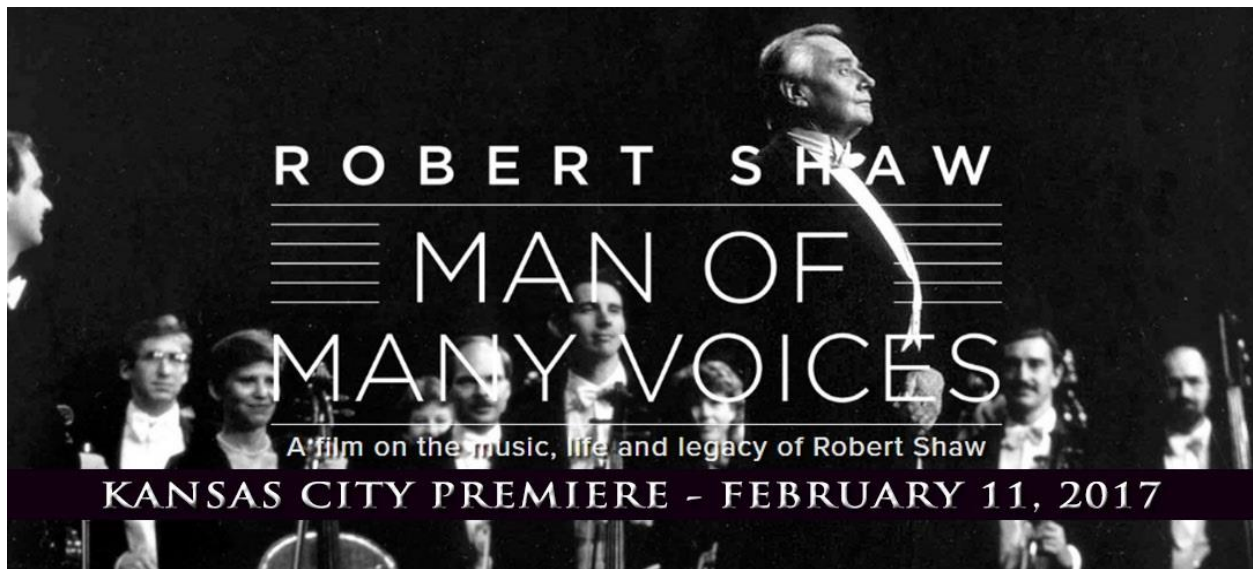


*The Choral Foundation, through the sponsorship of Wayne & Martha Burdette, presents*



**The William Baker Festival Singers**

**The Lawrence Children's Choir**

**Arietha Lockhart, *Soloist***

**Norman Mackenzie, *Guest Conductor***

Saturday Afternoon, February 11, 2017

Grace & Holy Trinity Cathedral

Kansas City, Missouri

*...We sail a changing sea  
Through halcyon days and storm,  
Our compass trembles in the binnacle...  
And wisdom lies in masterful administration of the unforeseen.*

**SOLI DEO GLORIA**

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

# The William Baker Festival Singers

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**Kim Claxton**

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**The William Baker Choral Foundation, Inc.**

