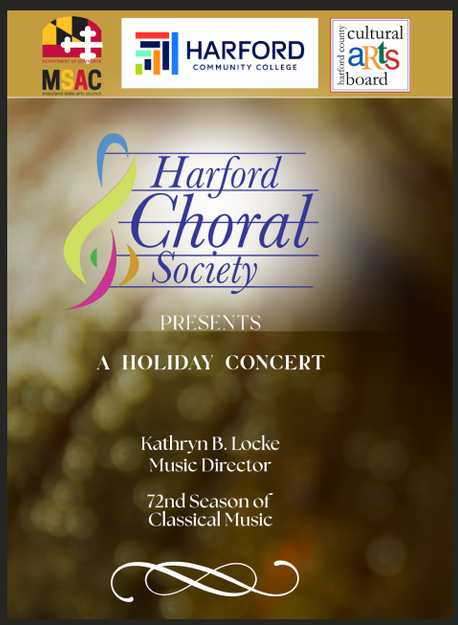
HCS 2025 Holiday Program



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The Harford Choral Society Inc.

The Harford Choral Society, Inc. is proud to present its 72nd year of classical choral music. The chorus, a volunteer singing group of approximately 40 voices, is celebrating its 72nd season with 4 performances in the 2025-2026 season. In 1954, Joseph Victor Laderoute founded the chorus in response to the needs of the residents of Harford, Cecil, and Baltimore counties. In its first season, 1954-1955, the Chorus performed Handel's *Messiah*.

The Society's repertoire ranges from classical choral works by Bach, Mozart, Schubert, Haydn, and more contemporary composers such as Rutter, Britten, Vaughn Williams, and Bernstein. The group has performed with the Susquehanna Symphony, Peabody Conservatory instrumentalists, and members of the Baltimore Chamber Orchestra. In October 2009 the chorus members performed in Carnegie Hall with 4 other local and New York choirs. The chorus also performs for local groups and assisted living facilities.

The mission of the Harford Choral Society is to embrace and share the joy of timeless choral music, establish a trained chorus of singers, present choral concerts, and support music education in schools and individual achievement through awards and scholarships. Through partnership with the Harford Community College, the Choral Society is training the voices of the future in choral music under the direction of Kathryn B. Locke, who also serves as an adjunct faculty member at the Harford Community College.

Contributors

Sustainer

Barbara Zea

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William and Patricia Kerfoot

Benefactor

Tim Leary

Kathryn and John Locke

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Donna Andrews

Maryam and Jessica Arfaa

Carl and Mary Chabalowski

Solomon Gurrera

Richard Johnson

Jackie Keleman

Richard and Marie Maltz

Kathryn Locke

Artistic Director

Kathryn Locke has led the Harford Choral Society as Music Director for nine seasons following a rewarding twelve-year tenure as the ensemble's accompanist. Known for her energetic and collaborative

Christopher Schroeder

Accompanist

Christopher Schroeder is the Minister of Music and Organist at Grace United Methodist Church in Baltimore, MD. Previously, Christopher was the Director of Music and approach, Kathryn brings a wealth of experience and a depth of knowledge to her role. She enjoys challenging the choir by programming classical choral treasures as well as adding to the repertoire by bringing new and lesser-known works to light. Kathryn looks forward to many more seasons of musical growth and exploration.

Kathryn holds two degrees from the Peabody Conservatory of The Johns Hopkins University and is a faculty member at Loyola University Maryland and Harford Community College. She is currently the rehearsal pianist for the Bach in Baltimore ensemble and has played for the Baltimore Symphony Orchestra, the Handel Choir of Baltimore, Center Stage, and the Children's Chorus of Maryland. She has given recital performances with members of the BSO and continues to thrive as a collaborative pianist.

StateFarm™

Organist at Towson Presbyterian Church in Towson, MD. In May 2006 Christopher received a Bachelor of Music degree in Organ Performance at Indiana University in Bloomington and in May 2008 he completed his Master's degree in Organ Performance and Church Music at IU. Christopher has been involved in church music for more than thirty years. His first church music experience was at St. Mary's Catholic Church where his mother was organist. With years of piano instructions and experience, he began to play organ at several Protestant churches in Rushville, Indiana. Before graduating from high school, he studied organ privately at Earlham College and attended Interlochen Music Summer Camp. Christopher studied organ at Westminster Choir College before returning to Indiana University to complete a Bachelor's Degree in Social Work. Chris continued his interest in music with part-time positions at various churches in the Indianapolis area while working full time in the fields of Social Work and Accounting.

