

*The Choral Foundation in Georgia, through the  
Kenneth Charles Babcock Memorial Music Fund, presents*

**Johannes Brahms**

# **EIN DEUTSCHES REQUIEM**

**The William Baker Festival Singers  
The Lynn Swanson Festival Singers  
Orchestra of the American Heartland**

**Arietha Lockhart, soprano**

**Stephen Ozcomert, baritone**

**Dr. William O. Baker, conducting**

**Sunday Afternoon, 22 February 2015  
Grace United Methodist Church  
Atlanta, Georgia**

*Blessed are they who mourn,  
For they shall be comforted.*

*They who sow in tears shall reap in joy,  
For the righteous souls are in the hand of God.*

**SOLI DEO GLORIA**

*What wondrous love is this, O my soul!*

# The William Baker Festival Singers of Atlanta

**William O. Baker, DMA**  
Music Director & Conductor

**Lynn Swanson, MME**  
Executive Associate Music Director  
WBFS Music Director Elect

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**Rosanne St. Clair**  
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Staff Accompanists

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*Karin Banks '10*

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*David Beckers '02*

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*William Dreyfoos '00*

*Vince Evans '14*

*Marla Franks '03*

*Gerald Freeman '14*

*Dorothy Goodson '03*

*John Goodson '03*

*John Harr '14*

*Ellen Hicks '14*

*Susan Lawton '14*

*Sarah Means '10*

*Jenny Munro '07*

*Carol Nelson '12*

*Charles Nelson '12*

*David Nieland '12*

*Yolanda Phillips '03*

*Susan Pierce '13*

*LaDonna Pitts '14*

*Sarah Sambol '14*

*Justin Scott '11*

*Jessica Shepherd '09*

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## *Dr. William O. Baker, Founder of the Festival Singers*



**William O. Baker** has earned a reputation as an entrepreneurial conductor and creator of choral organizations. He founded the DeKalb Choral Guild in 1978 at the age of 19. By the age of 21 he had conducted Brahms' *German Requiem*, Vivaldi's *Gloria*, Schubert's *Mass in G*, and Handel's *Messiah* with professional orchestras, launching a career of ambitious artistic leadership that now has extended over thirty-eight years. In the last few years he has conducted the *St. Matthew Passion* and the *Mass in B minor* of Bach, and the *Sacred Service* of Ernest Bloch, at the time of the performances the only Kansas City-based conductor to lead the works in over a quarter-century.

Baker created the Atlanta-based William Baker Festival Singers, originally called "Gwinnett" Festival Singers, in 1985, and established the William Baker Choral Foundation in 1990. In 1998 the conductor moved his home to the Kansas City area and created the Kansas City ensemble of the Festival Singers. The Choral Foundation has created over a dozen ensembles based in three states, involving hundreds of singers in the course of any year. His choirs have performed for numerous conventions of the American Choral Directors Association, the National Association for Music Education, and the American Guild of Organists, in addition to the 1982 World's Fair and music festivals in the United States and Great Britain, most notably annual appearances before capacity audiences at Charleston's Piccolo Spoleto Festival since 1989. He has led the Festival Singers in the production of 19 nationally released recordings, and in television and radio appearances across the nation, including *The First Art*, *The Sounds of Majesty* and National Public Radio's *Performance Today*.

No stranger to the orchestral podium, William Baker created the Mountain Park Wind Symphony in 1994, and the Kansas City Wind Symphony in 1998. Recent orchestral performances have included Vivaldi: *The Seasons*, Sibelius: *Finlandia*, Bach: *Brandenburg Concerto No. 2*, Bizet: *Suite L'Alesienne*, Haydn: *Symphony No. 59 "Fire,"* Mozart: *Symphony No. 41*, Beethoven: *Symphony No. 7* and *Symphony No. 9*. Choral collaborations have included projects with members of the Kansas City Symphony, the Kazanetti Chamber Orchestra, the Atlanta Youth Symphony Orchestra, the Kansas City Civic Orchestra, the Baton Rouge Symphony, the Gwinnett Symphony Orchestra, and the Charleston Symphony Orchestra. He is Founder & Music Director of the Atlanta-based Orchestra of the American Heartland.

Dr. Baker served as Minister of Music for a number of significant Lutheran, Presbyterian and United Methodist congregations across the South and the Midwest. Major appointments have included the historic Grace United Methodist Church in Midtown Atlanta and The Village Church in suburban Kansas City, the nation's second largest Presbyterian congregation. Presently, he serves as director of The Cathedral Chorale, the choir for Grace and Holy Trinity Cathedral in Kansas City's 8:00 AM Eucharist. He is the author of *Hearts & Hands & Voices: Weekly Reflections on Music and the Church*, published by Amber Waves Music.