5450 Buena Vista Street, Suite 100

Roeland Park, Kansas 66205

913.403.9223      Mail@FestivalSingers.org

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*Laura Rene Baker '99*

*Chris Barnard '09*

*\*Jennifer Berroth '14*

*Elyse Biethman '14*

*Martin Boos '15*

*Jocelyn Botkin '04*

*Joyce Braddock '07*

*William Brubaker '15*

*Sandra Buntin '15*

*Debbie Casolari '02*

*Kim Claxton '12*

*Thomas Cochran '16*

*Ed Frazier Davis '16*

*Laura Dickinson '04*

*Kent Dickinson '03*

*Eric Edman '12*

*Bethany Franklin '16*

*Christine Freeman '06*

*Vince Gover '16*

*\*Karen Kay Hall '12*

*Kathleen Harrison '11*

*Marcia Higginson '02*

*Pamela Hite '13*

*Jill Holtkamp '07*

*Niko Horton '16*

*Jim Jandt '01*

*\*Gary Jarrett '02*

*Jill Jarrett '12*

*Abby Judah '16*

*Jonathan Kersbner '16*

*Amanda Kimbrough '08*

*Ross Kimbrough '11*

*Stacey Knoell '08*

*Fred Leif '15*

*Katie Lorand '16*

*Megan McMonigle '16*

*Eric Newlin '13*

*Avaree Norman '15*

*\*Brad Piroutek '01*

*Julie Piroutek '07*

*Jamie Roberts '12*

*Jamea Sale '02*

*Erica Seago '17*

*Susannah Seipel '15*

*Cindy Sheets '09*

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*Stephanie Sullivan '11*

*Sean Sweeden '16*

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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 nearly forty 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 appearances before capacity audiences at Charleston's Piccolo Spoleto Festival since 1989. He has led the Festival Singers in the production of 23 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'Arlesienne*, 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. From 2012-2017 he served 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. His accomplishments have been recognized in his native state through proclamations by two Georgia Governors, Joe Frank Harris and Sonny Purdue, by United States Congressman Phil Gingrey, and by a 2015 proclamation by the State of Georgia House of Representatives. 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 Conductor Emeritus of The DeKalb Choral Guild.

# *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 nineteenth 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. On 11 April 2013 the Festival Singers presented their debut concert in Helzberg Hall, a performance that featured the *Requiem* of Maurice Durufle performed with members of the Kansas City Symphony. John Heurtz, 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 Festival Singers plan a tour of the Washington, DC area in 2018.

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 concerts 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.

**Visit Us On: Facebook (*William Baker Festival Singers*)**  
**Twitter (@WBFS\_KC) YouTube (*WBakerCF*)**



The Festival Singers is an ensemble of **The William Baker Choral Foundation**, a national organization based in Roeland Park, Kansas, that presently sponsors choral ensembles based in three states involving hundreds of men, women and youth. The Foundation also sponsors **Amber Waves Music Publishing**, a creative company that offers more than 50 quality titles in worldwide distribution ([www.AmberWavesPublishing.com](http://www.AmberWavesPublishing.com)). The Choral Foundation offers a year-round Student Intern program for conductors in masters-level study, and a Choral Scholar program for conductors studying at the doctoral level, and is the sponsoring organization for the

**Institute for Healthy Singing.** The unique continuing education program enables aspiring conductors to gain practical experience in musical leadership and management of a major arts organization. The staff of the Choral Foundation also offers consulting services nationwide for church, community, and professional musical organizations. For additional information, please call the Kansas City office of the Choral Foundation at 913.403.9223, or email [Mail@FestivalSingers.org](mailto:Mail@FestivalSingers.org).

## **CHRISTINE FREEMAN, Associate Music Director & Senior Vocal Coach**

**Christine Freeman** was appointed Associate Music Director of Kansas City ensembles and Senior Vocal Coach for the William Baker Choral Foundation in August 2011. She is a native of Topeka, Kansas. She holds a Bachelor of Music Education, emphasis Voice, and a Master of Music in Choral Pedagogy from the University of Kansas in Lawrence. She was appointed to membership in The William Baker Festival Singers in 2006, and served as Student Intern for the Choral Foundation in the 2007-2008 season, where she conducted Foundation ensembles in Kansas City, Atlanta, and at the Piccolo Spoleto Festival in Charleston. She has conducted the Festival Singers and the Summer Singers of Kansas City, along with members of the Kansas City Symphony, in performances of Vivaldi *Beatus Vir*, Haydn *Te Deum*, and Mozart *Regina Coeli*. She appears as conductor on two Festival Singers recordings: *A Festival for Christmas* and *Promised Land*.



Ms. Freeman has been a clinician for honor choirs in Kansas and Missouri. In addition to her work with the Choral Foundation, Mrs. Freeman is a Music Educator and is beginning her third year in the Blue Valley School District instructing middle school choral music. She previously taught elementary and middle school music for eight years in the Archdiocese of Kansas City, Kansas. Mrs. Freeman was recently nominated by her colleagues, and named runner-up, for the Kansas Choral Directors Association "Outstanding Young Choral Director Award." She is currently the Repertoire and Standards Chair for Children's Choirs with KCDA and organized the Statewide Treble Honor Choir from 2012-2014. With her husband Daniel, and their one year-old daughter, she makes her home in Overland Park, Kansas.

## **JAMEA SALE, Education Director, Institute for Healthy Singing**

**Jamea Sale** is a native of Colby, Kansas. She graduated from Kansas State University in Manhattan in 1987 with a Bachelor of Music in Voice and Instrumental Music Education, and in 2012 she completed the Master of Music in Vocal/Choral Pedagogy at the University of Kansas in Lawrence. She met rigorous requirements for membership in the International Voice Care Network at St. John's University in 2010. Other memberships include ACDA, NAFME, NATS, and Olathe Music Teachers Association.



