

BACKBAYCHORALE

THE POWER OF VOICE



To the Hands

Ageless Voices and Fresh Inspirations

SATURDAY, MARCH 11, 2023

5:00 P.M.

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From the Board President

Welcome to *To the Hands: Ageless Voices and Fresh Inspirations*. We are so glad you have chosen to spend time with us this evening. Susanne Powers, our Executive Director, has recruited three talented choral conductors to lead the four concerts that comprise our 2022–23 season. Jonathan Mott led us in the fall and at our Christmas concerts, and tonight we welcome renowned conductor Emily Isaacson to the podium. We also look forward to Anthony Trecek-King's leadership as he conducts Handel's *Israel in Egypt* on May 12 at Harvard University's Sanders Theatre. We hope to see you there as well.



As you may know, a search committee, chaired by Board member Jim Farmer, has been formed to identify a permanent new Music Director of the Back Bay Chorale. Jim's committee has cast a wide net to select four finalist candidates for this position, each of whom will curate and conduct the concerts that comprise our 2023–24 season. Our new Music Director will then be appointed in June 2024. We invite our audience to enjoy what promises to be an exciting lineup of talented conductors who will lead the Back Bay Chorale in concerts over the next 15 months. The first regular concert season (2024–25) led by our new permanent Music Director will celebrate the 50th anniversary of Back Bay Chorale.

The Bridges community engagement mission of the Back Bay Chorale continues to thrive under the leadership of our community engagement coordinator, Corey Hart. Corey leads a Bridges chorus comprised of about 20 students of English Speakers of Other Languages (ESOL) plus several regular Chorale singers in weekly rehearsals at the main branch of the Boston Public Library. Our Bridges ESOL chorus performed at the Boston Public Library Fund's annual donor appreciation celebration in the fall, our Christmas concerts, and most recently, at a Naturalization Ceremony for new U.S. citizens at Faneuil Hall.

Thank you for joining us for today's concert. We look forward to again welcoming you, our loyal audience, to future concerts featuring a range of well-known choral classics as well as contemporary works, leading to the selection of our new permanent music director.

Michael Baum

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The Back Bay Chorale gratefully acknowledges
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The Back Bay Chorale is a registered 501(c)(3) non-profit organization. Your donation is tax deductible to the maximum extent allowed by law. Please contact your accountant for details.

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From the Executive Director

Our season looks a bit different this year, with three energetic guest conductors leading the Chorale through our year of concerts. Each one will bring their unique personality and energy to the podium and inspire our singers. I know you will enjoy the experience of seeing and hearing the Chorale's many sound colors under the leadership of our accomplished guests.

While we are very excited and busy to bring you a year of outstanding concerts, we are concurrently preparing to launch a thorough search process to find our new permanent Music Director. You will meet the final candidates during our next season. This is a very special time for the Back Bay Chorale, where we have the privilege of meeting new artistic minds and experience the richness of their talents.

The Back Bay Chorale looks back on almost five decades of presenting countless moments of unforgettable music. Thanks to our loyal singers, you, our audience, and our many supporters, we are entering this 49th season together with confidence and a strong promise to give you the best of the choral arts, which we love. As we navigate the uncertain waters of the not-quite-yet-post-pandemic world, we know that any challenges ahead are silenced once the music starts. Because of your continued support the music will carry us through. Please know that we do what we do for you, to present memorable concerts and experience together moments of beauty, awe and joy.

We value each and every one of you, please stay connected by signing up for our mailing list at bbcboston.org.

Thank you and enjoy the music!

Susanne Powers



To the Hands: Ageless Voices and Fresh Inspirations

Saturday, March 11, 2023 • 5:00 p.m.

