



# Bach In Baltimore

FIRST SUNDAY CONCERTS

T. Herbert Dimmock, Founder & Music Director

2013-2014  
CONCERT SEASON

Christ Lutheran Church Inner Harbor  
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Bach In Baltimore is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

Bach In Baltimore acknowledges the William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Awards, [www.BakerArtistAwards.org](http://www.BakerArtistAwards.org), for funding a part-time executive director position and a Working Capital Reserve for the 2013-2014 season.

## Dear Friends of Bach In Baltimore,

Welcome to Bach In Baltimore's 26th Season! We're entering this new season with a new name and a renewed commitment to presenting the glorious music of Johann Sebastian Bach free of charge to the public on the first Sunday of every month.

Our 2012-2013 Silver Anniversary Season was a tremendous success. The highlight was undoubtedly our Silver Anniversary Celebration Concert on March 3, 2013, at Chizuk Amuno Congregation, featuring an inspiring performance of Beethoven's 9th Symphony. With over 1,100 in attendance, this was a true celebration of brotherhood and an affirmation of how far Bach In Baltimore has come over the past 25 years.

In our 26th Season, we promise to continue bringing you the finest quality performances possible. Six of our First Sunday Concerts will be free performances of Bach's cantatas, with enlightening introductions by Music Director T. Herbert Dimmock. All but one of our concerts will include performances by local school and youth choirs, as part of our BCS Student Voice Exchange initiative. This season will feature three premium concerts requiring paid admission. On February 2, 2014, Bach In Baltimore will present its first-ever performance of Mozart's Requiem in an In Memoriam concert. You will have the opportunity to make a gift in honor of a friend or loved one; all those designated will be publicly acknowledged at the concert. Our spring masterpiece performance will be J.S. Bach's St. John Passion on April 6, and our June 1 season finale will feature Bach's Magnificat and the Orchestral Suite No. 3. Tickets and more information can be found at our website, [www.BachInBaltimore.org](http://www.BachInBaltimore.org).

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 Bach In Baltimore as an acclaimed musical organization.

Whether you have been attending our First Sunday Concerts for years or today's performance is your first, we hope that you will leave this evening with an appreciation for J.S. Bach's incredible musical achievements. As you enjoy the music, please keep in mind that as a non-profit organization, we cannot keep the free concerts going without your financial support. Donations of any size are tax-deductible and are truly appreciated. Donors from the 2012-2013 season are listed in this program on page 42; we extend our warm and sincere thanks to each of them. Please consider directing your gift to our Fund for the Future, which will allow us to meet a \$15,000 matching challenge grant from the France-Merrick Foundation – in short, your gift will be doubled! The Fund for the Future will be used to hire a part-time fundraiser, so that we can reach financial stability and keep our series alive for years into the future.

We begin our season with J.S. Bach's Hunt Cantata, in which Diana proclaims: "So stimmt mit ein/Und last des Tages Lust vollkommen sein!" (Then join in our song and let the day's delight be complete). With that in mind, enjoy the music, and remember: the First Sunday of every month, Christ Lutheran Church at the Inner Harbor is the place to hear Bach In Baltimore!

Sincerely,

Bach In Baltimore's 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. Currently, he serves as music director of St. Stephen's Episcopal Cathedral in Harrisburg, PA. There he directs the cathedral choir, plays the organ and is building a new concert series.

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."



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**SUNDAY, OCTOBER 6, 2013 AT 4 PM – FREE CONCERT**

**Brandenburg Concerto No.1 (BWV 1046) by J.S. Bach – first movement**  
**J.S. Bach Cantata 208: Was mir behagt, ist nur die muntre Jagd! (Hunt Cantata)**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Bonnie McNaughton, SOPRANO  
*In Memory & Honor of*  
*The Rev. Andrea R. Hagen-Arndt*

Elizabeth Merrill, ALTO  
 David Kellet, TENOR  
 Nathan Wyatt, BASS

**Sonatina in A Minor by Georg Philipp Telemann**  
 Terry Ewell, BASSOON  
 Bozena Jedrzejczak, HARPSICHORD

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

**SUNDAY, NOVEMBER 3, 2013 AT 4 PM – FREE CONCERT**

**J.S. Bach Cantata 116: Du Friedefürst, Herr Jesu Christ**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Molly Young, SOPRANO  
 Vijay Ghosh, TENOR

Leneida Crawford, ALTO  
 Steven Rainbolt, BASS

**Oboe Concerto No.2 in B-Flat Major (HWV 302a) by George Frideric Handel**  
 Sandra Gerster Lisicky, OBOE

**Selections from A Ceremony of Carols (Benjamin Britten), A Boy Was Born (Britten), and**  
**Quatre Motets (Maurice Duruflé)**  
 Christopher Schroeder, ORGANIST

