

*The Choral Foundation & the Kenneth Babcock Memorial Music Fund,
With the Martha Lee Cain Tranby Music Performance Trust, Presents*

The William Baker Festival Singers

Dr. William O. Baker, Music Director & Conductor

Christine Freeman, Associate Music Director & Senior Vocal Coach

Jamea Sale, Choral Assistant Dr. Wayne Smith, Piano

17th SEASON OPENING CONCERT

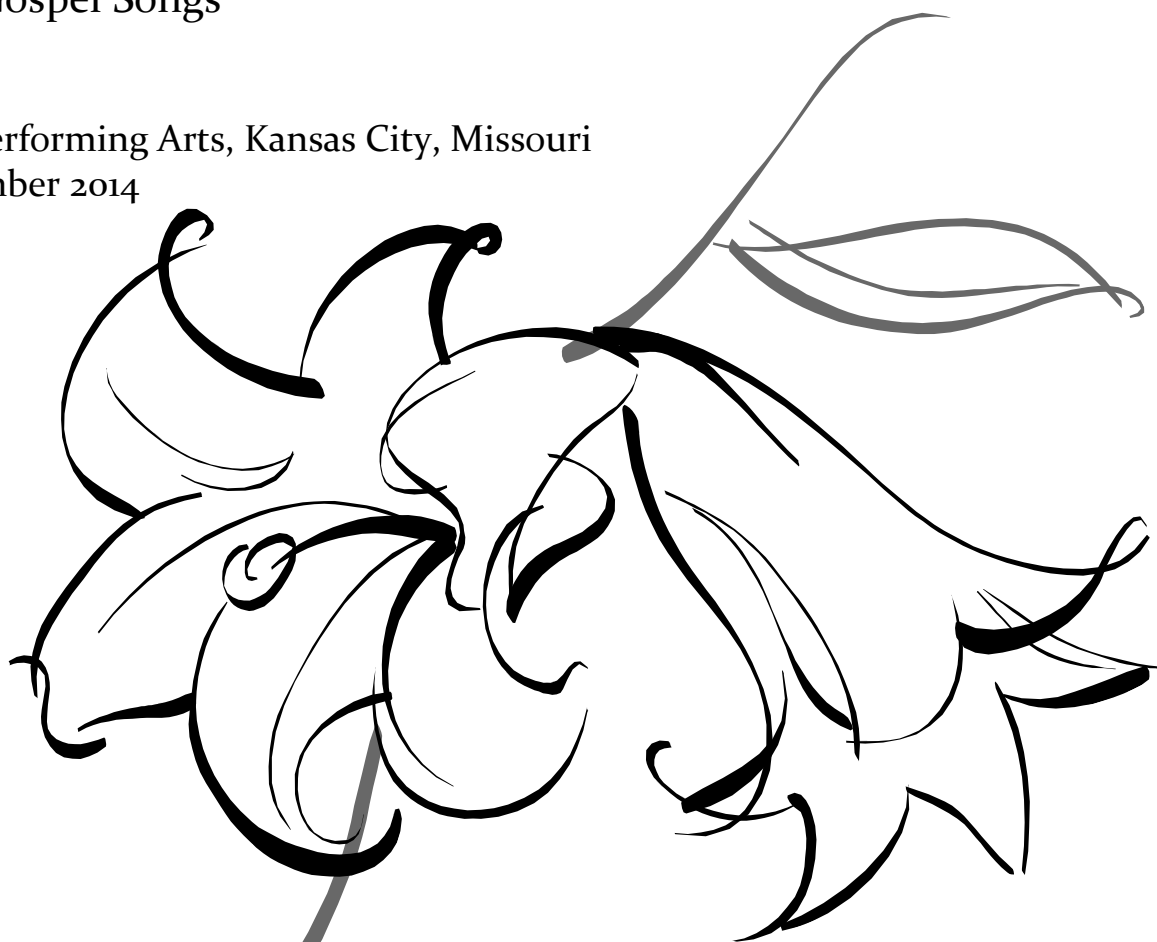
Works of William Dreyfoos, Edvard Grieg & Johannes Brahms

American Spirituals & Gospel Songs

Helzberg Hall

Kauffman Center for the Performing Arts, Kansas City, Missouri

Saturday Evening, 8 November 2014



*With ecstasy are we enflamed
If we but hear that there is Light eternal yonder,
That there is Paradise,
Wherein every soul of Righteous Ones rejoiceth.*

SOLI DEO GLORIA

What wondrous love is this, O my soul?

