

The William Baker Choral Foundation in Georgia presents

BACH

Cantata No. 140 “Wachet auf, ruft uns die Stimme”

Cantata No. 4 “Christ lag in todesbanden”

Brandenburg Concerto No. 3

The Baroque Summer Institute Chorus & Chamber Orchestra

Lynn Swanson, MME, Music Director & Conductor

Brian Parks, Associate Music Director

Ivy Belk Pirl, Rehearsal Accompanist

Arietha Lockhart, soprano

Jonathan Pilkington, tenor

Stehen Ozcomert, bass

Sunday Evening, 23 July 2017

First United Methodist Church

Marietta, Georgia

www.ChoralFoundation.org

The 2017 Baroque Summer Institute

Lynn Swanson, MME

Music Director & Conductor
WBCF Executive Associate Music Director
Director of the Institute for Healthy Singing

William O. Baker, DMA

WBCF Founder & Music Director

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Rosanne St. Clair

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The William Baker Choral Foundation, Inc.

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***Lynn Swanson, Music Director & Conductor
Director of the Institute for Healthy Singing***



Lynn Swanson is a native of Atlanta. A life-long resident of the area, she has served the metro community as a leader in the musical arts for over 30 years. She holds the Bachelor of Music in Organ Performance from Shorter University in Rome, Georgia, and the Master of Music Education in Choral Pedagogy from the University of Kansas.

She has served as Music Director for several Greater Atlanta churches, building strong and diverse music programs in each. She was appointed Music Director & Organist for the St. Benedict's Episcopal Church in Smyrna, Georgia in August 2011. In less than six months she created a children's music ministry in the young and rapidly growing congregation, and led an acclaimed performance of Handel's *Messiah* with the 70-voice choir and chamber orchestra before a standing-room-only audience from the parish and the wider community. In the six years of her tenure, the

Choir of St. Benedict's has performed Antonio Vivaldi's *Gloria* and *Beatus Vir*, Franz Joseph Haydn's *The Creation*, and Gabriel Faure's *Requiem*. The program is now a comprehensive music ministry with graded children's choral and handbell ensembles, in addition to a very active parish choir.

In addition to her service as Executive Associate Music Director of the William Baker Choral Foundation, Ms. Swanson is the Founder of the Northside Young Singers, the Summer Singers of Lee's Summit (co-founder) and the Cobb Summer Singers, now known as the Baroque Summer Institute. In June 2015, she became Music Director of the organization's oldest Festival Singers ensemble. Now called the Lynn Swanson Festival Singers, the chorus was founded in 1985 as Gwinnett Festival Singers. In August 2017, Lynn Swanson will begin an appointment with the Zhuhai Classical Children's Chorus in Zhuhai, China. Zhuhai is about an hour by ferry from Hong Kong. The Chorus is a program of the Webb-Mitchell Arts Center, in partnership with the British Schools Foundation. Ms. Swanson will remain Director of the Institute for Healthy Singing on a leave of absence. Upon her return to the United States she will become Music Director for the Choral Foundation's first fully professional ensemble, The Lynn Swanson Chorale.



Recent choral/orchestral masterworks have included Handel's *Messiah*; Mozart's *Solemn Vespers*; Faure's *Requiem*; Schubert's *Mass in G*; Haydn's *Te Deum*, Mendelssohn: *Elijah*, Beethoven's *Mass in C*, Vivaldi's *Beatus Vir*, in addition to Bernstein: *Chichester Psalms & Missa Brevis*; Brahms: *A German Requiem*, Handel: *Dettingen Te Deum & Water Music Suite*, Mozart: *Exsultate Jubilate, Eine kleine Nachtmusik* and *Coronation Mass*; Bach: *Brandenburg Concerto No. 2 in F, Cantata No. 51 "Juchzet Gott in allen Landen," Mass in B Minor* and *Magnificat*. Her choral ensembles have been featured recently as headline performers at the Christmas Atlanta Festival, Arts International, and have appeared annually at the Piccolo Spoleto Festival in Charleston, South Carolina.

The Baroque Summer Institute

Known as Cobb Summer Singers, 2006-2016

Lynn Swanson, *Music Director & Conductor*

Ivy Belk Pirl, *Rehearsal Accompanist* Brian Parks, *Associate Music Director*



The Cobb Summer Singers was originally founded in 2006 by Lynn Swanson. After participating in the 2005 Summer Singers of Atlanta under the direction of Dr. William Baker, Ms. Swanson made the decision to create a new ensemble on the same model based in Cobb County. The project was an immediate success with more than 55 singers joining for the first season to perform acclaimed concerts of classics and spirituals before capacity audiences. In early 2009 the Cobb Summer Singers became a constituent ensemble of the William Baker Choral Foundation, a national organization created in Atlanta in 1990 that presently sponsors ten ensembles in three states involving nearly 600 men, women, youth and children. As a result of the support of the Choral Foundation, the Cobb Summer Singers has grown dramatically in artistic accomplishment and enrollment.