**The Baltimore School for the Arts Chamber Chorus, GUEST CHOIR**  
 Mark Hardy, DIRECTOR

**SUNDAY, DECEMBER 1, 2013 AT 4 PM – FREE CONCERT**

**J.S. Bach Cantata 75: Die Elenden sollen essen**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Caitlin Vincent, SOPRANO  
 Joseph Regan, TENOR  
*In Honor of Pastor (Ret.) Dr. Otfried O. Arndt Given by the Rev. Andrea R. Hagen-Arndt*

Ridley Chauvin, BASS

**Settings of “Nun komm der Heiden Heiland”**  
 Daniel Aune, ORGANIST

**Dulaney High School Choir, GUEST CHOIR**  
 Rebecca Welker, DIRECTOR

**7th Annual BachFest Gala - immediately after the concert**  
**TICKET PURCHASE REQUIRED FOR BACHFEST**

**SUNDAY, JANUARY 5, 2014 AT 4 PM – FREE CONCERT**

**J.S. Bach Cantata 124: Meinen Jesum lass ich nicht**  
**J.S. Bach Cantata 158: Der Friede sei mit dir (movements 2 & 4)**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Theresa Bickham, SOPRANO  
 Bailey Whiteman, ALTO

Nick Fichter, TENOR  
 William Schaller, BASS

**Oboe Concerto in A Major (BWV 1055) by J.S. Bach**  
 Sandra Gerster Lisicky, OBOE

**J.S. Bach Cello Suite No.3 in C Major (BWV 1009)**  
 Gretchen Gettes, CELLO

**Singing Sensations Youth Choir, GUEST CHOIR**  
 Hollie Hood-Mincey, DIRECTOR

**SUNDAY, FEBRUARY 2, 2014 AT 4 PM – TICKETS REQUIRED**

**Wolfgang Amadeus Mozart - Requiem**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Colleen Daly, SOPRANO  
 Jessica Renfro, ALTO

Bryon Jones, TENOR  
 Jason Thoms, BASS

**Elam Ray Sprenkle – Go Down, Death**

**HaZamir Baltimore, GUEST CHOIR**  
 Erika Schon, DIRECTOR

**SUNDAY, MARCH 2, 2014 AT 4 PM – FREE CONCERT**

**J.S. Bach Cantata 35: Geist und Seele wird verwirret**  
 T. Herbert Dimmock, CONDUCTOR

Jessica Renfro, ALTO  
 Jonathan Dimmock, OBBLIGATO ORGAN

**Friends School of Baltimore, GUEST CHOIR**  
 Michael McVey, DIRECTOR

**SUNDAY, APRIL 6, 2014 AT 4 PM – TICKETS REQUIRED**

**J.S. Bach – St. John Passion (BWV 245)**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Nola Richardson, SOPRANO  
*In Memory of Anne Hortense Pruitt Dimmock*  
*In Memory of Ruth Ellen Fenton Bascom*

Jeffrey Fahnestock, TENOR  
 Benjamin Park AND David Dimmock, BASS  
*In Memory of Dr. John Upton Bascom*

Daniel Aune, CONTINUO

**Spring winetasting fundraiser immediately after the concert – TICKETS REQUIRED**

**SUNDAY, MAY 4, 2014 AT 4 PM – FREE CONCERT**

**J.S. Bach Cantata 139: Wohl dem, der sich auf seinen Gott**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Kevin Ginter, TENOR  
 Peter Tomaszewski, BASS

**Oboe Concerto No.3 in G Minor (HWV 287) by George Frideric Handel**  
 Sandra Gerster Lisicky, OBOE

**Archbishop Curley High School Choir, GUEST CHOIR**  
 Michael Gaffney, DIRECTOR

**SUNDAY, JUNE 1, 2014 AT 4 PM – TICKETS REQUIRED**


**Orchestral Suite No.3 in D Major (BWV 1068) by J.S. Bach**  
**J.S. Bach – Magnificat (BWV 243)**  
 WITH the Bach In Baltimore Choir & Orchestra AND T. Herbert Dimmock, CONDUCTOR

Marcy Richardson, SOPRANO  
 Jennifer Blades, ALTO  
*In Honor of Dr. Martha Connolly*

Richard Kennedy, TENOR  
 John Eisenhardt, BASS

**Eightnotes and Vocal Chords from The Park School, GUEST CHOIRS**  
 Adele Dinerstein, DIRECTOR  
 Elliot Huntsman, ASSISTANT DIRECTOR

Please refer to the stapled insert for the most up-to-date program information.