The William Baker Festival Singers

William O. Baker, DMA

Music Director & Conductor

Lynn Swanson, MME

Executive Associate Music Director

Dorothy Goodson

Development Associate

Christine Freeman, MME

Associate Music Director/Senior Vocal Coach

Scott C. Smith

Choral Associate & Administrator, Atlanta

Jamea Sale, MME

Choral Assistant, Kansas City

Amy Thropp

Director, Zimria Festivale Atlanta

Charles Nelson

Director, Northwest Georgia Summer Singers

Thomas Sheets

Assistant Conductor,
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Contributing Editor, Amber Waves Music

Leanne Elmer Herrmann**Steven McDonald, DMA****Ivy Belk Pirl****Rosanne St. Clair****O. Wayne Smith, DMA****Steve Thropp**

Staff Accompanists

The William Baker Choral Foundation, Inc.

5450 Buena Vista Street

Suite 100

Roeland Park, Kansas 66205

Home Office: 913.403.9223

Atlanta Office: 404.909.8357

Cobb Office: 678.787.9189

E-mail: Mail@FestivalSingers.org

Internet: www.FestivalSingers.org

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Dr. William O. Baker, Music Director & Conductor



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

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

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

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

An Atlanta native, Dr. Baker studied voice and choral conducting at Mercer University and the University of Georgia before culminating his formal education at the American Conservatory of Music in Chicago where he earned the Doctor of Musical Arts in Choral Conducting. The Baker family makes their home in northeastern Kansas. Dr. Baker commutes weekly to serve conducting responsibilities in Georgia, Kansas and Missouri. His accomplishments have been recognized in his native state through proclamations by two Georgia Governors, Joe Frank Harris and Sonny Purdue, and United States Congressman Phil Gingrey. In 2012 he was honored for his lifetime contributions to the cultural life of his hometown by the Pro-Mozart Society of Atlanta. In 2014 he was named Music Director 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 seventeenth concert season, the metro Kansas City-based ensemble has enjoyed numerous triumphs through a tradition of ambitious concerts, recording, touring and broadcasting.

Tours have taken the ensemble throughout the Midwest, South, and Northeast, including performances in New York, Chicago, St. Louis, San Antonio, Austin, New Orleans, Atlanta, Omaha, Des Moines and many other cities. Their richness of tone, diversity of programming and expressiveness has won praise from audiences and critics alike. The 2006 tour included a performance at the Southwestern Division Convention of the American Choral Directors Association meeting in St. Louis. In February 2010, the chorus returned to Atlanta to celebrate the 25th anniversary of the inaugural rehearsal of William Baker’s original Festival Singers. On 11 April 2013 the Festival Singers presented its debut concert in Helzberg Hall, a performance that featured the *Requiem* of Maurice Durufle performed with members of the Kansas City Symphony. John Heuertz, in the *Kansas City Star* said, “It’s hard to know where to begin praising this chorus’ performance...What came across Thursday night above all was the great warmth in this chorus’ singing. It was almost like hearing a family.” The memorable 15th season ended with performances before large and enthusiastic audiences in Miller Chapel at Princeton Theological Seminary and in the nave of the historic Trinity Wall Street Church in New York City.

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

Visit Us On: Facebook (*William Baker Festival Singers – Kansas City*)
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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). 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.

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.

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 conducting selections 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 first 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 has organized the Statewide Treble Honor Choir from 2012-2014. With her husband Daniel Freeman, a member of the Festival Singers, she makes her home in Overland Park, Kansas.

JAMEA SALE, Choral Assistant



Jamea Sale, Choral Assistant, 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 to 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.

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. In her Olathe, KS 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.

Leaving a Legacy of Immortal Music Through the Choral Foundation

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

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

Please call 913.403.9223 for more details.

Seventeenth Annual Season Opening Concert

Saturday Evening, 8 November 2014 at 8:00

Helzberg Hall, Kauffman Center for the Performing Arts, Kansas City, Missouri

Introit

AT THE ROUND EARTH'S IMAGINED CORNERS

Williametta SPENCER, Born 1932
Shawnee Music Press

At the round earth's imagined corners,
Blow Your trumpets, Angels, and arise!
Arise from death you numberless infinities off souls,
And to your scattered bodies go.
All whom the flood did, and fire shall overthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain,
And you whose eyes shall behold God
And never taste death's woe.
But let them sleep, Lord, and me mourn a space.
For, if above all these, my sins abound,
'Tis late to ask abundance of Thy grace.
When we are there; here on this lowly ground,
Teach me how to repent; for that's as good,
As if Thou had sealed my pardon with Thy blood.

-John Donne, 1572-1631

Welcome

I

SINGET DEM HERRN

Johann PACHELBEL, 1653-1706
The Choral Public Domain Library

Sung in German

Sing unto the Lord a new song;
Sing unto the Lord, all the earth.
Sing unto the Lord and praise His name;
For He has done wonders.
He is victorious with His right hand and with His holy arm.
The Lord has allowed His salvation to be proclaimed;
For to all peoples He has allowed
His righteousness to be revealed.
He has remembered His mercy and truth;
All the ends of the earth have seen the salvation of our God.
For He comes to judge the earth;
He will the earth judge with righteousness
And the people with justice.