Because of the enthusiasm of the staff, participants and community for the works of Baroque Period composers, the decision was made in early 2017 to rebrand the Cobb Summer Singers as **The Baroque Summer Institute**, an intense two-week celebration, study and performance of Baroque works. The greatest composer of the era, Johann Sebastian Bach, was chosen for the first performance under the new format. No audition is required for participation. Membership is open to all adults and mature youth. Registration for the 2018 Season will open March 1, 2018. For more information, please contact the Office of the Choral Foundation at 913-403-9223, or visit www.ChoralFoundation.org.



Ivy Belk Pirl, Organist & Accompanist, has been with the Baroque Summer Institute, formerly Cobb Summer Singers, since its founding. She is a favorite of Choral Foundation audiences, having also performed with The William Baker Festival Singers and The Lynn Swanson Festival Singers. She is a native of Marietta and holds a Bachelor of Arts in Piano Performance from Florida State University in Tallahassee. She recently completed her Master of Music in Piano Pedagogy from Georgia State University in Atlanta. She is a certified Kindermusik instructor and she teaches piano in private studio. Ms. Pirl makes her home in North Atlanta.

Chamber Orchestra Personnel

Carolyn Hancock, Violin I
Jane McRae, Violin II
William Johnston, Viola I
Julie Rosseter, Viola II
Ivy Belk Pirl, Organ

George Butler, Violoncello
Andrew Henke, Bass
Rebecca Collins, Oboe I
Erica Howard, Oboe II

TODAY'S CONCERT IS SPONSORED BY JANE SULLIVAN
IN HONOR OF MUSIC DIRECTOR LYNN SWANSON



*I have been singing in Lynn Swanson's group (formerly the Cobb Summer Singers) for several years. Each year I eagerly await the announcement of the summer's masterwork - a familiar piece that grows more beloved as I gain new insights with each rehearsal, a friend I want to spend more time with, like Mendelssohn's *Ellijah*, or Brahms' *Requiem*. Two years ago we got a big surprise - Handel's *Israel in Egypt*, which I had never heard of. At first I grumbled, I wanted to stick with the tried and true, but Lynn encouraged me to embrace the new, and it is now my go-to comfort music. And so much fun to sing! So is it more satisfying to sing a beloved familiar piece, or be captivated by a totally new, unexpected pleasure? This summer I get both, having sung *Christ Lag* but never even heard *Wachet Auf*.*

Now Lynn is leaving her familiar surroundings and venturing to China to help lead the Zhuhai Classical Children's Choir, a most unexpected invitation. She is embracing all the new opportunities with an openness that should inspire all of us.

Godspeed, my dear friend. May your time in China be filled with music, friends, and fun (but not flies and lice).

Jane Sullivan

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Johann Sebastian Bach

1685-1750

The Baroque Summer Institute Chorus & Chamber Orchestra

Lynn Swanson, conducting Ivy Belk Pirl, organ
Arietha Lockhart, soprano Jonathan Pilkington, tenor Stephen Ozcomert, bass
Sunday Evening, 23 July 2017, 6:00 PM, First United Methodist Church, Marietta, Georgia

Welcome by Dr. William O. Baker, Director of the Choral Foundation

I

CANTATA, BWV 140 *Wachet auf, ruft uns die Stimme*

*First performed at St. Thomas, Leipzig, on the 27th Sunday After the Holy Trinity, 25 November 1731, led by the composer.
First WBCF performance, Lilburn, Georgia, Saturday, 5 December 1987, Gwinnett Festival Singers, William O. Baker, conducting
Most recent WBCF performance, Atlanta, Georgia, Sunday, 13 August 2000, Summer Singers of Atlanta, Dr. Baker, conducting*

Sung in German

1. Chorus

Awake, calls the voice of the watchman in the tower;
Awake, you city of Jerusalem.
Midnight is the hour, they call to us with bright voices;
Where are you, wise virgins?
Hark, the Bridegroom comes; rise up and take your lamps, Alleluia!
Make yourselves ready for the wedding, rise up to meet Him.