## My approach to performances of the cantatas of Johann Sebastian Bach

by T. Herbert Dimmock, MUSIC DIRECTOR

For over 300 years, the music of Johann Sebastian Bach has touched and moved millions and millions of people. In the January 21, 2011 edition of the New York Times Anthony Tommasini wrote that having collected over 1,500 comments, polling countless musicians and music lovers and drawing on a lifetime of music study and criticism he concluded that, beyond a doubt, J. S. Bach was the greatest composer of all time. The writing of cantatas (which Bach called 'Stücke' ["pieces"]) comprised the bulk of his creative energies over his lifetime. It is more than fitting that Bach in Baltimore chooses to devote itself to both the performance and the understanding of these magnificent musical gems.

Most people have had the good fortune to have learned about music in a variety of ways: through the study of a musical instrument, singing in a school or church/synagogue choir, and/or music appreciation courses in college. While all of these vehicles afford a terrific way to learn about music, they all tend to focus on the necessity for the next upcoming performance – or simply learning about historical facts, musical forms, dates of composers and compositions, and where the music fits into the larger picture of world history. These approaches – valuable as they are – omit another dimension, just below the musical surface, which offers immense returns to those who look for it.

Of course, it is quite rewarding to listen to the music of Johann Sebastian Bach and appreciate it for its inventive melodies, captivating forms, and imaginative use of rhythms. However, to stop there is to miss the tremendously developed and immeasurably rewarding subjective aspect of Bach's music. To stop there would be like reading a great novel without any understanding of metaphor, simile or descriptive devices: the story would still be present, but the richness of the author's descriptions would be overlooked.

The form Bach derived from his sacred texts motivated him to produce an intensely personal music which was designed to elicit an emotional response from his audience. In his magnificent book, *The Cantatas of J. S. Bach*, Alfred Dürr notes: "Artistic peaks generally owe their origins to a happy concurrence of various contributory factors. Hence a variety of causes may be adduced for the cultivation of the Protestant church cantata. Perhaps the most important of these is the theology of Martin Luther. The conviction that God's Word, as laid down in the Bible, is dead and ineffectual unless it is proclaimed, that everything depends on making it current, increasingly resulted in a new orientation of church music. A close link between words and melody is already found in Luther's own hymns, and in liturgical singing – increasingly in the vernacular rather than in Latin.... German composers sought a declamation of the sung word that was no longer merely correct but animated and impassioned."

As the music director of Bach in Baltimore and a lifelong student of Bach's music, my goal at the beginning of each cantata concert is to shine a light on the magical world of music that Bach created in each of the cantatas. In Dürr's words "to make it current." In the words of my teacher Helmuth Rilling, it is as if we were "looking over Bach's shoulder as he composed his music." To achieve that goal, before the entire work is performed, I point out some of the key examples of Word Painting or Doctrine of Affections utilized by Bach in the composition. (Word Painting is music that has a visual conception behind it. Action verbs such as turn, leap, and stray offered obvious suggestions to Bach who composed melodies designed to represent them. Doctrine of Affections was a system by which composers believed that short, repetitive musical ideas [rhythmic or melodic] could literally change a person's 'affect' – or what we today would more likely call a person's 'mood' to one of happiness, sorrow, or joy.) Of course, a complete libretto with a good English translation is also provided. Lastly, the theological



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commentary that Bach often inserts into his music, through the symbolic use of musical intervals, harmony and melodic patterns is explored and explicated prior to the complete performance of the cantata. I don't mind noting that I find this facet of Bach's cantatas to be particularly fascinating and illuminating. There are many places in Bach's music where a sophisticated commentary may be only in the purely musical form – no libretto or other hint of Bach's commentary or intentions are to be found elsewhere in the score. These are inevitably magical moments in the music; I strive to point out as many as possible within the time constraints of each individual concert.

The enjoyment, appreciation and admiration of Bach's music exists on many levels. These levels include Bach's mastery of counterpoint, his imaginative use of forms, his marvelously expressive melodies and his unsurpassed ability to elicit an emotional response from the listener. Nonetheless, to appreciate Bach just for those qualities is to miss arguably the most compelling part of it all: Bach's total embrace of the complete preoccupation of Reformation-era musicians that their music "do more than entertain" (Paraphrase of Handel). Rather, they sought to construct sacred music that was open to Sermon-like interpretation that would be transformative to the listener. In my judgment, Bach succeeded in this challenging quest better than anyone in the history of music.