In the Fall of 2003, Christopher returned to higher education to complete his music degrees, attending Indiana University's Jacobs School of Music. While there, he studied composition, choral and organ techniques. He completed both the Bachelor and Master degrees in Organ Performance and Church Music under the guidance of many fine musicians and professors including Dr. Marilyn Keiser and Dr. William Gray. Christopher enjoys playing organ recitals in the Baltimore area. Other passions and expertise include choral and congregational singing. Other interests include pursuing ways to make organ music and congregational singing more enjoyable and meaningful to the congregations of the church and to the general public.

The Harford Choral Society, Inc is funded in part by grants from the Maryland State Arts Council, an agency funded by the State of Maryland and the National Endowment for the Arts, as well as the Harford County Public Library through the Harford County Cultural Arts Board.

Program Performers

Soloists

Alina Antonenko

Alina Antonenko is a pianist, singer, composer and music teacher based in Baltimore, Maryland. She began her musical career studying piano under her grandmother, making her a fourth-generation musician in her family. She received her Bachelor's in Piano Performance from Towson University and her Master's degrees from Shenandoah University in Voice Performance and Pedagogy.

Alina is currently a private voice and piano instructor, music director at St. John Lutheran Church and serves as an artist-in-residence with the Iris Music Project at the Weinberg Villages in Owings Mills and Baltimore. She feels blessed to be a part of this beautiful organization which integrates musicians within retirement communities, nursing homes, and other healthcare institutions.

She lives with her wonderful husband, Ethan, cat Bella and a plethora of plants!

Louis Tiemann

Tenor Louis Tiemann, based in the Greater Baltimore area, has performed with the Young Victorian Theatre Company and sung with The Handel Choir of Baltimore and Bach in Baltimore. Recent roles include Mayor Upfold in Albert Herring with Opera Baltimore and Tamino in Die Zauberflöte with Opernfest Berlin. He will join Opera Nashville's Mary Ragland. Emerging Artist Program in 2026. Louis holds an Artist Diploma from William Jewell College and advanced degrees from Bard College Conservatory and Towson University. Offstage, he enjoys playing guitar, learning languages, photography, and spending time with his cat, Romulo.

JARVIS APPLIANCE

Chamber Orchestra

Flute
Lori Kesner
Kathryn Farenish

Oboe
Emily Madsen
Sarah Balzer

Trumpet
John Babcock
Amy Cherry
Ginger Turner

Violin
Viktor Khodyko
Meg Mizumoto

Viola
Wesley Hamilton

Cello
Gita Ladd

Bass
Broc Mertz

Timpani
Tony Asero

Organ/Piano
Christopher Schroeder

Harford Choral Society

BURKINS & ASSOCIATES CONSULTING, LLC
BAC

Singers

Soprano
Donna Andrews*
Emily Andrews*
Jan Biondo
Janis Brent*
Noreen DiGeorgio*
Wynona C. Hilton Stanley
Jacauelin Keleman*
Madeleine Leary
Megan Lintott
Tori Miller
Olivia Minichiello
Nina Mullenax
Betsy Saik*
Donna Shandle

Alto
Janet Anderson
Jacqueline Brandon
Mack Carter*
Mindy Elledge*
Ashley Fancher
Karen Fisher*
Ruthanna Maust
Kittie (Lois) Simmons

Tenor
Chris Burkins*
Gordon Murray*
Jenna Nair
Solomon Gurrera
Karen Tsukada*
William Wood*

Bass
Bruce Butz
David Frieswyk*
John Grey
Tom Harley
Alan Lane*
Dick Maltz
David Stark

***Chamber Choir**

Kaylee Spiegel
Maureen Stark
Clare Wood

HOLIDAY CONCERT 2025

Harford Choral Society

Rejoice And Be Glad (Weihnachten) ..... Felix Mendelssohn-Bartholdy (1809-1847)

Ave Maria ..... Josquin des Prez (c.1450-1521)

Cantata 191, Gloria In Excelsis Deo ..... Johann Sebastian Bach (1685-1750)

1. Chorus, 2. Duet, 3. Chorus

Alina Antonenko, Soprano
Tate Tiemann, Tenor
Chamber Choir*

Intermission

Lux Aurumque ..... Eric Whitacre (b. 1970)