Jamea has been a member and soloist with the William Baker Festival Singers and the Summer Singers of Kansas City since 2002, and served as Student Intern for the 2010-2011 and 2011-2012 concert seasons. She was appointed as Choral Assistant in Kansas City in August 2012, and Education Director for the Institute for Healthy Singing in 2017.

With a certification in Preschool Musikgarten Education, Jamea led experiential music programs for parents and toddlers for five years. She served as Assistant Choral Director and Vocal Coach at St. James Academy High School in Lenexa, Kansas, for 3 years and has taught Pre-Kindergarten through 12th grade music in the Olathe School District. Presently she serves as the Vocal Coach and Choral Assistant for Allegro con Brio & Allegro con Moto young choirs. In her Olathe, Kansas studio, Ms. Sale's clients include students of voice & saxophone, and singers recovering from hoarseness, tension, limited range, or other health problems that affect the singing voice.

## **ERIC NEWLIN, Student Intern**

**Eric Newlin** is a fourth year member of the William Baker Festival Singers in 2016-2017. He is a candidate for the Master of Music Education in Choral Pedagogy at the University of Kansas, and was appointed Student Intern for the 2016-2017 season. His work began this past June with the Summer Singers of Kansas City, and will continue through the end of the 19<sup>th</sup> season of the Festival Singers. Eric holds a Bachelor of Music Education from Mid-America Nazarene University, where he studied conducting with Dr. John Leavitt, voice with Dr. Mary Jane Wilder, and piano with Jessica Koebbe and Karen McClellan. Eric was a member, soloist and conductor for several university choral ensembles, including the Heritage Choir, which was privileged to perform in Carnegie Hall. Presently, he serves as Director of Choirs for the Pioneer Trail Middle School in Olathe, Kansas. He holds professional memberships in ACDA and NAFME. Eric is married to Leslie Newlin, who runs a private music studio in Olathe and Overland Park.



*Over thirty students in Master & Doctoral level study have participated in the Choral Foundation's Student Intern & Choral Scholars program. For additional information about upcoming opportunities call 913-403-9223.*

## ED FRAZIER DAVIS, Composer-in-Residence

Ed Frazier Davis (b. 1989) is an English-American composer, baritone, and conductor living and working in Kansas City, Missouri. He was appointed Composer-in-Residence for the William Baker Choral Foundation in August 2016.



Lauded for its "compelling, [...] colourful orchestration" (Musical Toronto), Ed's music is poly-stylistic and draws from many eclectic influences, from Medieval song to post-minimalism and practically everything in between. He has composed music for a wide variety of media, but as an experienced singer he has a particularly strong affinity for writing choral music. His music has been commissioned and performed throughout the world by many renowned performers and organizations, including Access Contemporary Music, the Aspen Music Festival, Bella Voce, The Crossing, soprano Erin Wall, the Lincoln Trio, PLEXUS, and the Toronto Symphony Orchestra. Ultimately, he seeks to write music that breaks established artistic binaries—e.g. traditional vs. modern, accessible vs. unfamiliar—to create art that is fulfilling to as wide an audience as possible.

Ed's career has developed considerable momentum in the past few years. From 2012 to 2016, he served as Composer-in-Residence for the Chicago Chamber Choir, the last season of which was under renowned conductor and educator Doreen Rao. In 2014, he was named second place winner of the American Prize in Choral Composition (Student Division), as well as a finalist in Chanticleer's annual student composer competition. In 2015, he received the premiere of his first international commission from the Toronto Symphony Orchestra and Children's Chorus (conducted by Sir Andrew Davis), and was selected as one of four composition fellows at the very first Big Sky Choral Initiative. In 2016, he made his Southern Hemisphere debut with an acclaimed commission from Melbourne-based chamber ensemble PLEXUS.