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**FEB. 2, 2014: SuperBach Sunday**  
*Dazzling baroque oboist, Gonzalo Ruiz, is featured in a concert of concertos and chamber music, mostly by Bach.*

**APRIL 6, 2014: Buried Treasure from Munich and Vienna**  
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Bach In Baltimore Presents  
**The Spring Masterpiece Performance**

**SUNDAY, APRIL 6, 2014 AT 4:00 PM**

**J.S. Bach – St. John Passion** – At Christ Lutheran Church Inner Harbor  
with the Bach In Baltimore Choir & Orchestra and T. Herbert Dimmock, Conductor

Nola Richardson, SOPRANO

*In Memory of Anne Hortense Pruitt Dimmock*

Kristen Dubenion-Smith, ALTO

*In Memory of Ruth Ellen Fenton Bascom*

Jeffrey Fahnstock, TENOR

Benjamin Park and David Dimmock, BASS

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## Bach In Baltimore Presents The 26th Season Finale

FREE PARKING

SUNDAY, JUNE 1, 2014 AT 4:00 PM

### J.S. Bach – Magnificat and Orchestral Suite No.3

with the Bach In Baltimore Choir & Orchestra and T. Herbert Dimmock, Conductor

Marcy Richardson, SOPRANO

Jennifer Blades, ALTO

*In Honor of Dr. Martha Connolly*

Richard Kennedy, TENOR

John Eisenhardt, BASS

**Eightnotes and Vocal Chords from The Park School, GUEST CHOIRS**

Adele Dinerstein, DIRECTOR

Elliot Huntsman, ASSISTANT DIRECTOR

**Tickets are \$30 General Admission and \$15 for Students (up to age 22).**

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EVENTS

**Sunday, December 15, 2013 at 4:00 P.M.**

**Saturday, December 21, 2013 at 7:00 P.M.**

**Sunday, December 22, 2013 at 4:00 P.M.**

The Festival of Nine Lessons and Carols  
The MSB Center for the Arts  
3400 Norman Avenue  
Baltimore, MD 21213 - TICKETED

**Sunday, February 23, 2014 at 4:00 P.M.**

African-American Celebration  
Whitestone Baptist Church  
3001-05 Baker Street  
Baltimore, MD 21216 - FREE!

*Boychoir*  
NEWS

**Auditions for 2013-2014 Season**

*Individual auditions continue throughout the year. Contact the MSB to schedule an audition.*

**Sunday, April 6, 2014 at 4:00 P.M.**

MSB Spring Concert  
The MSB Center for the Arts  
TICKETED

**Saturday, May 17, 2014 at 7:30 P.M.**

The 14th Annual Boychoir Festival  
The MSB Center for the Arts  
TICKETED

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## Bach In Baltimore Presents In Memoriam

**FREE CONCERTS & PARKING**

Christ Lutheran Church Inner Harbor  
701 S. Charles St.  
Federal Hill - Inner Harbor

**SUNDAY, FEBRUARY 2, 2014 AT 4:00 PM**

**Wolfgang Amadeus Mozart - Requiem**

with the Bach In Baltimore Choir & Orchestra and T. Herbert Dimmock, CONDUCTOR



Colleen Daly, SOPRANO  
Jessica Renfro, ALTO  
Bryon Jones, TENOR  
Jason Thoms, BASS

**Elam Ray Sprengle - GO DOWN, DEATH**

**HaZamir Baltimore, GUEST CHOIR**  
Erika Schon, Director

**Tickets are \$30 General Admission and \$15 for Students (up to age 22).  
Add \$5 to all ticket prices when purchased at the door.  
Purchase tickets online at [www.BachInBaltimore.org](http://www.BachInBaltimore.org), or call 410-941-9262.**

Bach In Baltimore is proud to announce a special giving opportunity to honor beloved family members and friends. Join us in making a gift of any amount in memory of a loved one, or in honor of a person or organization. Those designated, along with the contributor, will be honored with a special display at this performance of Mozart's Requiem.

All donations will be used to support Bach In Baltimore's free performances to the community, as well as the BCS Student Voice Exchange initiative, discounted tickets for students and seniors, and more. Make a gift to honor a loved one while making something of lasting beauty in their name.

Please also consider directing your gift toward our "Fund For the Future," which will allow us to meet a \$15,000 matching challenge from the France-Merrick Foundation. In short, your gift will be doubled! The France-Merrick award will go toward hiring an experienced (part-time) fundraiser, which will help us reach financial stability and continue to expand our reach into the community.