-Psalm 149:1-3

O HEILAND REISS DIE HIMMEL AUF

Johannes BRAHMS, 1833-1897
The Choral Public Domain Library

Sung in German

O Savior, tear open the heavens,
Flow down to us from heaven above;
Tear off heaven's gate and door,
Tear off every lock and bar.

O God, a dew from heaven pour;
In the dew, O Savior, downward flow.
Break, ye clouds, and rain down
The king of Jacob's house.

O earth, burst forth. Burst forth, O earth,
So that mountain and valley all become green;
O earth, bring forth this little flower;
O Savior, spring forth out of the earth.

Here we suffer the greatest distress;
Before our eyes stands bitter death.
Oh, come and lead us with Your powerful hand
From this suffering to our Father's land.

Therefore we sing our thanks to You,
Our Redeemer forever and ever.
Therefore we sing to praise You
At all times, always and forever. Amen

II

THREE AMERICAN HYMNS

Settings by Alice Parker
Lawson-Gould Music 909, 917, & 914

Watt's Lyre

Begin, my soul, the exalted lay,
Let each enraptured thought obey
And praise the Almighty's name;
Lo, heaven and earth and sea and skies
In one melodious concert rise
To swell the inspiring theme.

Ye angels, catch the thrilling sound,
While all the adoring thrones around
His boundless mercy sing;
Let every listening saint above
Wake all the tuneful soul of love,
And touch the sweetest string.

Let Man by nobler passions swayed,
The feeling heart, the judging head,
In heavenly praise employ;
Spread His tremendous Name around
'Til heaven's broach arch rings back the sound,
The general burst of joy!

Davis

O Thou in Whose presence my soul takes delight,
On Whom in affliction I call,
My comfort by day and my song in the night,
My hope, my salvation, my all.

Ye daughters of Zion declare have ye seen
The star that on Israel shone?
Say, if in your tents my beloved has been
And where with His flock He is gone?

This is my Beloved: His form is divine,
His vestment shines odors around,
The locks from His head are as grapes on the vine
When autumn with plenty is crowned.

Bradshaw

Glory to God on high,
Let earth and skies reply, praise ye His Name.
His love and grace adore Who all our sorrows bore,
Sing aloud evermore: Worthy the Lamb.

Jesus, our Lord and God, bore sin's tremendous load,
Praise ye His Name.
Tell what His arm hath done, what spoils from death He won;
Sing His great Name alone: Worthy the Lamb.

While they around the throne
Cheerfully join as one praising His Name.
Those who have felt His blood sealing their peace with God,
Sound His dear fame abroad: Worthy the Lamb.

III

FUNERAL IKOS

Sir John Tavener, 1944-2013
Chester Music Limited CH55676

Why these bitter words of the dying, O brethren,
Which they utter as they go hence?
I am parted from my brethren.
All my friends do I abandon and go hence.
But whither I go, that understand I not,
Neither what shall become of me yonder;
Only God Who hath summoned me knoweth.
But make commemoration of me with the song: *Alleluia*.

But whither now go the souls?
How dwell they now together there?
This mystery have I desired to learn,
But none can impart aright.
Do they call to mind their own people, as we do them?
Or have they forgotten all those who mourn them
And make the song: *Alleluia*.

We go forth on the path eternal, and as condemned,
With downcast faces,
Present ourselves before the only God eternal.
Where then is comeliness? Where then is wealth?
Where then is the glory of this world?
There shall none of these things aid us,
But only say oft the psalm: *Alleluia*.

If thou hast shown mercy unto Man, O Man,
That same mercy shall be shown thee there;
And if on an orphan thou hast shown compassion,
The same shall there deliver thee from want.
If in this life the naked thou hast clothed,
The same shall give thee shelter there,
And sing the psalm: *Alleluia*.

Youth and the beauty of the body fade at the hour of death,
And the tongue then burneth fiercely,
And the parched throat is inflamed.
The beauty of the eyes is quenched then,
The comeliness of the face all altered,
The shapeliness of the neck destroyed;
And the other parts have become numb,
Nor often say, *Alleluia*.

With ecstasy are we inflamed
If we but hear that there is light eternal yonder;
That there is Paradise,
Wherein every soul of Righteous Ones rejoiceth.
Let us all, also, enter into Christ,
That all we may cry aloud thus unto God: *Alleluia*.
-From the Order for the Burial of Priests, Greek Orthodox Church

IV

SONGS OF THE HOLOCAUST

Settings by William W. Dreyfoos, 2008
Amber Waves Music Publishing
Texts Courtesy of the Workman's Circle, ©1983

Our performance of "Songs of the Holocaust" is dedicated to the memory of Margot S. Freudenberg, who overcame Kristallnacht and inspired generations of Charleston's medical, musical and volunteer communities from 1940 until her death last year at age 105.