*The Choral Foundation, through the Kenneth Babcock Memorial Music Performance Fund, presents  
The 5<sup>th</sup> Annual Kenneth Babcock Memorial Masterworks Concert*

## THE WILLIAM BAKER FESTIVAL SINGERS

Norman Dello Joio: TO ST. CECILIA    Leonard Bernstein: CHICHESTER PSALMS  
Sir John Tavener: VILLAGE WEDDING    Erik Eisevalds: NORTHERN LIGHTS  
World Premier of Ed Frazier Davis: SWEETEST FRUIT BEYOND HUMAN SENSE  
Poetry of Mechthild of Magdeburg, c. 1207-1282

Sunday Afternoon, 2 April 2017 at 2:00 PM  
Grace & Holy Trinity Cathedral    415 West 13<sup>th</sup> Street (at Broadway) in Kansas City, Missouri

Admission: \$20 adults; \$15 students w/ID; \$5 youth 17 & under  
At the door or online: [www.FestivalSingers.org](http://www.FestivalSingers.org)

# THE WILLIAM BAKER FESTIVAL SINGERS

Dr. William O. Baker, Music Director & Conductor

Christine Freeman, Associate Music Director & Vocal Coach

Jamea Sale, Education Director

Ed Frazier Davis, Composer in Residence

# AUDITIONS



*The William Baker Festival Singers has delighted audiences from Chicago to Atlanta and from New York to Texas since coming to Kansas City in 1998.*

*The Festival Singers' 20<sup>th</sup> Anniversary Season signature programming includes short-form sacred a cappella classics and spirituals in addition to Mozart's **Grand Mass in C Minor** with soloists and orchestra, and our city's beloved holiday tradition, "Candlelight, Carols & Cathedral."*

**MEMBERSHIP BY COMPETITIVE AUDITION**  
*Openings for Our 2017-2018 20<sup>th</sup> Anniversary Season*

REHEARSALS TUESDAY EVENINGS, 7:00-9:30

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# Robert Shaw: Man of Many Voices

The Choral Foundation & Kansas City Celebrates the Life & Legacy of America's Greatest Choral Master  
Saturday Afternoon, 11 February 2017 at 1:00 PM, Grace & Holy Trinity Cathedral, Kansas City, Missouri

## I

*Welcome - Dr. William O. Baker, Founder & Music Director of The Choral Foundation*

### REQUIEM

Eliza GILKYSON

*Arranged by Craig Hella Johnson*

### ILKLEY MOOR

*Yorkshire Folksong arranged by Carolyn Welch*

Ambassador Choir, Lawrence Children's Choir, Carolyn Welch, conducting, Karen Kay Hall, piano

## II

### O MAGNUM MYSTERIUM

Ed Frazier DAVIS

*Commissioned by the William Baker Festival Singers, premiered December 2016*

### WAY OVER IN BEULAH LAN'

*African-American Spiritual arranged by Stacey V. Gibbs*

The William Baker Festival Singers

## III

*Appreciation and Acknowledgments for Kansas City's Choral Community*

A Word of Inspiration and Tribute

### SOON I WILL BE DONE

*African-American Spiritual arranged by James V. Cockerham*

Arietha Lockhart, coloratura soprano

## IV

Thoughts On Robert Shaw from Norman Mackenzie

### WONDROUS LOVE

*American Folk Hymn arranged by Alice Parker*

### SAINTS BOUND FOR HEAVEN

*American Folk Hymn arranged by Alice Parker*

### SCHAFFE IN MIR, GOTT

Johannes BRAHMS

### WIE LIEBLICH SIND DEINE WOHNUNGEN

Johannes BRAHMS

### AVE VERUM CORPUS

Wolfgang Amadeus MOZART

### THE HEAVENS ARE TELLING

Franz Joseph HAYDN

*Arietha Lockhart, Sean Sweeden and Eric Newlin, soloists*

The William Baker Festival Singers, The Ambassador Choir, Members of Kansas City's Choral Community  
Norman Mackenzie, conductor    Lynn Swanson, piano