Olivia Minichiello, Soprano

There Is No Rose ..... John Joubert (1929-2019)

Cantata 61, Nun komm, der Heiden Heiland ..... J.S.Bach

Öffne dich, mein ganzes Herze
Komm, Jesu, komm zu deiner Kirche

Alina Antonenko, Soprano
Tate Tiemann, Tenor

O Yule, Full of Gladness ..... Norwegian Carol, arr. Carolyn Jennings (b. 1936)

Masters In This Hall ..... Arr. Sir David Willcocks (1919-2015)

Jul, Jul, Strålande Jul ..... Gustaf Nordqvist (1886-1949)

Kathryn Locke
ARTISTIC DIRECTOR

Christopher Schroeder
ACCOMPANIST

Saturday, December 6th, 3:00PM

St. Matthew Lutheran Church
1200 E. Churchville Rd Bel Air, MD

*All other Program Information (Program Notes, List of Singers/Instrumentalists, Contributors, etc) is in our online program. Scan the QR code with your smartphone's camera, then tap the link.

Harford Choral Society 2025 Holiday

Concert

Program Notes and Text

Rejoice And Be Glad (*Weihnachten*)

Felix Mendelssohn-Bartholdy (1809-1847)

The program this afternoon begins with a joyful motet by Felix Mendelssohn. *Rejoice and be Glad (Weihnachten)* is the first of six motets Mendelssohn wrote and published as *Sechs Sprüche* in the 1840s. Rejoice is the first of a set of introductory "sentences" for six major days in the church calendar that he composed for the Berlin Cathedral choir. The text announces the arrival of the Savior and proclaims the glory of God. The music, written in the style of Palestrina, also draws on the heritage of J.S. Bach while looking forward with a distinctly Romantic sensibility. Although *Weinachten* is not as frequently performed as some of Mendelssohn's larger compositions, it is an uplifting and impactful motet that continues to be a highlight of many Christmas concerts and services.

Mendelssohn enjoyed early success in Germany. He was well received in his travels throughout Europe as a composer, conductor and soloist. During Mendelssohn's ten visits to Britain many of his major works were premiered and form an important part of his adult career. His essentially conservative musical tastes set him apart from his more progressive musical contemporaries. He revived interest in the music of J.S. Bach, notably with his performance of the *St Matthew Passion* in 1829.

> Rejoice, and be glad all the nations and praise the Lord!
> The Savior has appeared, whom the Lord has promised.
> He has shown to the world his truth and merciful kindness.
> Alleluia!

Ave Maria

Josquin des Prez (c.1450-1521)

The program moves from the overtly joyful music of Mendelssohn to the serene, reflective music of Josquin des Pres. *Ave Maria* is a sacred motet composed sometime in the 1480's. It is Josquin's earliest dateable work and is regarded as one of the most famous compositions of the 15th century. The piece rose to extreme popularity in the 16th century, even appearing at the head of the first volume of motets ever printed. *Ave Maria's* revolutionary style has added to its acclaim as one of the most influential compositions of its time.

Josquin des Prez was a composer of High Renaissance music, who is variously described as French or Franco-Flemish. Considered one of the greatest composers of the Renaissance, he had a profound influence on the music of 16th-century Europe. Josquin was a singer, and his compositions are mainly vocal. They include masses, motets and secular chansons. Influential both during and after his lifetime, Josquin has been described as the first Western composer to retain posthumous fame. His music was widely performed and imitated in 16th-century Europe, and was highly praised by Martin Luther.

> *Ave Maria, gratia plena, Dominus tecum, virgo serena.*
>
> *Ave cujus conceptio, Solemni plena gaudio,*
> *Coelestia, terrestrial, Nova replete Laetitia.*
>
> *Ave, cujus nativitas, Nostra fuit solemnitas,*
> *Ut lucifer lux oriens, Verum solem praeveniens.*

Ave, pia humilitas, Sine viro fecunditas,
Cuius annunciatio, Nostra fuit salvatio.

Ave, vera virginitas, Immaculata castitas,
Cuius purification Nostra fuit purgatio.

Ave praeclara omnibus, Angelicis virtutibus,
Cujus fuit assumption Nostra glorificatio.

O Mater Dei, memento mei. Amen

Hail Mary, full of grace, The Lord is with you, gentil Virgin.

Hail, whose conception, full of solemn joy,
The heaven, the earth, fills with new rejoicing.

Hail, thou whose birth was our festival
As our luminous rising light, coming before the true sun.