An Atlanta native, Dr. Baker studied voice and choral conducting at Mercer University and the University of Georgia before culminating his formal education at the American Conservatory of Music in Chicago where he earned the Doctor of Musical Arts in Choral Conducting. The Baker family makes their home in northeastern Kansas. Dr. Baker commutes weekly to serve conducting responsibilities in Georgia, Kansas and Missouri. His accomplishments have been recognized in his native state through proclamations by two Georgia Governors, Joe Frank Harris and Sonny Purdue, and United States Congressman Phil Gingrey. In 2012 he was honored for his lifetime contributions to the cultural life of his hometown by the Pro-Mozart Society of Atlanta. In 2015 he was named Music Director Emeritus of The DeKalb Choral Guild.

## *The William Baker Festival Singers: Thirty Years in Atlanta*

On Tuesday evening, February 26, 1985, a small cadre of some 20 singers met in the choir rehearsal room of the John Wesley United Methodist Church in the Atlanta suburb of Norcross. The ensemble was led by its 26-year-old founder and music director, William O. Baker, along with his co-founder, Janis M. Lane. Baker called his emerging ensemble “The Gwinnett Festival Singers” after the suburban county that would be its home for thirteen years. The first three seasons of the Festival Singers included an impressive repertoire of masterworks, though the short-form sacred cappella classics and spirituals that would later form the Festival Singers’ signature repertoire were a part of the choir’s programming from the earliest days.



Nearly 50 singers were recruited for the first full season, 1985-1986, of the Gwinnett Festival Singers. A lauded performance of Bach’s *Magnificat* was held in December 1985. The inaugural season ended with the three performances of Brahms *Ein deutsches Requiem* in May and June 1986.

From its very first concert the Festival Singers nurtured a reputation for diversity of repertoire and quality of performance. Based entirely in Gwinnett County, the Festival Singers were credited in the late 1980s with the first performance of many choral standards in the suburb that was then one of the fastest-growing communities in the nation. Works such as Mendelssohn’s *Elijah*, Bach’s cantatas *Wachet auf* and *Christ lag in todesbanden*, and Britten’s *Rejoice in*

*the Lamb* were premiered in the community by the Festival Singers during the first five years of the chorus’ existence.

The Gwinnett Festival Singers conducted a concert tour of Great Britain in July 1988. Performances were held in London, Birmingham, Chester, Bristol and Canterbury. The performance in Canterbury Cathedral coincided with the Lambeth Conference and was attended by hundreds of delegates from the Anglican Communion around the world. The preview concert in Atlanta on the eve of the tour was hailed as a tour de force by *Atlanta Constitution* classical music critic Derrick Henry who described the sound of the chorus as “sensuous tonal beauty.”

In June 1989 the Festival Singers journeyed to Charleston to perform for the first time in the Piccolo Spoleto Festival. Thus began the annual tradition that would change the Festival Singers from a local choral ensemble to a regional sensation. On a Sunday afternoon in 1995, the Circular Church in Charleston was so full that audience members were seated on the floors of the aisles and on the stage behind the singers, while hundreds of disappointed concert-goers stood outside the historic building in the rain. Under an umbrella and attired in his concert tux, William Baker walked through the gathered music lovers and promised to perform the concert again in its entirety for those who would return two hours later. After the scheduled performance the Festival Singers took a short 15 minute break before returning to the stage to sing an unprecedented encore concert to a second capacity audience.

The ambitious touring schedule of the Festival Singers was not limited to Charleston. Appearances at conventions of the American Choral Directors Association and the Music Educators National Conference took the chorus to Southeastern venues as widespread as Birmingham, Montgomery, Knoxville, Greenville, Spartanburg, Charlotte, Asheville, Savannah, Macon, and other regional destinations.

Though the Festival Singers had produced several cassette recordings for local audiences, the first compact disc produced for national distribution, *Live in Concert*, was released in the fall of 1991. It was the first of six CD recordings to be released under the Gwinnett name. The successful recordings led to numerous radio broadcasts on local affiliates including WABE-FM’s *Atlanta Music Scene*. Three national radio programs, *The First Art*, *The Protestant Hour*, and *The Sounds of Majesty* broadcast selections by the Festival Singers regularly. Portions of the 1997 Christmas Atlanta Festival were broadcast on Christmas Eve of that year on National Public Radio’s *Performance Today*.

The Festival Singers created a number of signature events during their early white-hot years of growth. The gala holiday concert, *Christmas Atlanta*, was created in 1988 as a community event bringing together hundreds of adult and children's voices and instrumental ensembles in one of the region's most popular seasonal events. Christmas Atlanta 2007 was broadcast on local television two years running and produced as the Festival Singers' first DVD recording. Christmas Atlanta became "Candlelight & Carols with the Festival Singers," beginning in 2013 as a joint performance with the Lynn Swanson Festival Singers and favorite guest artists.