Emmanuel Church • Boston, Massachusetts

Back Bay Chorale

Chamber Orchestra

Angelina Savoia, Harp

Robert Schulz, Percussion

Emily Isaacson *conducting*

Caroline SHAW
(b. 1982)

To the Hands

I. Prelude

Johann Sebastian BACH
(1685-1750)

Komm, Jesu, Komm, BWV 229

Nicole Cariglia, Miriam Bolkosky, cellos

Caleb BURHANS
(b. 1980)

Super Flumina Babylonis

Maya Bloom, soprano

Giovanni Pierluigi da PALESTRINA
(c. 1525-1594)

Super flumina Babylonis

Sarah KIRKLAND SNIDER
(b. 1973)

Mass for the Endangered: Credo

Angelina Savoia, harp

Robert Schulz, marimba

Alexandria Risbeck, soprano

Dieterich BUXTEHUDE
(1637/39-1707)

Membra Jesu Nostri (*excerpts*)

Ad manus (To the hands)

Ad latus (To the sides)

SHAW

To the Hands

II. in medio / in the midst;

III. Her beacon-hand beckons;

IV. ever ever ever

V. Litany of the Displaced

VI. i will hold you

Please take the time to silence your electronic devices. Audio or video recording of any portion of this concert is not permitted. Thank you for honoring our musicians and for preserving the value of live performance.

Texts & Translations

To the Hands

Caroline Shaw (b. 1982)

I. Prelude

[no text — choir on vowels only]

Komm, Jesu, Komm, BWV 229

Johann Sebastian Bach (1685–1750)

*Komm,
Komm,
Komm,
Komm, Jesu, komm, mein Leib ist müde.
Die Kraft verschwind't je mehr und mehr,
Ich sehne mich nach deinem Friede;
Der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben.
Du bist der rechte Weg, die Wahrheit und das Leben.*

*Drum schließ ich mich in deine Hände
Und sage: Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.*

Come,
Come,
Come,
Come, Jesus, come, my body is weary.
The power disappears more and more,
I long for your peace;
The sour path is getting too difficult for me!
Come, come, I want to surrender to you.
You are the right way, the truth and the life.

That's why I put myself in your hands
And say: World, to good night!
My resume is about to end,
Isn't the spirit appropriate?
He shall hover near his Maker,
Because Jesus is and remains
The true way of life.

Super Flumina Babylonis

Caleb Burhans (b. 1980)

Giovanni Pierluigi da Palestrina (c. 1525–1594)

*Super flúmina Babylónis
illic sédimus et flévimus,
dum recordarémur tui Sion.
In salicibus in médio ejus
suspéndimus órgana nostra.*

By the waters of Babylon
we sat down and wept,
when we remembered thee, O Sion.
As for our harps, we hanged them up
upon the trees that are therein.

Psalm 137:1–2

Mass for the Endangered

Sarah Kirkland Snider (b. 1973)

Libretto: Nathaniel Bellows

IV. Credo

We believe in stone and moss,
sand and grass. Land limned on loam,
haven to the harmed and the whole,
the lesser and the left, the spirit housed
in the opposite.

We believe in all
who are offset.

We believe in the blessing of wing,
angelic, ingenious—every
soaring thing. We believe in the holy
pelt and fin, hoary hide and shell.
The armor of every beast is blessed,
adorned in their own regalia.

Mercy, now,
on all animalia.

Take no tooth or tusk, steal no
heart, hair, or husk.

Et expecto...

No shark robbed of its fin, no mink
denied its skin.

resurrectionem mortuorum et vitam venturi saeculi...

No bath in bowls of salted blood
And I await the life of the world to come...
no cove for corpse, no reddened veldt.

A flora fashioned, valued, known
to heal the mind and mend the bone.

We believe in all who are voiceless.
We believe in all who are at risk.
We believe in all who are helpless.
We believe in all who are at risk.

Lay down the spear, lay down the hook,
lay down the gun, the knife, the net.

No majesty in poison. No virtue in
the snare. No salvation in a strangled spirit.

We believe in songs at daybreak,
cries and calls at dusk.
In quell and coo, drone and hum,
in hovel, hollow, river, pond.

We believe in listen. We believe
in wish. And to be worthy of
their gift: this chance to look

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HOW MANY ALTOS DOES IT TAKE TO CHANGE A LIGHT BULB?
NONE. THEY CAN'T GET UP THAT HIGH.

within ourselves and change how
we have lived, to change
how we have lived.

