

*The Choral Foundation & the Andrew Cain Memorial Music Performance Fund
With Support from the Georgia Council for the Arts Presents*

The 2023 Andrew Cain Memorial Masterworks Concert

Lynn Swanson, MME, Music Director & Conductor

Jamea Sale, WBCF Executive Associate Director

Scott Smith, Choral Administrator Sean Sweeden, Composer in Residence

Ivy Belk Pirl & Leanne Elmer Herrmann, Pianists

BRAHMS

Liebeslieder Valzer & Tafellied

The New South Festival Singers

**Sunday Afternoon, 26 March 2023
St. John United Methodist Church
Atlanta, Georgia**

*When we've been there ten thousand years
Bright, shining as the sun,
We've no less days to sing God's praise
Than when we first begun.*

SOLI DEO GLORIA

What wondrous love is this, O my soul!

The New South Festival Singers

Lynn Swanson, MME

Director, New South Festival Singers
 Director, Cobb Summer Singers
 Creator, Institute for Healthy Singing

William O. Baker, DMA

Creator & Director of the Choral Foundation

Jamea J. Sale, Ph.D.

WBCF Executive Associate Director
 Director, Institute for Healthy Singing

Andrew Phillip Schmidt, MM

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Sean Sweeden, DMA

Composer in Residence

Emily Fish

Choral Intern

Nicole Williams

Administrative Assistant

Leanne Elmer Herrmann, MM, Staff Accompanist

Ivy Belk Pirl, MM, Staff Accompanist

Michelle Reed, MM, Staff Accompanist

Geoffrey Wilcken, DMA, Staff Accompanist

The William Baker Choral Foundation, Inc.

5450 Buena Vista Street, Suite 100

Roeland Park, Kansas 66205 913.488.7524

www.FestivalSingers.org www.ChoralFoundation.org

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James Cordell '21

George Evans '16

Vince Evans '14

Olivia Flower-Hotchkiss '23

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Marla Franks '03

Cornelia Hamilton '15

Kristen Homon '22

Felicia Hernandez '04

Laura Hotchkiss '21

Virginia Jennings '12

Mark Kagika '14

Jody Kershner '09

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Lynn Swanson, Music Director & Conductor



Lynn Swanson, Director of the Cobb Summer Singers and The New South Festival Singers, is a native of the Atlanta suburb of Marietta, Georgia. She holds the Bachelor of Music in Organ Performance from Shorter College, and the Master of Music Education in Choral Pedagogy from the University of Kansas.

Ms. Swanson is one of the most consequential leaders in the nearly four-decade history of the Choral Foundation. She is, unmistakably, one of the most significant music leaders of our time in Atlanta.

She has enjoyed an accomplished international career, serving church positions in Germany that included a performance in the iconic Notre Dame Cathedral in Paris. Significant church positions where she has served as Music Director and as Organist/Choirmaster, include All Saints Cathedral in Milwaukee, St. Benedict's Episcopal Church in Smyrna, Georgia, Due West United Methodist Church in Marietta and, presently, Grace Episcopal Church in Gainesville.

From 2017-2018 she served as Assistant Director of the Zhuhai Classical Children's Choir in Zhuhai, China, near Hong Kong. During her lauded tenure there she conducted the chorus at Central Conservatory in Beijing where the performance was viewed on Chinese National Television. She also led the first-ever Buddhist Monastery Choir in a classical performance at the Beijing International Music Festival. From 2018-2020 she served as Executive Artistic Director of the Milwaukee Children's Choir.

Ms. Swanson served a number of leading positions with the Choral Foundation from 2006-2018. She founded the Cobb Summer Singers in 2006, the Northside Young Singers in 2008, the Cobb Festival Singers in 2009, the Institute for Healthy Singing in 2015. She served as associate director of the Choral Foundation's original ensemble, now called The New South Festival Singers, from 2010 to 2015, before her appointment as the second music director of the ensemble in 2015, a position she held from 2015-2017 and resumed in 2021. Lynn Swanson co-created the Summer Singers of Lee's Summit in 2014, and served as Executive Associate Music Director of the Choral Foundation from 2011-2017.

Ms. Swanson's conducting portfolio of choral-orchestral masterworks is extensive, including Brahms *Ein deutsches Requiem*, Bach: *Mass in B Minor*, *Christ lag in todesbanden*, and *Wachet auf*, Handel: *Messiah*, *Israel in Egypt*, *Dettingen Te Deum* and *Coronation Anthems*, Mozart: *Coronation Mass*, *Solemn Vespers*, and *Missa Brevis in D*, Beethoven: *Mass in C* and Mendelssohn: *Elijah*, along with many other works. Collaborations have involved musicians from the Kansas City Symphony, the Atlanta Symphony Orchestra, and the Kazinetti Quartet.

