude and Fugue in C Major (BWV 547) by J.S. Bach

Michael Britt, *ORGANIST*

Garrison Forest School Chamber Choir, GUEST CHOIR

Cedric Lyles, *DIRECTOR*

SUNDAY, DECEMBER 2, 2012 AT 4 PM – FREE CONCERT

Largo from Concerto for Two Violins (BWV 1043) by J.S. Bach

J.S. Bach Cantata 1: Wie schön leuchtet der Morgenstern

Jessica Hanel Satava, *SOPRANO* Joseph Regan, *TENOR*

Fantasia and Fugue in C Minor (BWV 537) by J.S. Bach

Christopher Schroeder, *ORGANIST*

Eightnotes and Vocal Chords from the Park School, GUEST CHOIRS

Adele Dinerstein, *DIRECTOR* Elliot Huntsman, *ASSISTANT DIRECTOR*

BachFest VI: Wine, Friends and Gifts – immediately after the concert

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SUNDAY, JANUARY 6, 2013 AT 4 PM – FREE CONCERT

Brandenburg Concerto No.1 (BWV 1046) by J.S. Bach

J.S. Bach Cantata 65: Sie werden aus Saba alle kommen

Richard Kennedy, *TENOR* Jason Buckwalter, *BASS*

Cello Suite No.2 in D Minor (BWV1008) by J.S. Bach

Gretchen Gettes, *CELLO*

Singing Sensations Youth Choir, GUEST CHOIR

Hollie Hood-Mincey, *DIRECTOR*

SUNDAY, FEBRUARY 3, 2013 AT 4 PM – FREE CONCERT

J.S. Bach Cantata 49: Ich geh und suche mit Verlangen

Alisa Peterson, *SOPRANO* Jonathan Hays, *BASS*

Forth movement of J.S. Bach Cantata 140: Wachet auf, ruft uns die Stimme

Prelude and Fugue in E-Flat Major “St. Anne” (BWV 552) by J.S. Bach

Daniel Aune, *ORGANIST*

Children’s Chorus of Carroll County, GUEST CHOIR

Rachel Morgan, *DIRECTOR*

SUNDAY, MARCH 3, 2013 AT 4 PM – TICKETS REQUIRED

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Jennifer Lynn Waters, *SOPRANO*

Rachael Binaco, *ALTO*

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SUNDAY, APRIL 7, 2013 AT 4 PM – TICKETS REQUIRED

J.S. Bach Mass in B Minor

Nola Richardson, *SOPRANO*

Jeffrey Fahnestock, *TENOR*

Jessica Renfro, *ALTO*

Phillip Collister, *BASS*

SUNDAY, MAY 5, 2013 AT 4 PM – FREE CONCERT

Excerpts from Overture in D Major (BWV 1068) by J.S. Bach

J.S. Bach Cantata 56: Ich will den Kreuzstab gerne tragen

Benjamin Park, *BASS*

Tempo di Bourrée from Partita No.1 in B Minor (BWV 1002); Andante from Sonata No.2 in A Minor (BWV 1003); Gavotte en Rondeau from Partita No.3 in E Major (BWV 1006), all by J.S. Bach