We believe in all who are offset.
We believe in all who are outcast.
We believe in all who are voiceless.
We believe in all who are stranded.
We believe in all who are stalwart.
We believe in all who are fearless.

Expecto vitam venturi saeculi ...
We believe in all who are dauntless.
And I await the life of the world to come...

We believe in all offset, outcast, voiceless, stranded,
stalwart, fearless, dauntless, promised.

We believe in all who are silenced.
We believe in all silenced.
We believe in all who are promised.
We believe in all promised.
And I await...

Membra Jesu Nostri (*excerpts*)

Dieterich Buxtehude (1637/39–1707)

Ad manus (*To the hands*)

Sonata

Quid sunt plagae istae in medio manuum tuarum

Ritornello

In cruore tu lotum

Ritornello

Quid sunt plagae istae in medio manuum tuarum

Ad latus (*To the sides*)

Sonata

Surge, surge, amica mea

Singing soothes the savage baby. Really.

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To the Hands

Caroline Shaw (b. 1982)

II. in medio / in the midst

[text from Buxtehude's *Ad manus* — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of *in medio manuum nostrarum* (“in the midst of our hands”)]

<i>quid sunt plagae istae</i>	what are those wounds
<i>quid sunt plagae istae in medio manuum tuarum in</i>	what are those wounds in the midst of your hands
<i>medio</i>	in the midst
<i>quid sunt plagae istae</i>	what are those wounds
<i>quid sunt plagae istae in medio manuum</i>	what are those wounds in the midst of
<i>nostrarum</i>	our hands

III. Her beacon-hand beckons

[text by CS, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons: give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

IV. ever ever ever

[text by CS — the final line, in caverna, is from Buxtehude's *Ad latus* — the line from the Song of Songs, *in foraminibus petrae, in caverna maceriae*, or "in the clefts of the rock, in the hollow of the cliff"]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap

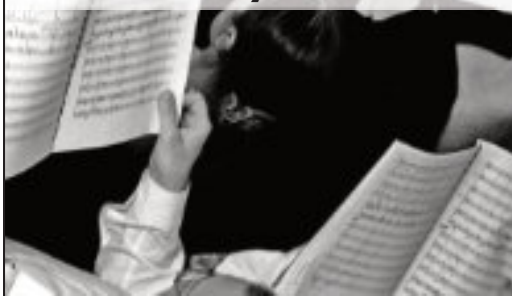
ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijahs
where are they now

in caverna
in caverna





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V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (www.internal-displacement.org/global-figures — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

[text by Caroline Shaw — The final line is a reprise from the Zechariah text.]

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio

in medio

in medio

in medio

in medio manuum tuarum

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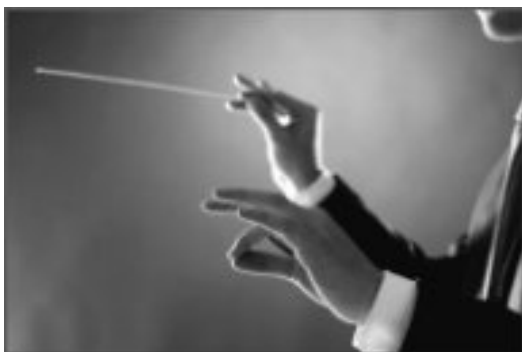
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Musical Connections and Spirituality in the Modern Age

EMILY ISAACSON

T*o the Hands: Ageless Voices and Fresh Inspirations* has parallel narratives that reflect two of my interests: the connections between Baroque and contemporary music, and spirituality in the modern age.

In the 2010s, a group of composers in Brooklyn, N.Y.—men and women, gay and straight, religious and atheist—shared apartments and church jobs, recording projects and bottles of wine. They were friends, life-partners, and colleagues. And they were all fascinated by the sacred choral music composed 300 years ago.

Each artist was part of New Amsterdam Records, an artists' collective and record label that supports musicians with all kinds of sounds—from jazz to experimental to vocal. *To the Hands: Ageless Voices and Fresh Inspirations* focuses on a few of those Indie-Classical artists whose compositional language reflects the Baroque composers who inspired them.