**Intermission of twenty minutes - The audience will please retire to Founder's Hall**



*Remarks by Kiki Wilson, Executive Producer, Robert Shaw: Man of Many Voices*

## ROBERT SHAW: MAN OF MANY VOICES

Robert Shaw is known internationally as the icon of choral music. In a career that spanned over 60 years, he conducted some of the most remarkable music performed in the 20th century. His choruses, often composed of amateur singers, had a unique sound; vibrant, nuanced and transcendent. Thrust into the limelight from the outset, Shaw achieved critical acclaim within weeks of taking the stage as a professional conductor. In 1945, before he was 30 years old, he had made real musical contributions, collaborating with Fred Waring and Billy Rose in the entertainment world, and Leopold Stokowski, Serge Koussevitzky, and Arturo Toscanini, among the most gifted conductors of their time in the world of serious music. Later, he conducted orchestras and choruses in San Diego, Cleveland and Atlanta. President Jimmy Carter chose Shaw to plan and perform music at his 1977 Presidential Inauguration. Shaw also took his inspiring music on the road, in this country and to several continents, where Egyptians applauded Bach and Eskimos encored Brahms. Along the way he sold millions of recordings and received 16 Grammy Awards, a Peabody, a Guggenheim fellowship and a National Medal of the Arts. No one had ever made such a lasting impression performing serious choral music, nor has it been done since. Shaw became a superstar in an intensely competitive business where musical pedigree is considered to be everything. And yet, Robert Shaw was not a gifted singer, lacked formal training as a keyboardist and conductor, and in fact as a young man, never dreamed of having a life in music.

At the age of 20, Shaw's plan was to follow his father's footsteps and become a minister. He studied philosophy, literature and religion at Pomona College. Music, however, had always been a joy in his life, singing in church and with his musically talented family around the piano. As a diversion from his studies, Shaw joined the campus glee club and eventually served as its conductor, but without great ambitions. In 1937, however, a serendipitous event would forever change the course of Shaw's life. Fred Waring, a popular musician, bandleader and radio personality of the era, was at Pomona College making a film. He attended a concert by the glee club and was deeply impressed with Shaw's leadership of the group. Waring immediately offered Shaw a job conducting in New York. But Shaw declined the offer. Young and untrained, he lacked confidence in his abilities, a theme that would recur throughout his life. A year later, however, needing money for seminary education, Shaw said yes and made the move to New York, planning to work for Fred Waring only briefly. The opportunity proved to be a life changing experience. Shaw remained in New York for the next 15 years and never looked back.

It seems that Robert Shaw had found his true calling and he quickly made a name for himself in a variety of venues. His raw talent and exceptional ear along with a remarkable gift for communicating musical ideas enabled him to create an impressive and powerful choral sound. Shaw's years in New York were frenetic and filled with opportunity. By the 1940s, due to numerous radio broadcasts, sound recordings, Broadway shows, and live performances, his name and his unique musical style became widely known across the country. Robert Shaw emerged as a man of many voices, creating music in different settings for different audiences while stretching his own talents. During this time, he landed a job preparing the chorus for famed conductor Arturo Toscanini and the NBC Symphony Orchestra. Toscanini, known for his intensity, perfectionism, and phenomenal ear, is quoted as saying, "As for Robert Shaw, I have at last found the Maestro I have been looking for." Shaw was 29 years old, without the requisite musical foundation, yet enjoying stunning musical popularity.

*"For me at least, the arts may provide the day by day confirmation of a Creator's hand still at work in the lives and affairs of men."*  
— Robert Shaw

The years in New York, however, were not without difficulties. As a young man, he indulged in drink and the company of women, creating trouble in his marriage and increasing the pressures mounting in his soaring career. Shaw was caught between his serious and reverent devotion to making music and lapses of good judgment in his personal life. By any measure Shaw was a complicated man, equally at home conducting a large ensemble or sharing a pint at the pub with colleagues. He was a man grounded by his own struggles and limitations but also driven and focused, aspiring to the lofty aims of the composers whose works he performed.

In the 1950s, Shaw's reputation continued to grow, enhanced by two key factors: his worldwide touring, and his extensive discography. He recorded a wide range of music, from timeless works of choral and operatic art to folk songs and spirituals. On his tours he performed the same variety, but always with a core of serious choral repertoire. Shaw contended that the small towns were as hungry for good classical music as were the big cities, and that it was no different in Yugoslavia or Turkey. Bach and Hindemith were dished out liberally, and the audiences responded enthusiastically. Even in the Soviet Union, where public expression of religion was widely suppressed, the B minor Mass visibly touched its many listeners.

Shaw was finding his voice, one that was eclectic, passionate, and spiritual. Music for Shaw was humbling and it drove his idealist tendencies. He worked tirelessly and asked the same of his choristers. As such, he could be demanding, even difficult. But he was also a great mentor and leader, as evidenced by the popularity of his choruses and his influence in many musical circles. Not surprisingly such early and wide success finally took its toll on Shaw. Rarely home, his family life suffered and eventually ended in divorce. The pressures of frequent recording mounted as well, and Shaw's frustrations grew from often difficult and even abusive behavior on the podium to one day walking completely away from a recording session. But Robert Shaw was not simply a demanding taskmaster; he was a visionary creating vital music in a swiftly changing world.