2. Tenor Recitative

He comes, He comes, the Bridegroom comes,
O Zion's daughters, come out, His course is from the heights to your mother's house.
The Bridegroom comes, who like a roe and a young stag leaps upon the hills;
To you He brings the wedding feast.
Rise up, take heart, to embrace the Bridegroom;
There, look! He comes this way.

3. Soprano & Bass Aria

When will You come, my Savior?
- I come, as Your portion-
I wait with burning oil.
Now open the hall -I open the hall- for the heavenly meal.
Come, Jesus! -I come, come, lovely soul!-

4. Chorus

Zion hears the watchmen singing, her heart leaps for joy within her,
She wakes and hastily arises.
Her glorious Friend comes from heaven, strong in mercy, powerful in truth,
Her light becomes bright, her star rises.
Now come, precious crown, Lord Jesus, the Son of God!
Hosanna! We all follow to the halls of joy and share the evening meal together.

5. Bass Recitative

So come to Me, you are My chosen bride!
I have to you eternally betrothed Myself.
I will set you upon My heart, and upon My arm as a seal, and delight your troubled eye.
Forget, O soul, now the fear, the pain which you had to suffer;
Upon My left hand you shall rest, and My right hand shall kiss you.

6. Soprano & Bass Aria

My Friend is mine -and I am yours.- love will never part us.
I will with You -you will with Me,-
Graze among heaven's roses, where complete pleasure and delight will be.

7. Chorus

Gloria sing all our voices, with angels all Mankind rejoices,
With harp and strings in sweetest tone.
Of twelve pearls the portals are made,
In Your city we are companions of the angels around Your throne.
No eye has ever seen, no ear has ever heard such joy like our happiness.
Io, io, eternally in dulci júbilo!

Given by Allan Cheshire in memory of Susan Cheshire.

II

ALLEGRO from Brandenburg Concerto No. 3 in G major, BWV 1048

III

CANTATA, BWV 4 *Christ lag in todesbanden*

*Thought to be first performed at Blasiuskirche, Mühlhausen, on Easter Sunday, 24 April 1707, led by the composer.
Today's performance is the first by ensembles of the William Baker Choral Foundation*

Sung in German

1. Sinfonia

2. Christ Jesus lay in death's strong bonds, given over for our sins,
He has risen again and brought us life; therefore we should be joyful,
Praise God and be thankful to Him, and sing Hallelujah!

3. No one among all humanity could defeat death, all because of our sins, No innocence found.
Therefore death came soon and took power over us, holding us captive in his kingdom. Hallelujah!

4. Jesus Christ, God's Son, has come in our place, and has done away with sin.
Thereby taking from death all his might and power, nothing remain's but death's shell;
Death has lost his sting. Hallelujah!

5. It was a strange battle that life and death waged.
Life was victorious and devoured death.
The scriptures prophesied this, how one death destroyed the other.
A mockery has been made of death. Hallelujah!

6. Here is the true Easter Lamb, offered up by God, which was high on the cross' stalk
Roasted in hot love, the blood marks our door, faith holds it against death,
The strangler can no longer harm us. Hallelujah!

7. So we celebrate this high festival with joy of heart and delight,
Which the Lord radiates upon us,
He Himself is the sun, that through the splendor of His grace illuminates our hearts.
The night of sin has disappeared. Hallelujah!

8. We eat and live well on the true Easter bread,
The old leaven shall not exist next to the word of grace.
Christ Himself will be our food and shall nourish the soul alone, faith will have no other.
Hallelujah!

*Given by Dr. William O. Baker in honor of his friend and colleague, Lynn Swanson,
and in thanksgiving for her service as WBCF Executive Associate Music Director from 2011-2017*

THE WILLIAM BAKER CHORAL FOUNDATION BY THE NUMBERS

673 men, women and youth have participated in Choral Foundation ensembles since June 1, 2016

446 number of participants in six summer choruses in 2017 alone

19 number of states where our choruses have performed. 24 number of languages sung by the Festival Singers

17% the percentage of operational funds received from concert ticket sales in a typical year.

\$25,000 the approximate production costs of six summer concerts serving six communities in three states

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SOLOISTS



Arietha Lockhart, coloratura soprano, has been awarded many prizes and honors, including a fellowship to perform the role of Zerbinetta (Ariadne auf Naxos) at the Aspen Music Festival Opera Theatre, 2nd place in the first Classical Singer Competition sponsored by Classical Singer Magazine, The National Opera Association Competition's Legacy Award in the professional division, 2nd place in The Center for Contemporary Opera International Competition (prize, a New York debut recital at Weill Recital Hall of Carnegie Hall), and the Friedrich Shorr Memorial Prize in Voice and 3rd place in the Oratorio Society of New York competition. During studies at the American Institute for Musical Studies, won the first place vote of the jury in the Meistersinger Competition in Graz, Austria, and received the gold medallion as the audience's 1st place choice.