Sacred is a word I think a lot about. For centuries, choral music was the realm of the church. This sacred music has always resonated with me, but perhaps not in the way it was intended. I am a Jewish woman and met this music while in school, where these works are exemplars of our art form and objects to marvel, not prayers that move. But I *was* moved by this music, and often in a spiritual (if not sacred) way.

Today, not everyone attends church regularly, but the desire for a connection to the sacred remains. Through yoga, meditation, marathon running, we

seek rituals that help us to be present. A concert can also hold space for emotional sanctuary; it asks participants to pause doing and focus on being—in *this* moment, at *this* place, with *these* people.

This concert engages not just sacred music, but the flow of movement found in church services. Caroline Shaw's *To the Hands* opens with "Prelude." A church service typically starts with a procession and prelude that invites worshipers to gather and to move from their regular selves to their spiritual ones. Tonight, we mirror this format to encourage the transition away from the to-do lists and screens and to this present moment with art, beauty, and each other.

Komm, Jesu, Komm, BWV 229

So many artists look to Johann Sebastian Bach as their musical foundation. As part of his role as the Cantor of the St. Thomas School at St. Thomas Church in Leipzig, Bach was asked to write motets, chorales, and other sacred songs that "incite the listeners to devotion." He composed *Komm, Jesu, Komm*, BWV 229 for double choir for a special church service in 1731. The motet opens with a pleading, almost stuttering, 'Come, come, come', in which the two choirs trade the phrase.¹ Soon, the listener



1. Appreciation to Michael Beattie for these insights.

is enveloped by a seemingly endless string of suspensions and dancing eighth notes; the effect is hypnotic. While a few of Bach's motet's are inward-looking, taken as a whole, *Komm, Jesu, Komm*, is the most personal.

Super Flumina Babylonis (Burhans)

When people ask Caleb Burhans what religion he is, he says, "I'm a musician." Born in 1980 in Monterey, Calif., Burhans grew up singing church music as a boy soprano. He returned to church music as an adult as a violinist-violist-countertenor-and-composer at Trinity Wall Street Choir and Philadelphia's Schola Nova.² *Super Flumina Babylonis* was written for an Evensong service and reflects both Burhans's connection to sacred music, as well as his time in the new music ensembles *itsnotyouitsme* and *Alarm Will Sound*.



Super flumina Babylonis (Palestrina)

Burhans's style and text was inspired by Giovanni Pierluigi da Palestrina's motet by the same name. Palestrina was a master of late Renaissance counterpoint and *Super flumina Babylonis* is one of his most evocative motets.



The text, Psalm 137, describes when the Children of Israel were captured, exiled from Jerusalem, and made slaves. With graceful voice leading and expressive dissonances, Palestrina depicts them on the banks of a river, longing to return to their homeland.

Mass for the Endangered: Credo

Like Burhans, Sarah Kirklund Snider also grew up singing in church choirs. For several summers, she attended the American Boychoir School in her hometown of Princeton, New Jersey: "I fell



in love with choral singing there...these experiences were profoundly formative for me." Despite Snider's early success as both a composer and founder of New Amsterdam records, it was not until Trinity Wall Street commissioned *Mass for the Endangered* that she wrote a large-scale choral work. "I felt very at home in [choral] music, but I hadn't yet had a chance to explore it in my writing in a significant way...I was thrilled to immerse myself in memories of singing the Mozart, Brahms, and Fauré Requiems, the Palestrina and Byrd Masses, the Bach chorales."

Mass for the Endangered neither pays homage to these masterworks nor attempts to upend those traditions. "I wanted to open the gates in my mind between centuries-old European vocal traditions and those of more recent American vernacular persuasion, and write from a place where differing thoughts about line, text, form, and expression could co-exist."