Throughout its history the Festival Singers has been supportive of great causes in the wider community, sponsoring an annual benefit concert to raise funds for charities that serve urgent human needs. These charities have included AID Atlanta, Genesis Shelter, March of Dimes, Dream House for Medically Fragile Children, Rett Syndrome Foundation, and Hosea Williams Feed the Hungry and Homeless among many others.

To support the growth of arts organizations across the metropolitan Atlanta area, William Baker created a number of festival events that have attracted thousands of listeners over the years. These have included the Gwinnett Festival of Music, the Midtown Community

Festival of Music, and the Marietta Festival of Music. Other events have included choral workshops and festivals with noted guest conductors such as Alice Parker, Kenneth Jennings, Dale Warland, Moses Hogan, Andre Thomas and Anton Armstrong.

Transition and triumph for the Gwinnett Festival Singers best describes the events of 1998. When William Baker and Janis Lane designed the chorus in 1985, they developed an organizational charter that gave a high level of input to an independent board of directors called the "Executive Committee." In the three year period that began with the chorus' tremendous artistic success in 1994-1995, the Executive Committee and the Music Staff began to grow in different directions regarding the goals of the ensemble. These differences ultimately resulted in a split in the organization in April 1998, with the music staff and a number of singers in one group and the Executive Committee and other singers in another. In July, now solely under the name William Baker Festival Singers, the chorus performed an acclaimed concert in Spivey Hall for the Georgia Convention of American Choral Directors Association. That concert ushered in an era of four years when the chorus operated as a semi-professional project ensemble in Atlanta.

In the summer of 1990, members of the Gwinnett Festival Singers and the DeKalb Choral Guild (also directed by William Baker) assembled a non-auditioned summer-only chorus to sing lighter repertoire and to keep member's vocal skills sharp during the traditional choral off-season. The Summer Singers of Atlanta, the city's original summer chorus, was born.

Working with choral enthusiasts from across the Atlanta region, and buoyed by the continual growth of each of the several musical enterprises, in late 1990 the William Baker Choral Foundation was created. The Choral Foundation included the Summer Singers of Atlanta, the William Baker Festival Singers project chorus, and the conductor's growing schedule of clinics, workshops, consulting and guest conducting appearances. As a result of the crisis of 1998, the tradition of the Gwinnett Festival Singers was enfolded into the Choral Foundation and continued as the William Baker Festival Singers.

In July 1998, William Baker was offered the position of Music Director for the second largest Presbyterian congregation in the United States, The Village Church in Prairie Village, Kansas, a close-in suburb of Kansas City. Since church music was the primary source of income for the Baker family at the time, the position was accepted on the condition that the work of the Choral Foundation would continue under the leadership of a commuting conductor. The Baker family moved to northeast Kansas in August 1998. During the years from 1998-2002, William Baker commuted from his new home in Kansas for weekly June-August rehearsals of the Summer Singers of Atlanta, and for the occasional rehearsals of the William Baker Festival Singers.

During this era, the William Baker Festival Singers in Atlanta offered project-chorus events. Among the most successful were concerts of French works with AGO Award Winning organist Ernest Oelkers that included the *Requiem* of Durufle,

and an acclaimed performance of Schubert, Haydn and Mozart works called "A Night in Old Vienna." In the meantime, the Choral Foundation began to establish a foothold in Kansas City. The William Baker Festival Singers of Kansas City began rehearsals in October 1998 as a year-round ensemble specializing in short-form sacred a cappella classics and spirituals. In the first 17 seasons of the WBFS-Kansas City, the group has toured from Chicago to New York to San Antonio to New Orleans, and from northern Iowa to Georgia. The chorus performs frequently with members of the Kansas City Symphony, recently presenting the *St. Matthew Passion* and *Mass in B minor* of Bach, and the *Avodath Hakodesh* of Ernest Bloch. The Bloch work was broadcast in its entirety on Kansas Public Radio on the eve of Passover 2012.

With the energy streams of the Summer Singers, the former Gwinnett Festival Singers, and the William Baker Festival Singers flowing together from two metropolitan areas, the maturing conductor began to conceive a vision of a national organization to support the growth of the choral art. In a note to the membership of the Festival Singers in September 2003 he said, "I have come to see the enterprise we call the Choral Foundation as my life's work, and I will endeavor to lay aside all other professional interests to build it for a future that will long outlive me." To that end, in 2003 Baker retired from full-time church music to make the Festival Singers and the Choral Foundation his primary vocation.