**The place to hear the music of Bach In Baltimore,  
the first Sunday of every month.**

# Music in the Great Hall

Lura Johnson, Artistic Director

40<sup>th</sup> Anniversary Season

## Amoroso: Musical Expressions of Love



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*Sabot d'Amour!*

OCTOBER 27, 2013

The Yale Gordon Competition Winner:  
**Stephen Dunlap,** saxophone  
*A Picnic on the Marne*



Stephen Dunlap

DECEMBER 1, 2013

**The Aeolus String Quartet**  
*Thwarted Loves*



Lara Bruckmann

THURSDAY, FEBRUARY 13, 2014 AT 7PM

**Welcome to the Cabaret!**  
A Special Valentine's Eve event!  
**Duo Lulu** presents *The L Word*

MARCH 9, 2014

**The Peabody Trio**  
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Marina Piccinini

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**OCT 13, 2013**  
Adam Brakel, organ

**NOV 24, 2013**  
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**JAN 26, 2014**  
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Emil Israel Chudnovsky, violin

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## **Young Meister Bach**

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**Saturday, March 1, 2014 at 3pm**  
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Bach In Baltimore's mission is to perform, free to the public, the choral works of Johann Sebastian Bach (and his contemporaries), and to educate the concert-going public about the musical language of Bach and the texts he chose to set to music.



We strive each month to present these works in an historically informed way that will enrich the lives of our audience members and inspire creativity. We wish to foster an appreciation for the arts, particularly for Baroque music, within the entire community. We are committed to providing educational experiences for people of all ages in order to instill a lifelong connection to Bach's music.

**(ABOVE)** The Bach Concert Choir and Orchestra under the direction of Maestro T. Herbert Dimmock perform J.S. Bach's Cantata 1: *Wie schön leuchtet der Morgenstern* on December 2, 2012 at Christ Lutheran Church Inner Harbor. Free cantata concerts at Christ Lutheran Church make up the bulk of our performance offerings.



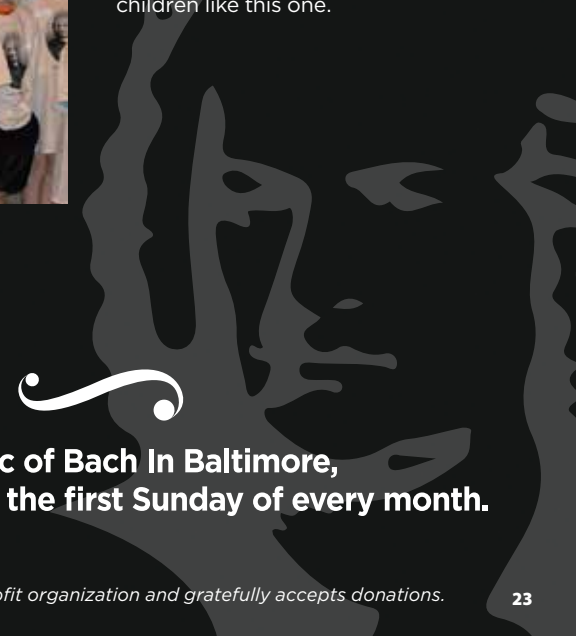
**(LEFT)** Maestro T. Herbert Dimmock gives a talk to the audience, explaining the musical language of Bach's Cantata 140: *Wachet auf, ruft uns die Stimme* at Bach In Baltimore's Silver Anniversary Celebration Concert on March 3, 2013. Maestro Dimmock's introductions are a hallmark of Bach In Baltimore's concerts.



**(ABOVE)** The Bach Concert Choir, together with the Maryland State Boychoir, the Morgan State University Choir, and an orchestra of 52, performs Beethoven's 9th Symphony at Bach In Baltimore's Silver Anniversary Celebration Concert on March 3, 2013. This concert was the ultimate representation of our commitment to diversity, programming challenging repertoire, and providing performance opportunities for young people as part of our Student Voice Exchange initiative.



**(LEFT)** J.S. Bach poses with children at our first-ever educational program for children, "Bach's Many Kids," on June 2, 2013 at Christ Lutheran Church. As we enter our 26th Season, we are committed to expanding our educational offerings by scheduling more sessions for children like this one.



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## Discover the perks of volunteering with Bach In Baltimore!

At Bach In Baltimore, we rely on volunteers to sustain our program of free First Sunday Concerts each month. Whether working in the public eye, or as part of the administration, volunteers provide an invaluable service to Bach In Baltimore and all our patrons. If you love classical music, especially that of J.S. Bach, and would like to ensure that Bach's music continues to be heard in Baltimore, then plan to join Bach In Baltimore's dedicated corps of volunteers. A donation of your time is just as valuable to us as a donation of money.