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The New South Festival Singers

Music of Timeless Beauty and Worth from Atlanta Since 1985



The New South Festival Singers traces its history to the 1985 creation of Gwinnett Festival Singers by founder William Baker and his long-time associate, Janis Lane. The choir was known as The William Baker Festival Singers from 1998-2015. The Festival Singers was led by its founder through its 30th concert season. The ensemble is now “The New South Festival Singers” in homage to Henry W. Grady’s description of Atlanta’s historic legacy of tolerance, justice, opportunity and enterprise. The Choral Foundation’s original choral ensemble is now in its fourth season under the leadership of Music Director &

Conductor Lynn Swanson.

The Festival Singers specializes in short-form sacred a cappella classics and spirituals, in addition to annual performances of masterworks for chorus and chamber orchestra. Major concerts have included a performance of Brahms *Ein deutsches Requiem* with the Gwinnett Symphony Orchestra, and a performance in Spivey Hall of Johann Sebastian Bach’s *St. John Passion* and *Mass in B Minor*. Other masterworks over the years have included Stravinsky’s *Symphony of Psalms*, Bernstein’s *Chichester Psalms*, Mozart’s *Requiem*, *Solemn Vespers*, *Missa Brevis in D*, and *Mass in C minor*; Buxtehude’s *Membra Jesu Nostri*, and Britten’s *Rejoice in the Lamb* and *Ceremony of Carols*, along with dozens of works from Palestrina to Kodaly. The Festival Singers performed the Ernest Bloch *Avodath Hakodesh* for the rededication of the magnificent pipe organ at The Temple on Peachtree, and at the historic Community Christian Church in Kansas City, a performance broadcast in its entirety by Kansas Public Radio on the eve of Passover 2012. The Festival Singers’ recording of the *Requiem* of John Rutter and *Songs of the Holocaust* by William Dreyfoos was reviewed graciously in the December 2020 edition of *American Record Guide*.

The ensemble is known for its expressive memorized performances of signature a cappella concerts demonstrating a striking diversity and depth of repertoire. The sound of the Festival Singers has been hailed by music critics and the general public, including The Atlanta Journal-Constitution “*Sensuous tonal beauty ...a level of balance, blend, intonation and expressiveness that puts the average community chorus to shame...*” The Charleston Post & Courier, “*...the South’s premier a cappella choir...exceptional tone and ferocious emotion...*” and the New Orleans Times-Picayune, “*...inspiring and exhilarating.*”

The Festival Singers has produced 25 nationally released recordings hailed in reviews by *The Atlanta Constitution* and *The American Record Guide*. The choir has been featured in local television programs across the South, and on national radio programs that include *The Sounds of Majesty*, *The First Art* and National Public Radio’s *Performance Today*. They have toured throughout the South and Midwest in the United States and Great Britain,



having appeared in Birmingham’s Divinity Chapel, Atlanta’s Spivey Hall, the DeKalb International Choral Festival, Canterbury Cathedral, and the Bristol (England) Festival, in addition to annual performances before capacity audiences at the Piccolo Spoleto Festival in Charleston, South Carolina, since 1989.

The Festival Singers has become a model for professional-level volunteer choruses that have inspired the creation of similar organizations in the Atlanta area and across the nation. Indeed, the ambitious chorus that met for a first rehearsal in the basement of a Norcross church in 1985 is now the flagship ensemble of the William Baker Choral Foundation, a national arts organization that through the years has created over a dozen choirs involving hundreds of men, women and youth in Georgia, Illinois, Kansas, and Missouri.

www.NewSouthFestivalSingers.org

Ivy Belk Pirl, Principal Accompanist



Ivy Belk Pirl, Principal Accompanist, serves the Choral Foundation as Principal Accompanist for the New South Festival Singers and the Cobb Summer Singers. Over the past two decades she has appeared with our Atlanta-based ensembles in numerous local performances and with the Festival Singers at Charleston's Piccolo Spoleto Festival. She is a native of Marietta and holds a Bachelor of Arts in Piano Performance from Florida State University in Tallahassee, with post-graduate study in piano performance at Georgia State University. She is a certified Kindermusik instructor and she teaches piano in private studio. Ms. Pirl makes her home in North Atlanta.