Hail, pious humility, fertility without a man
Whose annunciation, was our salvation.

Hail, true virginity, Unspotted chastity,
Whose purification was our cleansing.

Hail, famous with all Angelic virtues,
Whose assumption was our glorification.

O Mother of God, remember me. Amen.

Cantata 191, Gloria In Excelsis Deo

1. Chorus
2. Duet
3. Chorus

Johann Sebastian Bach (1685-1750)

Alina Antonenko, Soprano Soloist
Tate Tiemann, Tenor Soloist
Chamber Choir

From the serenity of Josquin's *Ave Maria* we move to the more energetic *Gloria in Excelsis Deo* of J.S. Bach. Bach's musical education is highly conjectural. He grew up in a musical family many of whom were professional musicians who worked as church organists, court chamber musicians, and composers. Orphaned at age 10, Bach was taken in by his eldest brother, Johann Christoph. From his brother he received valuable instruction on the clavichord. In 1723 he was hired as Thomaskantor. Bach's duties as cantor of St Thomas's included the weekly performance of cantatas at church services on Sundays and feast days. He also composed music for Leipzig University's student ensemble, Collegium Musicum.

With all his duties in Leipzig, it's hard to imagine Bach would want to take on more responsibilities however, in 1733 the 48-year-old composer sent a petition to the King-Elector of Dresden asking to be appointed Royal Court Composer. He enclosed an elaborate setting of the first two prayers of the Lutheran and Catholic Masses – the *Kyrie* and *Gloria*. Although Dresden was officially Catholic it had a large Lutheran population, so Bach's choice of music usable in both services, was a wise choice. He eventually got the appointment in 1736.

This 1733 "*Missa*" had two spinoffs. In 1748 Bach added the remaining sections of the Catholic Ordinary to form what we now call the *B-minor Mass*. At some earlier point in the 1740s, Bach also extracted the cantata *Gloria in excelsis Deo*. It is not known exactly when or why Bach did this extraction. One theory is that he needed a festive work in a hurry because of some news-making event, and adapting existing music was faster than composing something new. Another theory is that he simply wanted to get some use out of the music he had sent to Dresden.

Gloria in excelsis Deo is not a cantata in the usual sense of the word. It is the only one Bach wrote in Latin and, as such, it's doubtful it was ever performed in a church service at Thomaskirche. The most likely occasion for its first performance was a special service of thanksgiving held in the University church in Leipzig on Christmas Day 1745 to celebrate the Peace of Dresden which ended the second Silesian war.

Coro:
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Glory to God in the highest.
and peace on earth to men of good will.

Duetto (soprano/tenor):
Gloria Patri et Filio et Spiritui sancto.

Glory to the Father and the Son and the Holy Spirit.

Coro*:*
Sicut erat in principio et nunc et semper
et in saecula saeculorum, amen.

As it was in the beginning and is now and ever will be
And for age after age, amen.

Intermission

Lux Aurumque

Eric Whitacre (b. 1970)

Olivia Minichiello, Soprano Soloist

The second half of the program begins with *Lux Aurumque* written in 1999 by American composer, Eric Whitacre. Born in Nevada, Whitacre discovered a passion for choral music while he was in college and began composing soon after. Many of his choral compositions have entered the standard repertoire and his orchestral music has been performed on both sides of the Atlantic. He is currently Composer-in-Residence at Sidney Sussex College, Cambridge University, UK.

One of the advantages of singing a piece by a living composer is we are able to hear, in their own words, something about the work they created.

"After deciding upon the poem by Edward Esch (I was immediately struck by the genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow." - Eric Whitacre

Although it is unusual for a poem written in English to be translated into Latin, the pure Latin vowels serve the long, sustained passages and help to convey the "shimmer and glow" Whitacre intended.

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
modo natum.

Light

Warm and heavy as pure gold
And angels sing softly
To the new-born babe.

Edward Esch, b.1970
(Translated to Latin by Charles Anthony Silvestri)

There is no rose

John Joubert (1929-2019)

The program continues with an a cappella work by another contemporary composer, John Joubert. The anonymous 15th-century text of *There is no rose* made its first appearance in The Trinity Carol Roll, a manuscript of thirteen English carols compiled after 1415. Since then, the text has been set many times by numerous composers.

Born in Cape Town, John Joubert lived in England for many years, composing in numerous genres—operas, concertos, symphonies, chamber and choral music. His choral works remain his best known. His carol *There is no rose*, Opus 14, written in 1954, continues to be among his most-often performed shorter works, a classic of the modern Christmas repertoire.