Written as part of Trinity's "Mass Re-Imaginations" Project, *Mass for the Endangered* is "a hymn for the voiceless and the discounted, a requiem for the not-yet-gone." Other movements use the traditional Latin text, but the "Credo" engages Nathaniel Bellows's poetry and is built "on a ground by Caroline Shaw." Snider calls *Mass for the Endangered* "a prayer" for endangered animals and our environments which "appeals for parity, compassion, and protection."

2. www.textura.org/archives/interviews/fivequestions_burhans.htm

Membra Jesu Nostri

Dieterich Buxtehude's *Membra Jesu nostri patientis sanctissima* (*The Most Holy Limbs of Our Suffering Jesus*) is one of the most iconic works of the early Baroque period. A cycle of seven cantatas, *Membra Jesu Nostri* contemplates seven



parts of Christ's crucified body—his pierced feet, bent knees, bleeding hands, wounded side, revered breast, loving heart, and thorn-crowned face. Combining vivid texts with intensely expressive music, these cantatas were, according to their title page in Buxtehude's own hand, a personal act of piety. The excerpts performed tonight are those that inspired or are quoted by Caroline Shaw in *To the Hands*.

To the Hands

First performed in 2016, *To the Hands* was commissioned as part of the Seven Responses project, created by Donald Nally and The Crossing. When 2013 Pulitzer Prize winning composer Caroline Shaw was asked to respond to *Ad manus* (*To the hands*) she asked, "How does one respond to an



image of another person's pain? And how does one respond to the music of another artist who is trying to ask that same question?" *To the Hands* begins and ends with harmonic echoes of Buxtehude's own *Ad manus* and other melodic references are woven through-out. Like *Membra Jesu Nostri*, *To the Hands* is divided into six parts and blends both old and contemporary texts.

The first movement acts as a prelude, turning the tune of Buxtehude's "*Ad manus*" into a wordless plainchant melody. The second movement fragments Buxtehude's central question, "*quid sunt plagae istae in medio manuum tuarum*," or "what are

these wounds in the midst of your hands?" It settles finally on an inversion of the question, which asks us to reflect, "What are these wounds in the midst of our hands?"

The third movement riffs on Emma Lazarus's sonnet *The New Colossus*, famously engraved at the base of the Statue of Liberty: "Give me your tired, your poor, Your huddled masses yearning to breathe free." "The "beacon-hands" in Lazarus' poem engage a different image of a hand—one that is open, beckoning, and strong—providing comfort for those in danger.

The fourth engages literal ones: the intimate scene of an old woman in her home, setting the table for dinner alone. The image melts into a meditation on the words "*in caverna*" from the *Song of Solomon*, which is found in Buxtehude's fourth cantata, *Ad latus*.

In the fifth movement, the harmony is passed around from one string instrument to another while the choir reads out numbers: figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC).³ As Shaw explains "Sometimes data is the cruelest and most honest poetry."

The sixth and final movement turns the words "*in caverna*" into the hypnotic and comforting promise "ever ever will I hold you, ever ever will I enfold you." Shaw explains that these "could be the words of Christ, or of a parent or friend or lover, or even of a nation."

As the last years have painfully retaught us, our time on earth is transitory, but connection—within us, between us, and beyond us—fills our time with meaning. Live performances can use music to create an inner sanctum to sit with your inner world. Whether to celebrate God or to celebrate beauty, they transport us to a sacred space where we can sit with our inner thoughts. As Caleb Burhans says, "At the end of the day isn't it all just sound on a canvas of time and silence?"

3. Data reported in May 2015 (accessed on March 3, 2016 at www.internal-displacement.org)

Back Bay Chorale shares the power of voice, advancing the spirit of community.



Led by our community engagement coordinator, Corey Dalton Hart, our Bridges program is once again partnering with the Boston Public Library to provide a musical experience to help Boston area residents develop their English speaking skills. The Bridges ESOL (English Speakers of Other Languages) Chorus provides participants with an opportunity to make vocal music, improve their English language skills, and develop friendships with singers—within the ESOL community as well as with Back Bay Chorale members.