Ms. Lockhart is a member of the Grammy Award winning Atlanta Symphony Orchestra Chorus and has performed with the Atlanta Chamber Players and the Atlanta Baroque Orchestra. She is a favorite of Choral Foundation audiences, having performed in several productions with the William Baker Festival Singers, the Cobb Summer Singers, and the Summer Singers of Atlanta, including Bach's *St. John Passion*, Haydn's *The Creation*, Mendelssohn's *Elijah*, Mozart's *Requiem & Mass in C.Minor*, and Beethoven *Mass in C* and *Symphony No. 9*. She is a former music educator in the DeKalb School System, and Co-President of the Atlanta Chapter of Mu Phi Epsilon Music Fraternity.

Jonathan Pilkington, tenor, is a native of LaGrange, GA. He has recently been a featured soloist in Mozart's *Requiem*, Handel's *Messiah*, Orff's *Carmina Burana*, Bach's *Cantata No. 4*, Bach's *Magnificat*, Bruckner's *Te Deum*, and Schütz's *Weihnachts Historie*. Pilkington was the tenor soloist for Elliott Carter's *The Defense of Corinth* at Avery Fisher Hall in New York, and sang the tenor solo in New York's premiere of Felix Mendelssohn's "Humboldt" Cantata. Upcoming performances include scenes from Rossini's *Il barbiere di Siviglia* in Peach State Opera's "Operatizers." In September, he will perform a recital of 20th century vocal works, including Barber's Knoxville: *Summer of 1915*, at Piedmont College. Recent recitals featured Vaughan Williams' *On Wenlock Edge*, Britten's *Winter Words*, Beethoven's *An die ferne Geliebte*, Schumann's *Dichterliebe*, as well as other selections from the art song repertoire. In July 2014, he was a guest soloist at the Bassi Brugnatelli International Conducting and Singing Symposium in Robbiate, Italy. As a professional chorister, Pilkington has performed many major choral works with the New York Philharmonic, American Symphony Orchestra, Los Angeles Philharmonic, Little Orchestra Society, and Taylor Festival Singers. Recently, Mr. Pilkington has made appearances as guest lecturer on vocal pedagogy topics at University of Wisconsin-Stevens Point and in Sautee, GA for the Sautee Chorale. He holds degrees from Shorter College (B.M.), Westminster Choir College (M.M), and University of Georgia (D.M.A.). Dr. Pilkington is Assistant Professor of Music at Piedmont College in Demorest, and he is a staff singer at Cathedral of Christ the King in Atlanta.



The appearance of Jonathan Pilkington in today's concert is made possible by a grant from Allan Cheshire in memory of Susan Cheshire.



Stephen Ozcomert, bass, is regularly heard in Atlanta area concert halls. He has performed as a soloist with the Atlanta Symphony Orchestra, including an assisting soloist ("Sergeant") for 2007 performances and Telarc Digital recording of Puccini's *La Boheme* under Robert Spano. He also played the role of a Japanese Envoy in the 2009 ASO performances of Stravinsky's *Nightingale* in both Atlanta and Carnegie Hall. Steve also was an assisting soloist under Robert Shaw for the 1996 performances of Bach's *St. Matthew Passion* in Atlanta and Carnegie Hall and has served as soloist in performances of the ASO Chorus and Chamber Chorus on several other occasions under Norman Mackenzie, Donald Runnicles, Jere Flynt, Yoel Levi, and others. Steve currently serves as a staff soloist at the Glenn Memorial United Methodist Church and frequently appears as soloist with the Meridian Chorale conducted by Steven Darsey and with the Emory University Orchestra and Chorus under Eric Nelson and Richard Prior. He appeared in the 2010 Spivey Hall performance of Bach's *Passion According to St. John* with The William Baker Festival Singers, and in a 2011 performance of the title role in Mendelssohn's *Elijah* with Dr. Baker and the Summer Singers of Atlanta. He appeared in recent Choral Foundation performances of Beethoven's *Mass in C* and Ernest Bloch's *Avodath Hakodesh*. Steve's solo work has been featured several times in radio broadcasts by WABE. Steve has sung performances of a number of operas and operettas and has an extensive repertoire of more than twenty oratorios from Bach Cantatas, the *Requiem*s of Mozart, Faure, Durufle, and Brahms, to Orff's *Carmina Burana*. Steve is a student of Elizabeth Colson.

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