Just as he did not discriminate in his choice of musical repertoire based on the locale of his audiences, neither did he show anything but acceptance of all races when it came to the embrace of music. Shaw's Collegiate Chorale of the 1940s was one of the first integrated musical ensembles of its kind. His unwavering beliefs were tested early and often. Dr. Norman Vincent Peale, famous minister of the church where Shaw's Chorale initially rehearsed, insisted that Robert Shaw eliminate diversity in his chorus if they were to continue their residence in Peale's church. Shaw refused, and moved his chorus to a more tolerant church home. In the 50s and 60s, The Robert Shaw Chorale toured in locations where blacks were not always welcome. Intolerant management often forced the group to second rate hotels and restaurants, but Shaw refused to perform unless audiences were integrated. And the maestro was specific – not just access, but access to the better seats in the hall.

It was during this period that Shaw was given the opportunity to expand his horizons as an orchestral conductor, first in San Diego and later in Cleveland. But as with his first job offer in New York, Shaw initially declined these opportunities, struggling with insecurity about his lack of formal training. These were demanding jobs, especially the position in Cleveland under the direction of the brilliant and notoriously difficult George Szell, and Shaw questioned his own ability to perform at this level. Young conductors typically study at the best conservatories – Juilliard, Curtis, Eastman – and vie for internships with major orchestras while still in their twenties. Shaw was now in his forties and had taken a unique path to professional conducting, one that exposed the serious gaps in his training. The irony here is striking. Shaw was in the midst of tremendous success, and yet he suffered from great uncertainty due in large part to his unique understanding of the enormous depth, subtlety and beauty of music itself.

Despite his initial insecurities, Shaw grew professionally and personally in the positions in San Diego and Cleveland. And though he made several honest attempts to more formally address his lack of training, the case can be made that Shaw's deficiency was a motivating force in his life. He worked intensely and thought constantly about music, developing techniques utilized throughout the country today. He was always learning and with such passion that he could not help but communicate everything he had learned to his musicians. He wrote voluminous letters to all of his choruses, starting early in his career, until the last weeks of his life, sharing, explaining, teaching, communicating. These letters are an art form unto themselves, exploding with creativity, sharing as much about humanity as music. His goal was to expand the thinking and musical experience of his choristers in rehearsal so that the music might transcend into shimmering performance. The result was simply remarkable, and exceptionally consistent.

*“The wonderful thing about the amateur chorus is that nobody can buy its attendance at rehearsals, or the sweat, eyestrain and fatigue that go along with the glow.”*

— Robert Shaw

In addition, Shaw's amateur beginnings may have contributed to his embrace of all forms of music. His musical world was not limited to the classics, but included folk songs, spirituals, hymns, opera, and carols. He insisted, despite the exhaustion of touring, on taking his Robert Shaw Chorale to dozens of countries, and to towns large and small in the U.S., touching those in the audience with the true essence of the music.

In 1967, drawn by the social justice leadership in Atlanta, Shaw accepted the position as music director of the Atlanta Symphony Orchestra. And it was in Atlanta that Shaw finally found his home personally and professionally. Shaw remarried and started a new family finding a balance in his life he had never truly known. But even the early years in Atlanta proved to be a challenge. In his mid-50s and at the apex of his career, he eagerly pushed his pent-up desire to program new music and move beyond the standard classical repertoire. But his ambitions struck a sour note with the symphony board which preferred a more conservative approach to programming. The Atlanta arts community championed his cause however, purchasing 3,500 new season subscriptions in support of their new maestro. Shaw spent the next quarter century “at home” in Atlanta, achieving myriad milestones, building a world-class orchestra and making dozens of recordings, many Grammy winners. These Atlanta years allowed Shaw's fame to soar in the world of classical music as he established an unprecedented ongoing relationship with Carnegie Hall and continued to travel to music capitals with his choruses. In a career of remarkable achievements, the pinnacle was perhaps the 1988 European concert tour, where Shaw and his forces reached over the Berlin Wall and beckoned the teary, eager and highly responsive Eastern Bloc audience towards freedom and brotherhood. Concerning a particularly memorable concert, a reviewer from the Atlanta Constitution wrote of Shaw's chorus: “Their stunningly emotional performance of Beethoven's Symphony No. 9 in East Berlin ended with nine curtain calls”- an unprecedented event, especially for Germany. Many of the musicians performing that day refer to it, even 22 years later, as the most thrilling concert of their lifetime.