Our program helps immigrants, refugees, and others to become integrated with the Boston community. These in-person classes are FREE for all participants. No previous music skills are required, and all English learners are welcome. Since fall, the Bridges ESOL Chorus has performed at the Boston Public Library Fund's annual donor appreciation celebration, our Christmas concerts, and most recently, at a Naturalization Ceremony for new U.S. citizens at Faneuil Hall.

To learn more, visit bbcboston.org/bridges/esol



EMILY ISAACSON GUEST CONDUCTOR

DR. EMILY ISAACSON IS KNOWN FOR FORGING a magnetic rapport with audiences and musicians alike. Considered a leader in arts entrepreneurship, she is Artist of the Year by the Maine Arts Commission, one of the 50 Mainers Leading the State by *Maine Magazine*, and the 2018 face of Women's Work edition by Maine Women Magazine.

Isaacson is the founder and artistic director of Classical Uprising, a performing arts company that believes classical music must rise up, challenge current norms, and re-envision where, how, and for whom we are making music. With over 50 concerts and events year-round, Classical Uprising serves over 6,000 musicians and music lovers through its programs:

- Oratorio Chorale: symphonic chorus presenting five programs (16 concerts) a year
- Portland Bach Experience, a series of immersive classical music festivals
- Horizon Voices: four ensembles for grades K-12 developing the next generation of creative citizens

Equally at home in orchestral and choral conducting, chamber and large ensembles, and with early to contemporary music, Isaacson's performances have been heralded as "one of the most moving musical events of the decade" (*Portland Press Herald*), "little short of phenomenal" (*Maine Classical Beat*), and "not just music...the full panoply of human creative endeavor" (*Wiscasset Newspaper*).

A strong advocate of new music, in 2008 Isaacson helped to launch Roomful of Teeth, a GRAMMY AWARD-winning vocal ensemble which



received the 2014 GRAMMY for Best Chamber Music/Small Ensemble Performance, and whose *Partita for 8 Voices* was awarded the 2013 Pulitzer Prize in Music.

A St. Andrews Society Scholar, Isaacson holds a bachelors in english from Williams College; a masters degree in musicology from the University of Edinburgh, Scotland; a masters degree in conducting from the University of Oregon; and a doctorate from the University of Illinois. Her dissertation, "The Binding of Isaac: Comparative Musical Perspectives on Conflict and Faith in the Age of Modernity," focuses on the music of Israeli composers Aharon Harlap and Menachem Zur and American composer Steve Reich, as well as Akedah compositions by Carissimi, Charpentier, Britten and Stravinsky and visual art by Ghiberti, Brunelleschi, Caravaggio, Rembrandt and George Segal. Additional research projects have brought her to Cuba, Sweden, Estonia, and Italy.

HENRY WEINBERGER

REHEARSAL PIANIST

HENRY WEINBERGER HAS ACCOMPANIED singers, instrumentalists, and choruses in concerts and recitals in the Boston area for many years. This is his fourteenth year as rehearsal pianist for the Back Bay Chorale. Former positions include accompanying the MIT Chorus under the direction of Bill Cutter, and working with Betsy Burleigh and the Master Singers of Lexington. Weinberger received a Master of Music in Piano Performance at the New England Conservatory, where he studied with Leonard Shure and Lorna Cooke DeVaron. His other principal teachers were Victor Rosenbaum at Brandeis University and John Moriarty, with whom he studied operatic repertoire and under whom he worked as staff accompanist at the Boston Conservatory of Music and assistant conductor at Central City Opera in Colorado.

Weinberger has played rehearsals under the batons of Seiji Ozawa, Arthur Fiedler, and Kurt

Masur, among others. He also performed with the Boston Pops under the direction of John Williams and played one of the piano parts of Carl Orff's *Carmina Burana* at Carnegie Hall. He has served on the faculty of the

Longy School in Cambridge, where he was the music director of the opera department and taught classes in vocal repertoire and diction for singers. Weinberger made a career change in 1989, when he became a nurse. He worked at Harvard Vanguard Medical Associates for twenty-four years, where he specialized in the care of people with HIV, hepatitis C, and other infectious diseases.