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluya.

For in this rose contained was
Heaven and earth in little space:
Res miranda.

By that rose we may well see
That he is God in persons three:
Pari forma.

The angels sung the shepherds to:
"Gloria in excelsis Deo",
Gaudeamus.

Cantata 61, Nun komm, der Heiden Heiland

Öffne dich, mein ganzes Herze
Komm, Jesu, komm zu deiner Kirche

J.S.Bach

Alina Antonenko, Soprano Soloist
Tate Tiemann, Tenor Soloist

In case you didn't get enough Bach in the first half of the program, the soprano and tenor soloists will perform arias from Cantata 61 *Nun komm, der Heiden Heiland* (Savior of the nations, come). The text for this cantata which Bach composed for the first Sunday in Advent was compiled by Erdmann Neumeister. The work is framed by two well-known (at least for Germans at the time) hymns and reads a little like a sermon. The first movement is based on a Lutheran chorale of 1524 with words written by Martin Luther and a melody based on medieval chant and gives the cantata its title. The final movement is based on Philipp Nicolai's *How lovely shineth the morning star*. Bach led the first performance on December 2, 1714.

Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Daß ich seine Wohnung werde.
O wie selig werd ich sein!

Open yourself, my whole heart;
Jesus comes and enters
Even though I am but dust and earth,
He will, nevertheless, not disdain me;
He will look upon his delight in me,
That I may become his dwelling-place.

Komm, Jesu, komm zu deiner Kirche
Und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
Erhalte die gesunde Lehre
Und segne Kanzel und Altar!

Come, Jesus, come to your church
and grant us a blessed new year!
Increase the honour of your name,
Preserve sound teaching
and bless pulpit and altar!

O Yule, Full of Gladness

Norwegian Carol, arr. Carolyn Jennings (b. 1936)

The next piece on the program, *O Yule Full of Gladness,* lives up to its title. This energetic Norwegian Carol has been given an English text translation and an appealing arrangement by notable and widely performed composer/arranger Carolyn Jennings. The vocals are masterfully crafted and the dynamic contrasts thrilling and surprising. The optional two flutes provide a festive and delightful addition.

Carolyn Jennings is a Professor Emerita of Music at St. Olaf College where she taught for many years and also served in administrative roles, including being Chair of the Music Department and Associate Dean for the Fine Arts. Her compositions and arrangements include works for voices, orchestra, and piano but she particularly enjoys composing for voices. Her publications include over a hundred choral works and arrangements, a number of text translations, contributions to several hymnals, and articles for professional journals. Her compositions are widely sung by church, community, and school choirs.

O Yule, full of gladness and cheer and delight,
We welcome you now with our singing.
Our hearts open wide in the brilliance of light,
From heaven to earth you are bringing.

We merrily clap and sing. A happy welcome we bring.
So glad are we. So glad are we.
For joy and love are born now at Christmas.

With shepherds and wisemen your star we behold.

Its brightness o'er Bethlehem beaming.
And we too would follow, as prophets foretold
Where light everlasting is streaming.

Now join hand in hand, and together we'll welcome the Yule,
And pledge love and faith to each other.
For we all are bound by the love that we share.
Rejoice every sister and brother!

Masters In This Hall

Arr. Sir David Willcocks (1919-2015)

Masters in This Hall (alternative title: *Nowell, Sing We Clear*) is a Christmas carol with words written around 1860 by the English poet William Morris. The melody for this lesser-known Christmas carol dates from the early 18th century, when it was first used in the 1706 opera *Alcyone* by the French composer Marin Marais. The tune eventually found its way to England. This version was arranged by Sir David Willcocks.

Designer and architect William Morris's professional interests also included poetry and social activism. *Masters in This Hall* is said to have a sixteenth-century feel, harking back to a simpler society, in line with Morris's own romanticism and socialist beliefs. Morris's lyrics focus attention on the poor and the humble, who comprehend the true message of Christmas more readily than their wealthy masters. The image of raising up the poor and casting down the proud is also contained in the Magnificat (Song of Mary), a canticle often sung in the liturgical season of Advent.