The William Baker Festival Singers in Atlanta had returned to a year-round schedule with the 2002-2003 concert season in continuation of the tradition of the former Gwinnett Festival Singers first created in 1985. Rehearsals were moved to Sunday evenings and an office was re-established in Atlanta.



The 2003-2004 season also saw the revival of many Festival Singers traditions, including Christmas Atlanta, the annual benefit concert, and an annual performance of a major choral/orchestra masterwork. The season was highlighted in May 2004 by the first performance of the Festival Singers at the Piccolo Spoleto Festival since 1997. A standing room-only audience gathered in the Grace Episcopal Church in Charleston, the same historic building where earlier incarnations of the chorus had scored many musical triumphs during the 1990s. The thunderous applause of the audience and the tear-filled eyes of chorus and audience members added an unforgettable dimension to the historic occasion. The performance formed the live-in-concert CD, *Amazing Grace*, which was the Festival Singers'

best selling recording for a number of years.

The last decade has been a period of explosive artistic growth and steady development for the William Baker Festival Singers. Each year the musicianship of the ensemble has grown. The last few years have brought the most balanced and skilled ensembles in the organization's storied history. Major works have included Bernstein's *Chichester Psalms*, Stravinsky's *Mass* and *Symphony of Psalms*, Durufle's *Requiem*, Kodaly's *Laudes Organi*, Haydn's *Te Deum*, Mozart's *Requiem* and *Regina coeli*, Faure's *Requiem*, Bach's *St John Passion*, and the world premiere of William Dreyfoos' *Songs of the Holocaust*. The performance of the Dreyfoos work at Piccolo Spoleto will be broadcast on *Performance Today* in April 2015.

Still focused primarily on memorized concerts of a cappella folk songs, spirituals and classics, the scope and diversity of the Festival Singers' signature repertoire continues to expand. Performances by the chorus at Charleston's Piccolo Spoleto Festival continue to attract larger and larger audiences.



Ellen Dressler Moryl, Director of the Office Cultural Affairs in Charleston, said this following the 2008 concert by the Festival Singers:

*"The William Baker Festival Singers is one of the very finest choral groups of any size or genre in the Southeastern United States and beyond. Under the direction of their founder, William O. Baker - a consummate artist in his own right- performances are excellent, breathtaking and inspiring. Piccolo Spoleto audiences (usually standing room only) have enjoyed their concerts for the past 15 (or so) years. I recommend them enthusiastically and without qualification."*

The upstart chorus of some 20 singers that gathered in a Norcross church basement on February 26, 1985, is now the flagship ensemble of a national arts organization that began the 2014-2015 season with ten choral ensembles involving over 500 men, women, youth and children meeting in three states. These include both the Kansas City and Atlanta ensembles of the William Baker Festival Singers led by the founder, the Lynn Swanson Festival Singers based in Smyrna, Georgia, and the new Zimria Festivale Atlanta based in Dunwoody, Georgia. The five Summer Singers choruses are based in Atlanta, Kansas City, Cartersville, GA, Lee's Summit, MO, and Cobb County. The Choral Foundation also sponsors an aggressive Student Intern/Choral Scholar program, the Institute for Healthy Singing, and a music publishing house, the Kansas City-based Amber Waves Music Publishing ([www.AmberWavesPublishing.com](http://www.AmberWavesPublishing.com))

In February 2014 William Baker announced that the 30<sup>th</sup> anniversary 2014-2015 concert season would be his last as Music Director and Conductor of the Atlanta-based chorus. In January 2015, Lynn Swanson was named as Music Director Elect for the ensemble's 31<sup>st</sup> season. The Lynn Swanson Festival Singers will be enfolded into the chorus and the choruses will continue as one ensemble.

The 2014-2015 anniversary season features joyful celebrations of the many accomplishments of the William Baker Festival Singers, beginning with a performance of works by Vaughan Williams and Bach in October, continuing with the Brahms *Ein deutsches Requiem* in February and culminating with the final performance with William Baker on the podium on Memorial Day at Charleston's Piccolo Spoleto Festival.



Throughout the decades the music of the William Baker Festival Singers has been hailed by critics and audiences alike in hundreds of concerts, recordings and broadcasts. Observing that the Festival Singers perform most concerts from memory, Carol Furtwangler of the *Charleston Post & Courier* said, "It is not just that the William Baker Festival Singers perform without music scores... they sing from their hearts."

### ***Leaving a Legacy of Immortal Music Through the Choral Foundation***

Have you considered remembering the work of the William Baker Choral Foundation in your will, estate plan or through a donor advised fund? At the Choral Foundation we are working to build an organization that will connect people with music of timeless beauty and worth for many generations to come. Your gift to our work through your estate will help us bring the life-changing joys of participation in the performance of great music to thousands of men, women, youth and children yet unborn. Your gift may be designated to support the work of the Choral Foundation in a specific community, or through a particular ensemble, or a special project.