Ronald Mutchnik, *VIOLIN*

Semiquavers from Roland Park Country School, GUEST CHOIR

Lisa Anne Diver, *DIRECTOR*

SUNDAY, JUNE 3, 2013 AT 4 PM – TICKETS REQUIRED

J.S. Bach Easter Oratorio

Antoni Mendezona, *SOPRANO*

Vijay Ghosh, *TENOR*

Kristen Dubenion-Smith, *ALTO*

Christopher Rhodovi, *BASS*

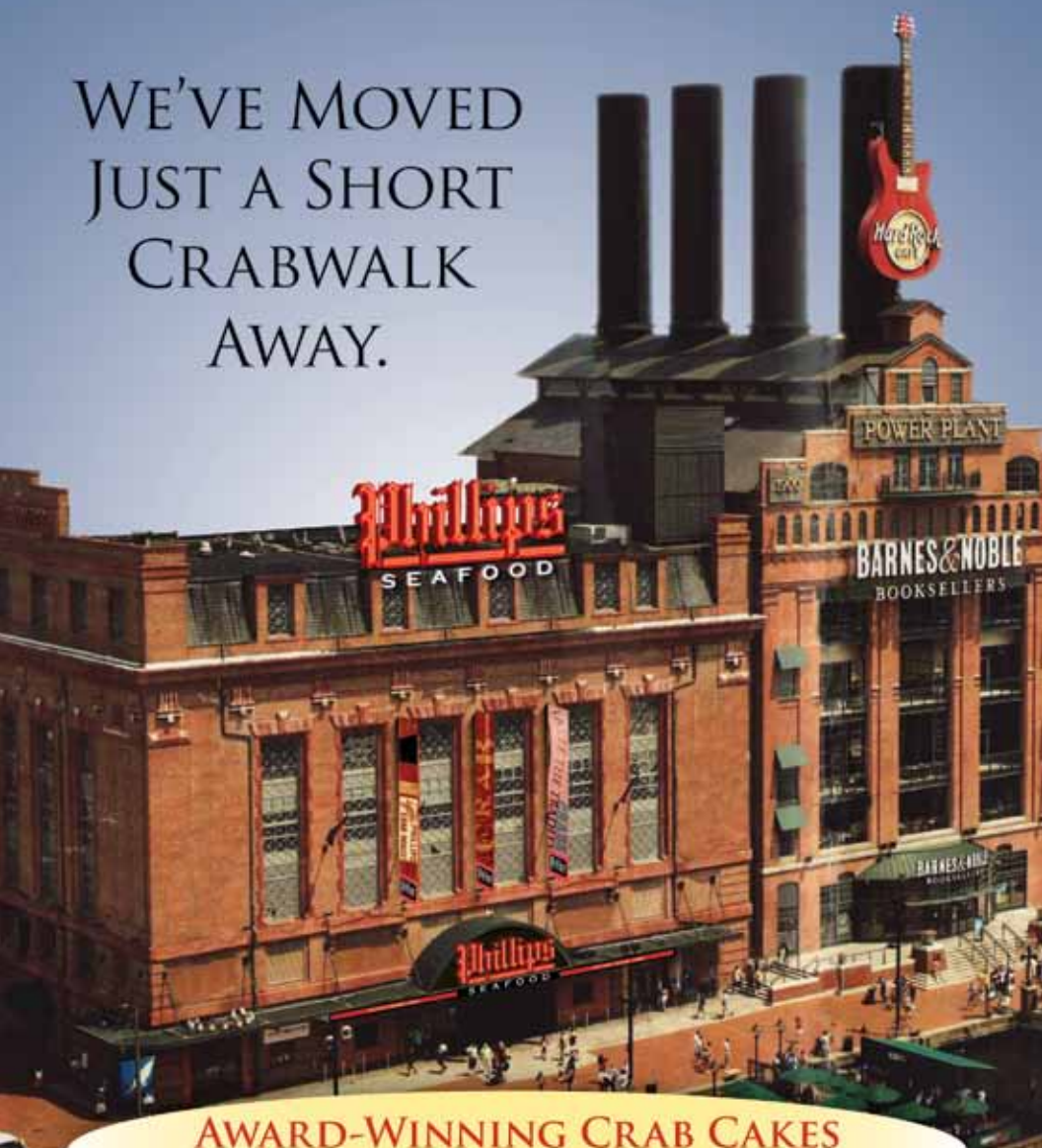
Music for the Royal Fireworks by George Frideric Handel

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Saturday, March 2, 2013, 8:00 PM, Smith Theatre

HERMITAGE PIANO TRIO – PIANO, VIOLIN, CELLO

Saturday, April 6, 2013, 8:00 PM, Smith Theatre

~Program, dates, and artists subject to change~



Why We Need Bach

by T. Herbert Dimmock, *MUSIC DIRECTOR*

If you're like me, there are several constant strands in your life. Among these are:

- the love of discovering and understanding how things are put together
- an ongoing quest to understand and answer many of the 'big questions' in our lives
- a tremendously gratifying response to art that enriches and ennobles us
- a joy in the building of community between people
- a quest to help address many of the needs and shortcomings in our society

If you share these traits with me, I submit that there is a one-stop shop where all of those seemingly disparate goals can be advanced. In a nutshell, it is in the magical musical world of Johann Sebastian Bach.