### Why volunteer for Bach In Baltimore?

Volunteering for Bach In Baltimore is a great way to connect with hardworking and passionate musicians, as well as enthusiastic classical music fans – just like you. No matter who you are, helping out at our concerts is a great way to spend a Sunday afternoon while enriching the Baltimore community. We also offer excellent benefits to our volunteers, including:

- Free admission to our ticketed concerts each season – this year's offerings include the Mozart Requiem, and Bach's St. John Passion and Magnificat
- Half-price admission to our annual BachFest gala and silent auction in December
- 25% discount on all items at the Bach Shop – t-shirts, mugs, CDs, and more
- Occasional volunteer appreciation events with the music director and Board members

### How can I help?

We're committed to working with you to find a task that matches up with your talents and interests to ensure that you get the most out of your volunteering experience. No matter how much or how little time you have available, there are ways for you to help. Here are just a few possibilities:

- Administrative tasks, including ticket sales or fundraising mailings
- Grassroots marketing efforts – posting flyers around the community, or helping us get our restaurant partnership program off the ground
- Boosting our presence on social media
- Greeting patrons and taking tickets on concert days
- Helping plan special events, like the annual BachFest gala and silent auction

**Visit [BachInBaltimore.org](http://BachInBaltimore.org) or call 410-941-9262 to get started.**

**We can't wait to work with you!**

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*October 19, 2013*

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*November 9, 2013*

#### MIXT – VIOLIN, CLARINET, PIANO

*December 14, 2013*

#### FINE ARTS QUARTET WITH ROBERTO DÍAZ, VIOLIST

*January 11, 2014*

#### AMELIA PIANO TRIO

*January 25, 2014*

#### VEIT HERTENSTEIN, VIOLIST

*March 22, 2014*

#### NEW YORK CHAMBER SOLOISTS

*April 5, 2014, 7:00 PM*

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*Chichester Psalms*, Leonard Bernstein

*Magnificat*, Franz Schubert

*Four Songs* For Women's Chorus, Johannes Brahms

Songs of the Season

4:00 PM

Sunday, December 8, 2013

The Lutheran Church of St. Andrew

15300 New Hampshire Avenue, Silver Spring, MD

Tickets \$20, \$15 Seniors and Students

#### Messiah Sing-Along

4:00 PM

Saturday, December 22, 2013

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Songs of the Civil War

With the Montgomery Philharmonic

8:00 PM

Saturday, May 17, 2014

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**Sunday, December 8, 2013 - 7:30 PM - Handel: *Messiah***  
Jim Rouse Theatre

**Sunday, December 15, 2013 - 3 PM - "A Christmas Noël"**  
CPC Chamber Singers - Christ Episcopal Church



**Sunday, March 16, 2014 - Afternoon, TBD - Rutter: *Requiem***  
First Evangelical Lutheran Church

**Saturday, May 3, 2014 - Music of the British Isles**  
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### Why we need music

*Adapted from an essay by Dr. Karl Paulnack, pianist & director of the music division at Boston Conservatory.*

We put music in the "arts and entertainment" section of the newspaper. But music often has little to do with entertainment. Quite the opposite.

The ancient Greeks had a fascinating way of articulating how music works. In their quadrivium - geometry, arithmetic, astronomy, and music - astronomy and music are two sides of the same coin. Astronomy describes relationships between observable, external, permanent objects.

Music illuminates relationships between invisible, internal, transient objects. I imagine us having internal planets, constellations of complicated thoughts and feelings. Music finds the invisible pieces inside our hearts and souls and helps describe the position of things inside us, like a telescope that looks in rather than out.

In June 1940, French composer Olivier Messiaen was captured by the Germans and sent to a prisoner-of-war camp. There, he finished a quartet for piano, cello, violin, and clarinet, and performed it, with three other imprisoned musicians, for the inmates and guards of that camp. The piece ("Quartet for the End of Time") is arguably one of the greatest successes in the history of music.