Please advise your will preparer, estate planner, or attorney of your desire to support the work of The William Baker Choral Foundation, Inc. through a legacy gift. Our office staff will gladly provide the necessary information to ensure that your gift is received and properly applied. Please call 404.909.8357 for more details.

# The 30<sup>th</sup> Anniversary of the Festival Singers

Sunday Afternoon, 22 February 2015 at 3:00, Grace United Methodist Church in Atlanta

The William Baker Festival Singers & The Lynn Swanson Festival Singers  
Alumni of The Festival Singers      The Orchestra of the American Heartland  
Arietha Lockhart, soprano      Stephen Ozcomert, baritone      Dr. William O. Baker, conductor

Johannes Brahms, 1833-1897

## EIN DEUTSCHES REQUIEM

Premier performance at Bremen Cathedral, Good Friday, 10 April 1868, the composer conducting  
First WBCF performance, The William Baker (Gwinnett) Festival Singers, Saturday, 7 June 1986, Norcross, Georgia  
Most Recent Festival Singers performance, The William Baker Festival Singers, Sunday, 6 April 2014, Kansas City, Missouri  
Most recent WBCF performance, The Cobb Summer Singers, Lynn Swanson, director, Sunday, 10 August 2014, Smyrna, Georgia

SUNG IN GERMAN

### I

#### **Matthew 5:4; Psalm 126:5-6**

Blessed are they that mourn for they shall have comfort.

*Given by Adam & Laura Youngblood and Harvey & Mary Solomon in memory of Ben Currier*

*Given by Gene & Kim Claxton in honor of Lewis & Linda Claxton*

They that sow in tears surely shall reap with joyful singing.

*Given by Michael & Nancy Warrick in memory of Don Davis & Patricia Warrick*

Who goeth forth, weeping and bearing precious seed shall come with rejoicing bringing his sheaves with him.

### II

#### **I Peter 1:24; James 5:7-8; I Peter 1:25; Isaiah 35:10**

Behold all flesh is as the grass, and all the glory of Mankind is as the flower of grass.

For lo, the grass with'reth, and the flower thereof is fallen.

So therefore be patient, my dear Brethren unto the coming of the Lord.

See how the husbandman waiteth for the precious fruit of the earth, and with long patience.

He waiteth until he receive the early and latter rain. So be ye patient.

But still the Lord's Word standeth forevermore.

*Given by Anonymous in honor of Dr. William Baker and his 38 years of choral leadership in Atlanta and Kansas City*

And the ransomed of the Lord shall return with singing unto Zion.

Joyfully coming rejoicing, joy everlasting on their heads shall crown their heads forevermore.

*Given by Joyce Worrill in honor of Jack Worrill*

Gladness and glory welcome and embrace them, and grief and sighing shall flee from them.

*Given by Jack & Joyce Worrill in memory of Mrs. Lyn Worrill & Mr. John Smith*



### III

#### **Psalm 39:4-7; Wisdom of Solomon 3:1**

Lord, make me to know the measure of my days on earth, to consider my frailty, that I must perish.

Surely, all my days here are as an handbreadth to Thee, and my lifetime is as naught to Thee.

Verily Mankind walketh in a vain show, even his best state is vanity.

He goeth about like a shadow. In his anxieties and in vain he heapeth up riches,

But knoweth not who shall gather them.

Now Lord, what then do I wait for? My hope is in Thee.

For the righteous souls are in the hand of God, and ne'er shall harm reach unto them.

### IV

#### **Psalm 84: 1, 2, 4**

How lovely is Thy dwelling-place, O Lord of Hosts.

For my soul it longeth and fainteth for the courts of the Lord.

My heart and flesh cry out for joy unto the Living God.

Blest are they who make Thy house their dwelling. They praise Thy Name evermore.

*Given by The Lynn Swanson Festival Singers in honor of Father Brian Sullivan*

### V

#### **John 16:22; Ecclesiasticus 51:27; Isaiah 66:13**

Ye now are sorrowful. Weep not, for I will see you again and your heart shall be joyful.

And I will comfort as one who his own mother comforts.

Look on me then, for it was but a little time labor and trouble were mine, yet I have found at last comfort.

### VI

#### **Hebrews 13:14; I Corinthians 15:51-52, 54-55; Revelation 4:11**

Here on earth have we no continuing place, wherefore we seek one to come.

Lo, I will show unto you a mystery: we shall not all sleep here forever.

But we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound and the dead shall be raised incorruptible, and we shall all be changed.

Then, what the prophet hath told, the saying shall be brought to pass, for death is swallowed in victory.

Grave, where is thy victory? Death, where is thy sting?