Bach fans admire and marvel at the amazing intricacy of his music. His ability to make themes and melodies fit together seem effortless. Listening to and studying that music brings great rewards to us all. Even more impressive than the intricacy of his music is his

unsurpassed ability to touch us with that music and to communicate on a deeper level than the words or music alone might. In short, when it comes to Bach, the sum is far, far greater than the parts. It is this aspect of Bach's music that I typically explore in my short introductions to his musical language prior to Bach Concert Series performances of the cantatas.

Bach's music is something that we share in common. One of the most profound features of all music is its inherently communal nature. It brings us together. It builds bridges. Young or old, rich or poor, well-educated or not: music can and does touch our common bond of humanity. When we listen collectively as in a Bach Concert Series Concert, something special – magical – happens. We experience transformation together and grow in our understanding, respect and tolerance of each other.

Who among us does not desire peace in our world? Bach's music is full of fervent prayers for peace. I believe wholeheartedly that Bach's music advances the cause of peace in our world.

Bach's music is in many ways more effective than going to the gym or the chiropractor. Of course, it cannot take the place of modern medicine, but it can reduce stress, build confidence, generate new friends and even reduce feelings of depression. And that's just the start. Bach's music does those things for individuals. As a group - within the choir, the orchestra, the Board of Directors and the audience - Bach's music brings tremendous additional benefits. As noted above, it helps us understand each other better. Bach's texts and librettos inspire us to work for justice. They challenge us theologically. They reach us on deep, organic levels. Singing is a profoundly intimate act. When the Bach Choir sings for you, community is advanced. As we share the experience of one of Bach's works together, we are all transformed; we get a glimpse at the unique value of a more perfect world.

A colleague once told me: "If Bach has earned the respect of each new generation it is primarily because we hear in his music something of himself, something that sustained him, something that he offers to us that we need, something that will make each generation better. Whatever it may be, something causes us to return to Bach, often, for our own sustenance." He is so right. We in the Bach Concert Series feel honored to bring Bach's music to you each month. With your support – both fiscal and physical – we will continue to do so for generations to come.

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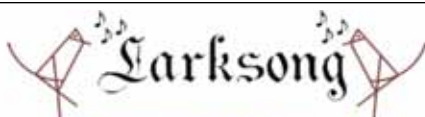

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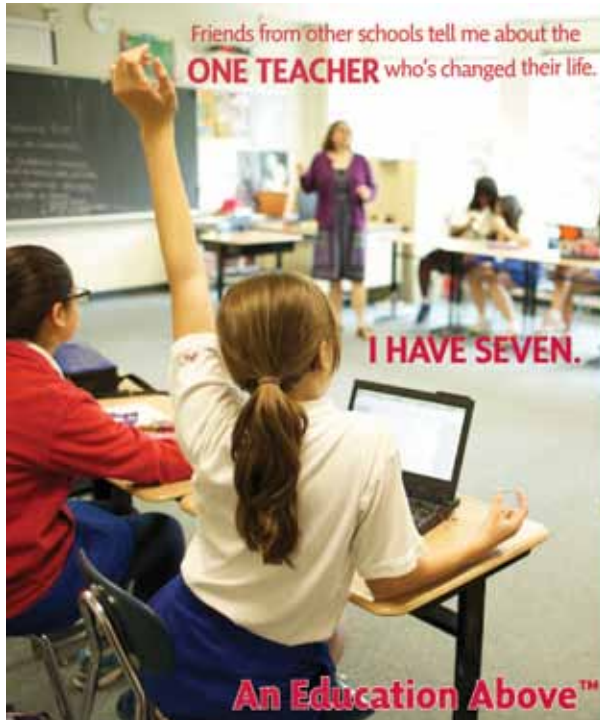
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The Bach Concert Series is a gift to the community by the musicians of the ensemble, Christ Lutheran Church, and the Board of Directors. We are pleased to share this gift with you, your family, friends and neighbors. Members of the choir give their 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 graciously hosts our rehearsals and concerts.