Shaw stayed on as director emeritus in Atlanta until his death in 1999, remaining in high demand as a guest conductor the world over. What he accomplished in his 60 years of music making is staggering, especially considering his lack of training and serendipitous introduction to conducting. There are very few people in any generation who have the opportunity and the ability to make a significant impact on such a hallowed institution as classical music. And yet all the awards, accolades and albums remain only as artifacts of a great career. Shaw's real contribution was to elevate choral singing to a new place. He created techniques and approaches still in use today. But perhaps most importantly it was Shaw's ability to communicate his understanding of the possibilities of music that is his true legacy. His talents, his passion, his charisma, and his genius were unique, and with them, one man made an indelible mark on the world of music. Robert Shaw touched untold musicians and listeners, and most of them walked away from this experience changed forever.

*Source: Robert Shaw the Film Website*

**NORMAN MACKENZIE, Guest Conductor**  
**Director of Choruses, Atlanta Symphony Orchestra**  
**Director of Music & Fine Arts, Trinity Presbyterian Church, Atlanta, Georgia**



Norman Mackenzie's abilities as a musical collaborator, conductor and concert organist have brought him international recognition. As Director of Choruses for the Atlanta Symphony Orchestra since 2000, and holder of its endowed Fannie and Bill Graves Chair, he was chosen to help carry forward the creative vision of legendary founding conductor Robert Shaw.

During his tenure, the Atlanta Symphony Chorus has made numerous tours and garnered several GRAMMY© awards, including Best Classical Album and Best Choral Performance. Mr. Mackenzie's acclaimed Telarc recording of a cappella sacred music, featuring the Ralph Vaughan Williams' *Mass in G minor*, represents the Atlanta Symphony Orchestra Chamber Chorus' first recording apart from the Orchestra.

At the Atlanta Symphony Orchestra, he prepares the Choruses for all concerts and recordings, works closely with ASO Music Director Robert Spano on the commissioning and realization of new choral-orchestral works and conducts holiday concerts. Mr. McKenzie also serves as Director of Music and Fine Arts for the Trinity Presbyterian Church in Atlanta, and pursues an active recital and guest-conducting schedule. In his 14-year association with Robert Shaw, he was keyboardist for the Atlanta Symphony Orchestra, principal accompanist for the Atlanta Symphony Choruses and ultimately assistant choral conductor. In addition, he was musical assistant and accompanist for the Robert Shaw Chamber Singers, the Robert Shaw Institute Summer Choral Festivals in France and the United States and the famed Robert Shaw Carnegie Hall Choral Workshops.

Norman Mackenzie was choral clinician for the first three workshops after Mr. Shaw's passing, and in 2011 he partnered with Robert Spano for the Carnegie Hall Workshop featuring the Berlioz *Requiem*. He also prepared the Atlanta Symphony Orchestra Chorus for its acclaimed 2003 debut and successive 2008 and 2009 performances in Berlin with the Berlin Philharmonic in Britten's *War Requiem*, Berlioz *Grande Messe des Morts* and Brahms *Ein deutsches Requiem*, respectively, conducted by Atlanta Symphony Orchestra Principal Guest Conductor Donald Runnicles.



*The William Baker Choral Foundation is deeply honored to welcome Norman Mackenzie to Kansas City as we celebrate the life and legacy of legendary conductor Robert Shaw*

## **LYNN SWANSON, Executive Associate Music Director Director of the Institute for Healthy Singing**



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

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

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

In addition to her service as Executive Associate Music Director of the William Baker Choral Foundation, Ms. Swanson is the Founder of the Northside Young Singers, the Summer Singers of Lee's Summit (co-founder) and the Cobb Summer Singers. In June 2015 she became Music Director of the organization's oldest Festival Singers ensemble. Now called the Lynn Swanson Festival Singers, the chorus was founded in 1985 as Gwinnett Festival Singers. Beginning with the 2017-2018 Lynn Swanson will become Music Director of the Choral Foundation's first fully professional chorus, The Lynn Swanson Chorale.



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

## **ARIETHA LOCKHART, Coloratura Soprano**



**Arietha Lockhart** 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, 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, the Cobb Summer Singers, and the Summer Singers of Atlanta, including Bach's *St. John Passion*, Haydn's *The Creation*, Handel's *Messiah* & *Israel in Egypt*, Mendelssohn's *Elijah*, Mozart's *Requiem* & *Mass in C Minor*, and Beethoven *Mass in C* and *Symphony No. 9*. She is a former music educator in the DeKalb School System, and Co-President of the Atlanta Chapter of Mu Phi Epsilon Music Fraternity.