Lord, Thou art worthy of honor, praise and glory and might.

*Given by Dr. William O. Baker in honor of his colleague and friend, Music Director-Elect Lynn Swanson*

By Thee alone were all things created, and by Thy good will all creatures have their being.

## VII

### Revelation 14:13

Blessed are the dead who die in the Lord, from henceforth.

Sayeth the Spirit: that they rest from their labors, and that their works do follow after them.

*Given by the William Baker Choral Foundation in memory of Kenneth Charles Babcock*

*The Choral Foundation staff recommends the 1984 recording of Brabm's REQUIEM by Robert Shaw with the Atlanta Symphony Orchestra & Chorus, Telarc CD-80092, for continued enjoyment of the work*

*Please visit iTunes to browse several new album releases by The William Baker Festival Singers*

*The appearance of soprano soloist Arietha Lockhart is made possible by a grant from Dr. Pratima Singh in memory of Sharon Foree*

*The appearance of baritone soloist Stephen Ozcomert is made possible by a grant from Joseph and Jill Ferst in memory of M. Rita Ferst*

*The appearance of violoncellist George Butler is made possible by a grant from John and Dorothy Goodson*

*The appearance of principal trumpeter Clayton Chastain is made possible by a grant from Adam & Laura Youngblood and Harvey & Mary Solomon in memory of Ben Currier*

*The appearance of timpanist Jeff Kershner is made possible by a grant from Dr. Jill Davis in honor of all passed or present who have passionately loved beautiful music*

### *Upcoming Concerts With the Festival Singers*

Sunday Afternoon, 12 April 2015 at 2:00, Grace & Holy Trinity Cathedral, Kansas City Missouri

**3<sup>rd</sup> Annual KENNETH BABCOCK MEMORIAL MASTERWORKS CONCERT**

**MOZART: Coronation Mass, Symphony No. 29 in A major, Exsultate Jubilate & Veni Sancte Spiritu**

**The William Baker Festival Singers & Members of the Kansas City Symphony**

**Lynn Swanson, conducting Dr. Wayne Smith, organ**

Sarah Tannehill Anderson, Kristee Haney, David Adams & Paul Davidson, soloists

Tuesday Evening, 14 April 2015 at 7:30, Congregation Beth Shalom, Dunwoody, Georgia

**BERNSTEIN: Chichester Psalms, TAVENER: Funeral Ikos & Works of Salomon Rossi**

**The Lynn Swanson Festival Singers, Zimria Festivale Atlanta & Chamber Orchestra**

**Lynn Swanson & Amy Thropp, conducting**

**[www.FestivalSingers.org](http://www.FestivalSingers.org)**

# *The William Baker Festival Singers*

## *Music of Timeless Beauty and Worth in Kansas City Since 1998*



The William Baker Festival Singers has been hailed by *The Kansas City Star* as “The best of the several volunteer choirs in the city...” Though the membership of the 50-voice semi-professional chorale is comprised entirely of volunteers, a large majority of the singers hold music degrees and many are vocational musicians. It is the mission of the Festival Singers to bring the highest standards of musicianship and professionalism to the realm of community music. Now in its seventeenth concert season, the metro Kansas City-based ensemble has enjoyed numerous triumphs through a tradition of ambitious concerts, recording, touring and broadcasting.

Tours have taken the ensemble throughout the Midwest, South, and Northeast, including performances in New York, Chicago, St. Louis, San Antonio, Austin, New Orleans, Atlanta, Omaha, Des Moines and many other cities. Their richness of tone, diversity of programming and expressiveness has won praise from audiences and critics alike. The 2006 tour included a performance at the Southwestern Division Convention of the American Choral Directors Association meeting in St. Louis. In February 2010, the chorus returned to Atlanta to celebrate the 25<sup>th</sup> anniversary of the inaugural rehearsal of William Baker’s original Festival Singers. On 11 April 2013 the Festival Singers presented its debut concert in Helzberg Hall, a performance that featured the *Requiem* of Maurice Durufle performed with members of the Kansas City Symphony. John Heuertz, in the *Kansas City Star* said, “It’s hard to know where to begin praising this chorus’ performance...What came across Thursday night above all was the great warmth in this chorus’ singing. It was almost like hearing a family.” The memorable season ended with performances before large and enthusiastic audiences in Miller Chapel at Princeton Theological Seminary and in the nave of the historic Trinity Wall Street Church in New York City.

The signature repertoire of the William Baker Festival Singers is short-form sacred a cappella classics and spirituals from all eras and cultures. The chorus also performs a major choral/orchestral masterwork each spring. Recent highlights have included the *Requiems* of Faure, Durufle, Mozart, Brahms and Rutter, the *Dona Nobis Pacem* of Vaughan Williams, and the *Laudes Organi* of Kodaly. The Festival Singers own the distinction of being the first Kansas City-based ensemble to perform the *Mass in B minor* and the *St. Matthew Passion* of Bach, in addition to Ernest Bloch’s *Avodath Hakodesh (Sacred Service)*, in a quarter century.