Leanne Elmer Herrmann, Guest Pianist



Leanne Elmer Herrmann, Guest Pianist, has served the Choral Foundation as as Accompanist of the Summer Singers of Atlanta since the chorus' founding in 1990. She is a graduate of the Oberlin Conservatory of Music and holds a Bachelor of Music in Piano Performance. She works throughout the metro Atlanta area as a free-lance accompanist and chamber music pianist. Ms. Herrmann has been the accompanist of The DeKalb Choral Guild since being appointed to the post by then-director William Baker in 1988. She is the accompanist for the Collegium Vocale and is the staff pianist for the Paideia School in Atlanta. She has appeared in concert with the Gwinnett Young Singers, the Young Singers of Callanwolde, and the William Baker Festival Singers. She makes her home in Decatur, Georgia.

The Jane Sullivan Choral Resource Library

A Resource of the William Baker Choral Foundation

4101 West 54th Terrace, Suite A, Roeland Park, KS 66205

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The Jane Sullivan Choral Resource Library was established in 2016 to serve choral leaders, choral organizations and choral enthusiasts across the nation. The Sullivan Library contains thousands of octavo titles in quantity, hundreds of masterwork scores in quantity, hundreds of orchestral part sets, thousands of CD and LP vintage recordings, and over 250,000 digital tracks of classical music in all genres. The Podcast Studio at the Sullivan Library is the home of the *Choral Conversations Podcast* and *The Choir Director's Toolbox*.

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The 2023 Andrew Cain Memorial Concert

The New South Festival Singers

Lynn Swanson, MME, Music Director & Conductor

Ivy Belk Pirl & Leanne Elmer Herrmann, piano

Sunday Afternoon, 26 March 2023, 3:00 PM, St. John United Methodist Church, Atlanta, Georgia

I

LIEBESLIEDER VALZER, Opus 52

Johannes BRAHMS, Born 1833 at Hamburg, Died 1897 at Vienna

On words of Georg Friedrich Daumer, 1800-1875 - First performed Wednesday, 5 January 1870

This is the first performance of the work by the New South Festival Singers

Most recent WBCF performances, 10-11 August 2003, The Summer Singers of Kansas City, William Baker, conducting

Sung in German

1. Rede, Mädchen, allzu liebes

Answer, maiden, all too lovely, did those eyes entrust so tender,
And those glances, deep with promise, try to tell me of surrender?
Will your heart with love awaken; Would you rather keep me burning?
Never heeding, never turning, Oh, then, will you share my yearning?
Come to me, you dark-eyed maiden, Meet me when the stars are greeting.

2. Am Gesteine rauscht die Flut

Deep in thunder roars the tide, every shore retrieving:
If your heart has never sighed, Love will enter grieving.

3. O die Frauen

Oh, these women, how they lead me close to heaven,
I'd be long a monk in cloister were it not for women!

4. Wie des Abends schöne Röte

Like the evening sunset's rapture might my weary spirit glow.
Someone did but love me, then my joy would endless flow.

5. Die grüne Hopfenranke

The tender hopvine wanders with winding stem the earth apart.
The young and graceful damsel, how heavy lies her heart.
O hear me tender hopvine, why droop your head from heaven's rest?
O hear me, graceful damsel, why weep with grief possessed?
How may the vine be soaring if no one brings it strength or aid?
Then how may a damsel flourish when far her love has strayed?

6. Ein kleiner, hübscher Vogel

There was a tiny, pretty bird who saw the garden fruit, then took his fill and more.
Were I a tiny, pretty bird so free, I'd linger not, but take my chance as he.
Lime twigs to trap him, hidden in that bait, that luckless songbird couldn't know his fate,
Were I a tiny, pretty bird so free, I'd rather stay than take a risk as he.
That songbird found a dainty, loving hand, and there does he a willing captive stand.

7. Wohl schön bewandt war es

How dear, alas, was life together with my beloved,
Then he was true and kind, and always parting, kissed with ardent fervor.
Now all has ended. When I approach or try to speak, and linger nearer,
He turns both glances and heart from me.

Sue Lawton, soloist

8. Wenn so lind dein Auge mir

When your eyes so fondly seek and so dearly hold me,
Every care and trouble flees, as your love enfolds me.
'Tis a sweetly burning flame, leave it not untended!
Never shone a love so true, may it never be ended.

9. Am Donaustrende

On Danube's border, doth stand a house, and there a rosy young maid looks out.
That maid they guard full well from flight, with ten bars of iron her door is bolted aright.
Ten boltings of iron that I must pass, I split them as though they were naught but glass.

10. O, wie sanft die Quelle

Oh, how calm the river flows through the meadows winding.
Oh, how sweet when lovers do know such tender binding.