## AMBASSADOR CHOIR LAWRENCE CHILDREN'S CHOIR

Carolyn Welch, Artistic Director



The **Ambassador Choir of the Lawrence Children's Choir** is comprised of the organization's most distinguished 8<sup>th</sup>-10<sup>th</sup> grade singers. This select group of singers is chosen after an audition process based on demonstration of advanced abilities in choral singing and music reading. Ambassador Choir members must have been in the Tour Choir for at least one year prior to auditions.

The Ambassador Choir provides these young adults with additional opportunities to perform at private functions and events in order to further develop their craft. The students also act as mentors to the younger choirs, developing leadership skills through the Lawrence Children's Choir.

Founded in 1991 by sisters Janeal Crabb Krehbiel and Marilyn Crabb Epp, the **Lawrence Children's Choir** has grown from one 40-voice choir to an organization comprised of six choirs serving approximately 250 singers from Northeast Kansas, including the communities of Lawrence, Perry, Emporia, Osage City, Topeka, Baldwin City and Eudora. Current choirs include **Capo**, for pre-school to kindergarten students; **Cadenza**, for kindergarten-3<sup>rd</sup> grade students; **Choristers**, for 3<sup>rd</sup>-6<sup>th</sup> grade students; **Tour Choir**, for 5<sup>th</sup>-10<sup>th</sup> grade students; **Ambassador Choir**, for 8<sup>th</sup>-10<sup>th</sup> grade students; and the **Crescendo Choir**, for senior citizens. Upon Janeal Krehbiel's retirement in April 2012, long-time assistant **Carolyn Welch** assumed the position of Artistic Director.

Katie Allen	Cora Griffin	Ellie LeBar	Olivia Slemmer
Lyla Beckingham	Eliza Haase-Divine	Luke Muntzel	Micah Steele
Nick Dvorske	Liz Hernly	Sean Muntzel	Erinn Waldron
Chloe Easley	Julia Holder	Anna Peard	Isabel Warden
Zach Easley	Brynn Kelly	Karena Peterson	Simon Wenger
Spencer Ferrell	Grace Ladner	Nate Reid	
Morgan Goeser	Lia Ladner	Makenzie Schaeffer	



**Carolyn Welch**, Artistic Director of the Lawrence Children's Choir, has been an integral part of the LCC organization since 1996. Since becoming Artistic Director in 2012, LCC choirs have performed under her direction in Montana, South Dakota, Louisiana, Colorado and Costa Rica, as well as at the Folly Theater, Grace and Holy Trinity Cathedral, and the Kauffman Center in Kansas City, Grace Cathedral in Topeka, the Lied Center in Lawrence, and in numerous other venues. Carolyn holds Bachelor's and Master's Degrees in Vocal Performance from the University of Colorado at Boulder, and a Bachelor's in Music Education from Minnesota State University, where she studied choral conducting with David Dickau. A native of New Hampshire, she spent her youth in Colorado, Texas and Latin America. Carolyn taught vocal and choral music from 1996-2013 for the Lawrence Public Schools, at the elementary, middle and high school levels, and has been active in music ministry at her church since 2000. She is author of "Sing Better Now," a manual for beginning voice students, "Sing the Concepts," a set of songs for learning basic theory, and "Change One," a sight-reading curriculum. Carolyn has been active as a judge and clinician in Kansas, Minnesota and Missouri. She was named the KMEA Northeast District Outstanding Middle Level Teacher Award for Choir for 2013-2014, an honor she also received in 2007. Carolyn is an active member of ACDA, NAFME, IFCM and Chorus America and a current board member for the Kansas Choral Director's Association. Carolyn and her husband Bryan live on a farm just south of Lawrence, where they raise organic, grass-fed cattle and sheep.



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# The William Baker Choral Foundation

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

William O. Baker, DMA, Music Director & Conductor

**The Lynn Swanson Chorale, Kansas City, Missouri, 2017**

**The Baroque Summer Institute, Smyrna, Georgia, 2006**

**The Lynn Swanson Festival Singers, Atlanta, Georgia, 1985**

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**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, MME & William O. Baker, DMA, Co-Music Directors

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

**The Northwest Georgia Festival Singers, Cartersville, Georgia, 2016**

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