*Kenna Babcock* ‘06  
*Laura Rene’ Baker* ‘99  
*Chris Barnard* ‘09  
*Brenda Bennett-Pike* ‘99  
*Jennifer Berroth* ‘14  
*Jocelyn Botkin* ‘04  
*Elyse Biethman* ‘14  
*Rachel Bowerman-Deering* ‘12  
*Joyce Braddock* ‘07  
*Hilary Butler* ‘10  
*Michael Carter* ‘06  
*Deborah Casolari* ‘02  
*Robert Casper* ‘10  
*Kim Claxton* ‘12  
*Malcolm Cook* ‘04  
*Jill Davis* ‘12  
*Marcia Higginson* ‘02  
*Eric Edman* ‘12  
*Michelle Egbert* ‘07

*Jennifer Engelhardt* ‘06  
*Christine Freeman* ‘06  
*Daniel Freeman* ‘08  
*Melissa Geffert* ‘02  
*Karen Kay Hall* ‘12  
*Michael Hegge* ‘99  
*Marcia Higginson* ‘02  
*Pamela Hite* ‘13  
*Jill Holtkamp* ‘07  
*Jim Jandt* ‘01  
*\*Gary Jarrett* ‘02  
*Amanda Kimbrough* ‘08  
*Ross Kimbrough* ‘11  
*Stacey Knoell* ‘08  
*Jennifer Logbeck* ‘05  
*Robert Logbeck* ‘08  
*John Madaris* ‘15  
*John Mikelson* ‘99  
*\*Melissa Overton* ‘06

*\*Brad Piroutek* ‘01  
*Julie Piroutek* ‘07  
*Jamie Roberts* ‘12  
*Jamea Sale* ‘02  
*Cindy Sheets* ‘09  
*Pratima Singh* ‘06  
*George Smith* ‘98  
*Stephanie Sullivan* ‘11  
*Celeste Watson* ‘14  
*\*Georann Whitman* ‘99  
*Pam Winn* ‘02

*\*Section Leader*

# *The Lynn Swanson Festival Singers*

The Lynn Swanson Festival Singers was created in September 2009, and has become one of the fastest growing ensembles in the history of the Choral Foundation. Specializing in short form sacred a cappella classics, spirituals and folk songs from across the globe, the Festival Singers has already established a regional reputation for their richness of tone, diversity and depth of repertoire and expressive performances.

The Lynn Swanson Festival Singers also performs annual concerts of masterworks for chorus and orchestra in collaboration with the Orchestra of the American Heartland. Recent performances have included Vivaldi: *Beatus Vir*, Schubert: *Mass in G*, Faure: *Requiem*, Haydn: *Te Deum*, Mozart: *Coronation Mass*, Bernstein: *Chichester Psalms* and *Missa Brevis*, and Bloch: *Avodath Hakodesh*. The Festival Singers will be performing Bernstein's *Chichester Psalms* with chamber orchestra and Zimria Festivale Atlanta in March.

From their home in Smyrna the Lynn Swanson Festival Singers have performed in significant music festivals across the region, including the Arts International Festival on the campus of Francis Marion University, the Christmas Atlanta Festival, Convocation 2010 and, most notably, Charleston's Piccolo Spoleto Festival in 2012 and 2013. In March 2012, the Festival Singers journeyed to Kansas City to join other Choral Foundation ensembles in the Bloch *Avodath Hakodesh* in the historic Community Christian Church, designed by Frank Lloyd Wright. The performance was broadcast in its entirety on Kansas Public Radio in commemoration of the eve of Passover. In December 2012, the Lynn Swanson Festival Singers performed for the annual Holiday Gala of the Pro-Mozart Society of Atlanta. For information on upcoming concerts, please contact the Cobb Office of the William Baker Choral Foundation by email at [Mail@FestivalSingers.org](mailto:Mail@FestivalSingers.org).



**Lynn Swanson, Music Director and Conductor**, is a native of Marietta, Georgia, a suburb of Atlanta. A life-long resident of the area, she has served the north metro community as a leader in the musical arts for nearly 30 years. She holds a Bachelor of Music in Organ Performance from Shorter University in Rome, Georgia, and the Master of Music Education in Choral Pedagogy at the University of Kansas. She studied conducting with Dr. William Baker, Dr. James Daugherty, and Alexander Mickelthwaite. Ms. Swanson is the Founder of the Northside Young Singers, the Lynn Swanson Festival Singers, and the Cobb Summer Singers, in addition to her service as Associate Director and Vocal Coach of the William Baker Festival Singers in Atlanta. She serves as Executive Associate Music Director of the William Baker Choral Foundation. 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*, 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 "Jauchzet Gott in allen Landen,"* and *Magnificat*. Her choral ensembles have been featured recently as headline performers at the Christmas Atlanta Festival, Arts International, and appear annually at the Piccolo Spoleto Festival in Charleston, South Carolina.