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Dottie Pitt
Kim Reid
Alexandria Risbeck
Janet Stewart
Brenda Ulrich
Nicole Werther
Cynthia Young

ALTO

Elizabeth Chicares
Deborah Dumaine
Judy Foreman
Betsy Groves
Shelby Holden
Wendy Horgan
Debbie James
Emily Kealy
Shannon Kolenik
Molly McCleary
Ludovica Mottura
Joan Regan
Polly Scannell
Ellen Scerbo
Mary-Margaret Segraves
Barbara Siftar
Beverly St. Clair
Sarah Stone
Kaylee Wallace
Mary Wendell
Elizabeth Williams
Janet Wolfe

TENOR

Christopher Addis
Thomas Barber
Luke Ciancarelli
Don DiSalvo
Christopher Grills
Jared Hackworth
John Kornet
Benjamin Kulas

Paul Lewis
Claye Metelmann
Andrew Northrop
Paul Rabin
Jonathon Read
Joseph Reid
Larry St. Clair
William Tuttle
Michael Wagner

BASS

David Auerbach
Michael Baum
Justin Buie
Christopher Elliott
Tyler Etzel
Amar Goodman
Irvin Heifetz
Craig Hughes
Jim Johnson
Matthew Kulas
Manny Lim
Jonathan Litt
Jayson Madara
Paul McLean
Nicholas Reichert
Abby Reichlin
Sam Riordan
Norman Roye
Martin Ryan
Peter Smith
Geoffrey Wieting
Wayne Wilkins



The Back Bay Choral is a proud member of the Greater Boston Choral Consortium, a service organization for choruses across southern New England.

Chamber Orchestra

Violin I

Colleen Brannen

David Rubin

Yumi Okada

Violin II

Paola Caballero

Joshua Addison

Job Salazar

Viola

Joy Grimes

Joan Ellersick

Cello

Nicole Cariglia

Miriam Bolkosky

Bass

Robb Aistrup

Harp

Angelina Savoia

Percussion

Robert Schulz

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Israel in Egypt, written two years before *Messiah*, may be Handel's most ambitious choral work. Most of the 90 or so minutes of music belong to the choir, and Handel poured his heart and soul into the writing. The result is a mesmerizing showcase of styles, colors, and textures for both the instruments and voices. *Israel in Egypt* chronicles the exodus of the Israelites and the plagues that besieged Egypt. It showcases the composer's vivid imagination and inherent understanding of human nature.

Come and experience this collective story of faith and overcoming adversity in our season's final concert, told by the lithe, precise, and powerful Back Bay Chorale under the direction of guest conductor Anthony Trecek-King.

Anthony Tecek-King, Guest Conductor

Over the past 20 years, Dr. Anthony Trecek-King has cultivated an international reputation as a choral conductor, scholar, pedagogue, and media personality.

Dr. Trecek-King is passionate about cultivating artistically excellent ensembles that explore socially relevant issues through emotionally immersive programs, challenging both artists and audiences to feel and think. He is Associate Professor of Choral Music and Director of Choral Activities at The Hartt School, University of Hartford and a Resident Conductor with the Handel and Haydn Society.

Ensembles under his direction were integral to projects that have won a Pulitzer Prize® (*Madam White Snake*, Zhou Long), received a Grammy® (*Fantastic Mr. Fox*, Boston Modern Orchestra Project), and earned the National Arts and Humanities Youth Program Award from Presidential Committee on the Arts (Boston Children's Chorus). Dr. Trecek-King has worked with a variety of artists and ensembles, including Leslie Odom Jr., Melinda Doolittle, the San Francisco Symphony Chorus, Seraphic Fire, Keith Lockhart, John Williams, Gil Rose, Simon Halsey, Yo Yo Ma, and Roomful of Teeth. He is the host of the classical radio show "The Silent Canon" which airs on KNVO 90.7.



GEORG FRIEDRICH HÄNDEL
Israel in Egypt



Friday, May 12
8pm

Sanders Theatre, Cambridge



ANTHONY TRECEK-KING
GUEST CONDUCTOR

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