Masters in this hall, hear ye news today.
Brought from over sea and ever I you pray

Chorus:
Nowell, nowell, nowell, nowell sing we clear!
Holpen are all folk on Earth, born is God's Son so dear
Nowell, nowell, nowell, nowell sing we loud
God today hath poor folk raised and cast a-down the proud

Going o'er the hills, through the milk-white snow
Heard I ewes bleat while the wind did blow
Chorus

Shepherds, many a one, sat among the sheep
No man spoke more word than they had been asleep
Chorus

Quoth I, 'Fellows mine, why this guise sit ye?
Making but dull cheer, Shepherds though you be?'
Chorus

'Shepherds should of right leap and dance and sing
Thus to see ye sit, is a right strange thing'
Chorus

Quoth these fellows then, 'To Beth'lem town we go
to see a mighty lord lie in manger low'
Chorus

'How name ye this lord, Shepherds?' then said I
'Very God', they said 'Come from heaven high.'

Chorus

This is Christ the Lord, Masters, be ye glad
Christmas is come in, and no folk should be sad.
Chorus

Jul, jul, strålande jul

Gustaf Nordqvist (1886-1949)

In 1914 Swedish composer, organist, and music educator Gustaf Nordqvist was appointed organist at Adolf Fredrik Church. He remained in that post until his death 35 years later. In 1924 he joined the staff of the Royal College of Music, Stockholm where he taught harmony. As a composer he is best known for his many solo songs, including *Till havs* and the Christmas song *Jul, jul, strålande jul.*

We end this afternoon's concert with his quiet Swedish Christmas song. *Jul, jul, strålande jul* was first published in 1921 and was one of the most common Christmas carols in Sweden during the 20th century. The lyrics describe Christmas as white, then snow-filled. They depict the blessings of Christmas with a wish that the season brings light and peace. It is an appropriate ending for a holiday season's concert and conveys the Harford Choral Society's wishes for you as well.

We wish you all a peaceful holiday.

Jul, jul, strålande jul
Glans över vita skogar
Himmelens kronor med gnistrande ljus
Glimmande bågar i alla Guds hus
Psalm som är sjungen från tid till tid
Eviga längtan till ljus och frid
Jul, jul, strålande jul
Glans över vita skogar

Kom, kom, signande jul
Sänk dina vita vingar
Över stridernas blod och larm
Över alla suckan ur människobarm
Över de släkten som gå till ro
Över de ungas dagande bo!
Kom, kom, signande jul

Yule, Yule radiant Yule,
Shining o'er white forests,
Heavenly crowns aglow with light,
Glistening arcs surrounding God's house.
Hymns that are sung throughout our time,
Eternal longing for light and peace!
Yule, Yule radiant Yule, shining o'er white forests.

Harford Choral Society

Contact Us

https://harfordchoralsociety.org/

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Contributions

The Harford Choral Society, Inc. is a 501(c)(3) registered charitable organization.

Your tax deductible contribution enables the group to continue to provide quality classical music to the community. For the cost of copying and postage, a financial statement is available from the State of Maryland, Office of the Secretary of State by calling toll-free within MD 1-800-825-4510 or from the Harford Choral Society, Inc.

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Contributions between $100 and $249:

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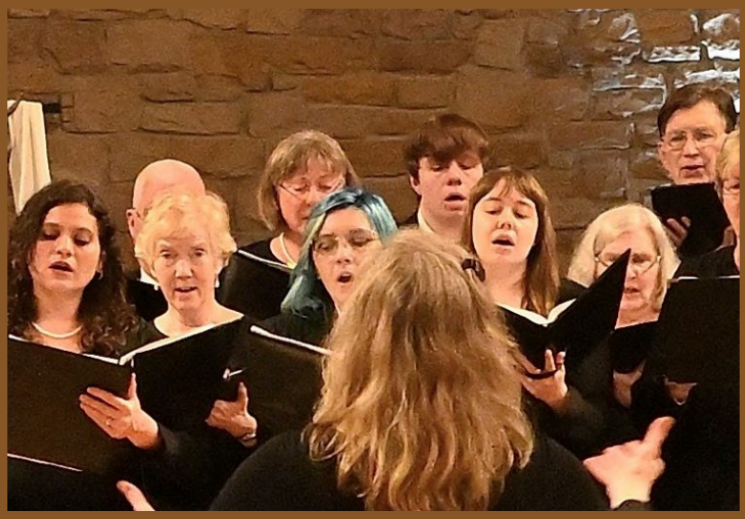

Come Sing With Us!

Love to sing? Would you love to sing with a chorus?

The Harford Choral Society welcomes new singers.