11. Nein, es ist nicht auszukommen

No, I will not listen to them with their chiding, all one does they talk about it criticizing.
If I'm cheerful then they say I'm evil minded, if I'm sad, that means by foolish love I'm blinded.

12. Schlosser auf, und mache Schlösser

Locksmith go and bring me padlocks, many padlocks large and small,
Then the gossip will I silence once for all!

13. Vögelein durchrauscht die Luft

Every bird that soars the sky seeks a branch for nesting.
And each heart desires for the spirit resting.

Kristen Hamon & Ms. Lawton, soloists

14. Sieh', wie ist die Welle klar

See how bright the fountain gleams from the moon above her!
If my love can light your dreams, love me, dear, forever!

Steve Brailsford & Ben Raynor, soloists

15. Nachtigall, sie singt so schön

Nightingale, you sing so sweet, when the stars are sparkling.
Yield your love, my fondest heart, kiss me when 'tis darkning.

16. Ein dunkeler Schacht ist Liebe

My love is a well of sorrow, a dark and a perilous madness,
I fell in, alas, unguarded, since then I've suffered in vain,
In place of my former gladness, I've longing and bitter pain.

17. Nicht wandle, mein Licht

Don't wander my light out yonder where meadows greet:
The dampness hidden there may linger and harm your feet.
All through the paths and walks there glitters a silver sea,
Where late at night my tears have fallen and sought for thee.

David Folkes, soloist

18. Es bebet das Gesträuche

Each tender leaf is trembling, as through the branch there flutters a bird in flight.
In such a way my spirit begins to shake and flutter,
When tasting joy and sadness, my heart seeks thine.

II

TAFELLIED, Opus 93b

BRAHMS

*On words of Joseph von Eichendorff, 1788-1857 - First performed Wednesday, 5 January 1870
This is the first performance of the work by the ensembles of the William Baker Choral Foundation*

The women: Just as the echo of happy songs must give a happy answer,
So we also approach and return the gallant greeting with thanks.

The men: Oh, you kind and charming ones!

For the fair flight of the echo Take from the joyful musicians the homage that is offered!

The women: Ah, but we perceive that you pay homage to other Gods as well.

Red and gold we see it twinkling, Tell us how should we take that?

The men: Dear ones! Daintily with three fingers, more securely with the entire hand -

And so the glass is filled from those not halfway, but to the rim.

The women: Now we see that you are masters, but we are liberal today.

Hopefully, as handsome spirits you can be led to some ideal.

The men: Each one sips and thinks of his own lady and he who doesn't have one in particular -

now, he drinks in general renewed praise to all beautiful ones!

All: That is right! All around clink toasts and returned toasts!

Where singers and women are united, there will be a bright sound!

**The New South Festival Singers and The William Baker Choral Foundation
express our loving appreciation to the staff and member of St. John United
Methodist Church for the provision of our rehearsal and concert home**

*The New South Festival Singers
2023 Atlanta-Area Home Concert On the Eve of Piccolo Spoleto*

Sunday Afternoon, 7 May 2023 at 4:00 PM
Grace Episcopal Church, Gainesville, Georgia

The New South Festival Singers have performed annually to capacity audiences at Charleston's Piccolo Spoleto Festival since 1989. Join us for a hometown preview of our festival concert. As part of the Grace Church Concert Series this performance is FREE and open to the public.

www.FestivalSingers.org/concerts

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William Baker Festival Singers, Prairie Village, Kansas, 1998

New South Festival Singers, Atlanta, Georgia, 1985
Lynn Swanson, MME, Music Director & Conductor

Summer Singers of Atlanta, Midtown Atlanta, 1990
Andrew Phillip Schmidt, MM, Music Director & Conductor

Summer Singers of Kansas City, Kansas City, Missouri, 1999
William O. Baker, DMA, Music Director & Conductor

Cobb Summer Singers, Marietta, Georgia, 2006
Lynn Swanson, MME, Founder & Music Director

Summer Singers of Lee's Summit, Lee's Summit, Missouri, 2014
Jennifer Lahasky, MME, Music Director & Conductor

Voces Festivas, Roeland Park, Kansas, 2021
Leilani Velasco Vaughn, Music Director

Kansas City Bronze, Roeland Park, Kansas, 2018

Vox Venti, Chicago, Illinois, 2022
Ed Frazier Davis, MM, Music Director & Conductor

Institute for Healthy Singing & Voice Research, Roeland Park, Kansas, 2015
Jamea J. Sale, PhD, Director Lynn Swanson, MME, Founder

Institute for Choral Creativity, Chicago, Illinois, 2020
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