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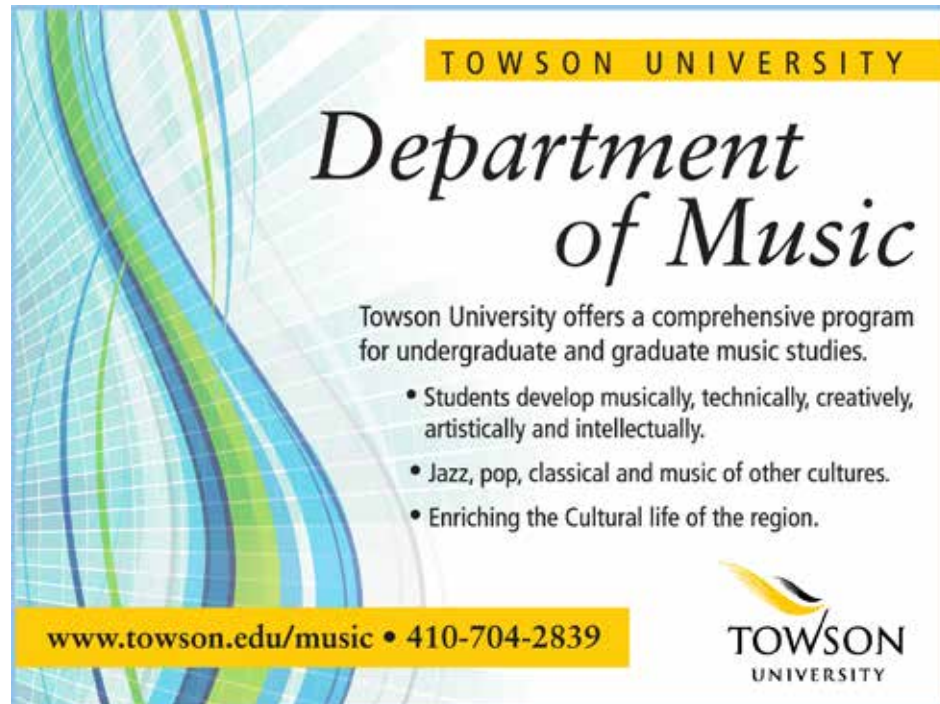
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Given what we have since learned about life under Nazi occupation, why would anyone write music there? If you're just trying to stay alive, why bother with music? And yet – even from concentration camps themselves, we have surviving evidence of poetry, music, and visual art – many people made art. Why?

Art must be, somehow, essential for life. In fact, art is part of survival; art is part of the human spirit, an unquenchable expression of who we are; art is one of the ways in which we say, "I am alive, and my life has meaning."

On Sept. 11, 2001, I was a resident of Manhattan. Later that day I reached a new understanding of my art. Given the day's events, the idea of playing the piano seemed absurd, disrespectful, and pointless. Amid ambulances, firefighters, and fighter jets, I heard an inner voice ask: "Why am I here? What place has a musician in this moment?"

Then I saw how we survived. The first group activity in my neighborhood that night was singing. People sang. They sang around firehouses; they sang "We Shall Overcome," "America the Beautiful," "The Star-Spangled Banner"; they sang songs learned in elementary school, which some hadn't sung since then.

Within days, we gathered at Lincoln Center for the Brahms Requiem. Along with firefighters and fighter jets, artists were "first responders" in this disaster, too. The military secured our airspace, but musicians led the recovery. In measuring the revival of New York, the return of Broadway – another art form – was as significant a milestone as the reopening of the stock markets.

I now understand that music is not part of "arts and entertainment." It's not a luxury, something we fund from budget leftovers. Music is a basic need of human survival. Music is one of the ways we make sense of things, a way to express feelings when we have no words, a way to understand things with our hearts when we cannot grasp them with our minds. Music is the language we choose when we are speechless.

Imagine a graduation with absolutely no music – or a wedding, a presidential inauguration, or a service celebrating the life and death of a close friend – imagine these with no music whatsoever. What's missing – entertainment? Hardly.

What's missing is the capacity to meaningfully experience these events, as though eating great food without tasting it. Music functions as a container for experience – it augments capacity to grasp complex things. Without music, the events of our lives slip like water through cupped hands. Music increases our capacity to hold life experiences, to celebrate them, to survive them.

The performance I think of as my most important concert took place in a nursing home in a small Midwestern town. I was playing with a dear friend of mine, a violinist. We began with Aaron Copland's "Sonata," which was written during World War II and dedicated to a young pilot who was shot down during the war.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. After we finished, we mentioned that the piece was dedicated

# Baltimore Classical Guitar Society

## 2013-14 Concert Season



**XUEFEI YANG**  
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Harold J. Kaplan  
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**GÖRAN SÖLLSCHER**  
Saturday, Dec. 7, 2013  
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Harold J. Kaplan  
Concert Hall, Towson Univ.



**PEPE ROMERO**  
Saturday, Feb. 22, 2014  
at 8 p.m.  
Harold J. Kaplan  
Concert Hall, Towson Univ.



**ANIELLO DESIDERIO**  
Saturday, April 26, 2014  
at 8 p.m.  
Harold J. Kaplan  
Concert Hall, Towson Univ.

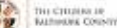


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to a downed pilot. The man became so disturbed he had to leave the auditorium, but showed up backstage afterward, tears and all, to explain himself.

He told us that during World War II, as a pilot, he was in an aerial combat situation where one of his team's planes was hit. He watched his friend bail out and his parachute open. But the Japanese planes returned and machine-gunned across the parachute chords, separating the parachute from the pilot. He then watched his friend drop away into the ocean, lost. He said he had not thought about that for years, but during that first piece of music we played, this memory returned to him so vividly that it was as though he was reliving it.

How did Copland manage to capture that picture of internal planets so clearly?