Lisa Belk '13  
Jorge Blanco '12  
Kristen Boyle '14  
Steve Brailsford '14  
Albert Clark '14  
Vince Evans '14  
Johnny Gravley '12  
Harley Granville '14  
Cornelia Tuttle Hamilton '15  
Kristin Hampton '14  
Victoria Harkins '13  
Felicia Hernandez '12  
Ellen Hicks '10  
Susan Hinesley '11

Lexann Johnson '10  
Judy Feasel Jones '12  
Bambi Kendrick '09  
Mark Kagika '14  
Jody Kershner '09  
Alexis LaSalle '10  
Sarah Means '10  
Marcia Mein '11  
Charles Nelson '11  
David Nieland '13  
Susan Pierce '13  
Rebekah N. Plowman '14  
Bill Price '15  
Charlene Price '15

Carol Rogers Reiser '09  
Eddie Ross '09  
Mary Selano '11  
Thomas Sheets '11  
Charles St. Clair '11  
Amy Thropp '13  
Jack Walker '14  
Michael Warrick '09  
Nancy Warrick '10  
Niccole Winney '14  
Jack Worrill '10

# *The Orchestra of the American Heartland*

*Dr. William O. Baker, Director   Michele Mariage Volz, Contractor*

## **Violin I**

Sally Wilson Martin, *concertmaster*  
Raphael Veytsblum  
Patrick Ryan

## **Violin II**

Kerren Berz, *principal*  
Andy Zabinksi  
Robert Givens

## **Viola**

Elizabeth Dederian Wood, *principal*  
Michael Chapman

## **Violoncello**

George Butler, *principal*  
Alexandra Rice Haines

## **Contrabass**

Robert Henson

## **Piccolo**

Teresa Texiera

## **Flute**

Candace Keach, *principal*  
Jeanna Melilli

## **Oboe**

Rebecca Collins, *principal*  
Erica Howard

## **Clarinet**

Greg Collins, *principal*  
Bob Culbreth

## **Bassoon**

Constance Wells, *principal*  
Dan Worley

## **Horn**

Jay Hanselman, *principal*  
Anna Dodd

Josh Crook

Helen Werling

## **Trumpet**

Clayton Chastain, *principal*  
Paul Poovey

## **Trombone**

Keith Fitzgerald, *principal*  
Hollie Lawing  
Phil Truex

## **Tuba**

Bill Pritchard

## **Timpani**

Jeff Kershner

## **Harp**

Monica Hargrave



**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, 2<sup>nd</sup> place in the first Classical Singer Competition sponsored by Classical Singer Magazine, The National Opera Association Competition's Legacy Award in the professional division, 2<sup>nd</sup> 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 3<sup>rd</sup> place in the Oratorio Society of New York competition. During studies at the American Institute for Musical Studies, she won the first place vote of the jury in the Meistersinger Competition in Graz, Austria, and received the gold medallion as the audience's 1<sup>st</sup> 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 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 retired music educator of the DeKalb School System, and is Co-President of the Atlanta Chapter of Mu Phi Epsilon Music Fraternity.



**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. He is a student of Elizabeth Colson.



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# The William Baker Choral Foundation

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**The William Baker Festival Singers**, Midtown Atlanta, 1985, and Prairie Village, Kansas, 1998

*Created in 1985 by William O. Baker and Janis M. Lane as The Gwinnett Festival Singers*

**The Summer Singers of Atlanta**, Midtown Atlanta, 1990

William O. Baker, DMA, Music Director & Conductor

**The Cobb Summer Singers**, Smyrna, Georgia, 2006

**The Lynn Swanson Festival Singers**, Smyrna, Georgia, 2009

Lynn Swanson, Music Director & Conductor

**Zimria Festivale Atlanta**, Dunwoody, Georgia, 2014

Amy Thropp, Music Director & Conductor

**The Summer Singers of Kansas City**, Kansas City, Missouri, 1999

William O. Baker, DMA, Music Director & Conductor

**The Summer Singers of Lee's Summit**, Lee's Summit, Missouri, 2014

Lynn Swanson & William O. Baker, DMA, Co-Music Directors

**The Northwest Georgia Summer Singers**, Cartersville, Georgia, 2010, 2014

Charles Nelson, Music Director & Conductor

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