Even with these significant gifts from Choir members and Christ Lutheran Church, the Bach Concert Series must raise about \$13,500 for each concert. Of that amount about \$4,100 is provided from foundations and government grants, leaving \$9,400 to be secured from donations and ticket sales for the few ticketed concerts. Make no mistake about it: we undertake this challenge joyfully. However, we must have your help to raise that \$9,400 each month. We cannot do it on our own. We suggest that you give just half of what you would normally pay for a concert at one of the concert halls in Central Maryland. If you cannot afford that amount, a donation of any size is truly appreciated. Donations are tax deductible. If you give by check, a receipt will be mailed to you.

The Bach Concert Series Board has established an Endowment Fund that is managed by the Baltimore Community Foundation. Over many years income from the Endowment will help assure that the Bach concerts will continue. Another giving option that provides the donor with a lifetime stream of income is through establishing the Charitable Gift Annuity. More information about the Bach Concert Series Endowment Fund may be found on page 9 and about Charitable Gift Annuities on page 25 of this program book.

THANK YOU

The Bach Concert Series Board of Directors

The Bach Concert Series is a 501 (c) (3) organization – donations to which are tax deductible to the fullest extent allowed by law. A copy of our current financial statement is available upon request to the Bach Concert Series, 701 S. Charles Street, Baltimore, MD 21230-3835, 410-941-9262. Documents and information submitted to the State of Maryland under the Maryland Charitable Solicitations Act are available from the Office of the Secretary of State for the cost of copying and postage.

TICKET ORDERING

BACHFEST VI: WINE, FRIENDS AND GIFTS

Sunday, December 2, 2012 at 6:00 PM

_____ @ \$25 = \$ _____ General Admission



SILVER ANNIVERSARY CELEBRATION CONCERT:

BEETHOVEN'S NINTH SYMPHONY

Sunday, March 3, 2013 at 4:00 PM

At Chizuk Amuno Congregation

_____ @ \$75 = \$ _____ Super Premium

(includes prime seating and free drinks at post-concert reception)

_____ @ \$30 = \$ _____ General Admission

_____ @ \$20 = \$ _____ Senior Citizens (65+)

_____ @ \$18 = \$ _____ Students up to age 22

B MINOR MASS

Sunday, April 7, 2013 at 4:00 PM

_____ @ \$25 = \$ _____ General Admission

_____ @ \$20 = \$ _____ Senior Citizens (65+)

_____ @ \$15 = \$ _____ Students up to age 22

J.S. BACH EASTER ORATORIO & HANDEL FIREWORKS MUSIC

Sunday, June 2, 2013 at 4:00 PM

_____ @ \$25 = \$ _____ General Admission

_____ @ \$20 = \$ _____ Senior Citizens (65+)

_____ @ \$15 = \$ _____ Students up to age 22

\$ _____ Total for Ticket Purchases

\$ _____ Tax Deductible Donation – Annual Fund

\$ _____ Tax Deductible Donation – Endowment Fund

\$ _____ Total Enclosed (Make your check payable to: Bach Concert Series)

NAME: _____

E-MAIL: _____

ADDRESS: _____

Mail your check to: Bach Concert Series, 701 South Charles Street, Baltimore, MD 21230-3835. Tickets may also be purchased at the Bach Concert Series website: www.BachInBaltimore.org. To order tickets by phone with a credit card, please call 1-866-811-4111, or call 1-410-941-9262 to order directly from the Bach Concert Series office. You can also reserve tickets by emailing Tickets@BachInBaltimore.org.

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OCT 14
2012

5:30 pm

BRENTANO
STRING QUARTET



JAN 27
2013

5:30 pm

MARC-ANDRÉ
HAMELIN, piano



FEB 17
2013

5:30 pm

MAGDALENA KOŽENÁ
mezzo-soprano
YEFIM BRONFMAN,
piano

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DMITRY VOLKOV,
cello
Sat., Nov 17, 2012
3 pm



ALINA IBRAGIMOVA,
violin
CÉDRIC TIBERGHIEIN,
piano
Sat., Mar 16, 2013
3 pm



NAREK
HAKHNAZARYAN, cello
NOREEN POLERA, piano
Sat., Apr 13, 2013
3 pm