People walk into concert halls as they walk into emergency rooms, in need of healing. They may bring a broken body to a hospital, but they often bring with them to the concert a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again depends partly on how well musicians do their craft.

A musician is more of a paramedic than an entertainer. I'm not interested in entertaining you; I'm interested in keeping you alive. Fully alive. We're a lot like cardiac surgeons; we hold people's hearts in our hands every day. We just use different instruments.

What should we expect from young people who choose a future in music? Frankly, I expect them to save the planet.

If there is a future wave of wellness, of harmony, of peace, an end to war, mutual understanding, equality, fairness, I don't expect it to come from a government, a military force, or a corporation.

If there is a future of peace for humankind, if we are to have an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do.

As we did in the Nazi camps and on the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives.



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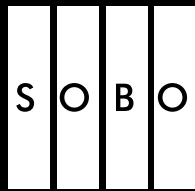
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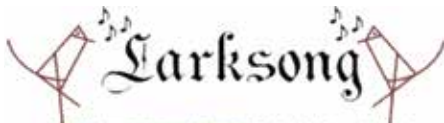
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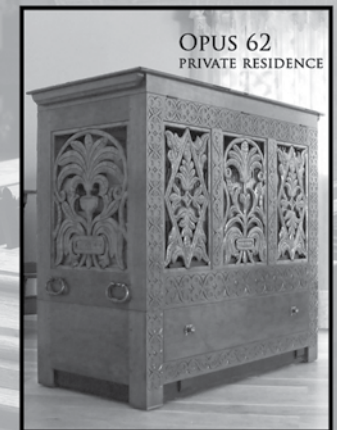
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Bach In Baltimore is a non-profit organization that was founded with a single, important mission: **To perform, free to the public, the choral works of Johann Sebastian Bach (and his contemporaries), and to educate the concert-going public about the musical language of Bach and the texts he chose to set to music.** We're still passionate about that mission 26 years later, and we're committed to sharing this treasure trove of music with as wide an audience as possible. As such, members of the Board and Choir have invested considerable time and money so that at least six of our nine First Sunday Concerts every season can be presented completely free of charge to the community. We undertake this task joyfully, but we can't do it alone – **we rely on your financial support to keep the free concerts going.**

We offer numerous opportunities for giving, and we're willing to work with you to figure out which option best fits your situation.

- Our Annual Operating Fund has the most need; gifts to the Annual Fund will make the most immediate impact.
- Please also consider directing your gift toward our "Fund For the Future," which will allow us to meet a \$15,000 matching challenge from the France-Merrick Foundation. **In short, your gift will be doubled!** The France-Merrick award will go toward hiring a part-time fundraiser, which will help us reach financial stability and continue to expand our reach into the community.
- This season, our February "In Memoriam" performance of Mozart's *Requiem* will be dedicated to the memories of beloved friends and family members – make a gift of any amount in honor of a loved one, and that person's name will be listed in the concert program.
- Bach In Baltimore also has an Endowment Fund with the Baltimore Community Foundation, which will help ensure that our series will continue indefinitely into the future. Working with the Community Foundation, we can also help you identify strategies to maximize the tax-friendliness of your gift.

**Call 410-941-9262 or email [DevelopmentVP@BachInBaltimore.org](mailto:DevelopmentVP@BachInBaltimore.org) with any questions about giving.**

Bach In Baltimore is a registered 501(c)(3) nonprofit organization, and donations to us are tax-deductible to the fullest extent allowed by law. Supporting an arts group of any size is a noble act, but Bach In Baltimore's small budget means that gifts of any amount are particularly meaningful, and larger gifts have the potential to make an enormous, lasting impact. If each member of the audience made a gift of just \$20 at our free First Sunday Concerts, we would be in a position to continue the free concerts with the stellar musicians that you have come to expect.

One of our choir members once wrote, "Bach's music is a gift, if you're lucky enough to find it in the right place at the right time. Believe me, being able to work through this music and perform it for an audience is a privilege. I've not met anyone in this choir who doesn't feel the same way." Bach's music has given all of us so much. Any way that you can give back will be extremely appreciated.

**Thank you for your support – let's make music together!**

\*Donors list current as of June 30, 2013. If your name has accidentally been omitted or incorrectly categorized, please accept our apology and let us know by calling 1-410-941-9262.

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Sunday, December 1, 2013 at 6:00 PM

# \_\_\_\_\_ @ \$30 = \$ \_\_\_\_\_ General Admission



## IN MEMORIAM - MOZART'S REQUIEM

Sunday, February 2, 2014 at 4:00 PM

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## J.S. BACH - ST. JOHN PASSION

Sunday, April 6, 2014 at 4:00 PM

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