Sung in Yiddish

The Lonely Child

Melody by Yankl Krimski, who died in a concentration camp in Estonia. Lyrics by Sberke Kaczerginski, who survived the war and compiled several hundred of the ghetto songs.

Something unknown now runs after me.
My mother, dear mother, O where can you be?
Your Sorele is calling...Sorele, your child...
Whose moans cross the fields as the wind howls so wild.

My father is gone, who knows of my loss?
Captured and caught by a monstrous force.
The night dark and fearsome when this deed took place.
Yet darker by far was my dear mother's face...

Through wandering day, through journey of night,
Through her restless sleep the child's thoughts took flight.
The dear child imagines her father's steps near,
Her mother's sweet lullaby, loving and dear.

Close Your Little Eyes

Melody by Davig Beyglman, who died in Treblinka. Lyrics by Isaiab Shipl, who survived Auschwitz to write in Israel.

Now close your little eyes,
Soon little birds will fly
In circles everywhere.
They'll flutter by your bed.
Your head upon your hand,
The house in ash and sand!
We leave, my darling child,
In search of life...

God is from the world withdrawn,
The black night fills each dawn
She waits for us
With horror and with dread.
We both are standing here
With terror always near,
Not knowing where, O where,
Our road has led.

Stripped naked we were thrown,
Chased from our loving home,
In darkest night into the open field.
In wind and hail and storm,
By fearsome currents borne,
Borne forth into the depths of the earth.

Under Your Starry Heaven

Melody by Abraham Brudo, who died in a concentration camp in Estonia. Lyrics by Abraham Sutskever, who survived the war to write in Israel.

Under your starry heaven
Offer me your pale white hand.
All my words are flowing teardrops,
I will place them in your hand.
Gone the luster from their brightness,
Seen through the morbid cellar view
And I no longer have my own space
To reflect them back to you.

My devoted God I offer
Everything that I possess.
As the fire that I suffer
Fills each fiery day I pass.
Only in the holes and cellars

With deadly rest my days I share.
I run higher -over spire
Searching where are you, O where?

I am chased by phantom beings
Stairs and courtyards goad me too.
There I hang a broken bowstring-
And I sing once more to you:

Under your white starry heaven
Offer me your pale white hand.
All my words are flowing teardrops,
I would place them in your hand.

From the Tree a Twig Will Bloom

Melody by Yankl Trupianski, who died in a concentration camp in Germany. Lyrics by Kariel Broydo, who was forcibly drowned in the Baltic Sea.

How hard to believe now-
The passing of winter enveloped in rags and in cold.
A sunbeam has melted the frost from my window,
The world sends a greeting, behold!
A world burst in bloom and white blossoms it brings,
With little birds starting to chirp and to sing.

But for us it's gray and somber,
Gloom hangs on every wall,
The sun throws us scanty sunbeams-
Into our hands they fall,
Warms the tips of our fingers again,
And we take home little rays of the sun,
With our spirits somehow lighter,
Time for singing, springing free.

A soft wind, while hiding in crack and in crevice,
Confided in me on that day:
That under the wood of the loose hanging gateway
The grass has arrived...it is May.
And also it told me, the grass grows so green,
It sends us its greetings and calls us, come in.

Our father has left us to work in the city,
A pity how far he must go.
He promised to bring home a twig that is blooming
With buds that are white as the snow,
In crystal clear water it will stand in the room
And then from the little twig, a tree will bloom.

*Margaret Kelly Cook, guest soloist
Wayne Smith, piano
Eric Williams, violin
Ho Anthony Abn, violoncello*

V

HVAD EST DU DOG SKJÖN

from "Fire Salmer" Opus 74

Edvard GRIEG, 1843-1907

The Choral Public Domain Library

Sung in Norwegian

How fair Thou art, yes fair, yes fair,
Most precious Son of God!
Oh my Shu'lamit, Shu'lamit, yes mine, yes mine,
All that I have is also Thine.

My Friend, Thou art mine, yes mine, yes mine;
So let me ever be Thine own!
Yes, ever sure, ever sure, yes sure, yes sure!
Thou shalt be mine own both here and hence.

But think, I am here, yes here, yes here;
Among so many unsheathed swords!
Oh come then, my Dove! come Dove! Yes come, yes come!
In the cleft of the rock are calm and room.

-Hans Adolph Brorson, 1694-1764

Michael Carter, soloist

GUDS SÖN HAR GJORT MIG FRI

from "Fire Salmer" Opus 74

Edvard GRIEG, 1843-1907

The Choral Public Domain Library

Sung in Norwegian

God's Son has made me free
From Satan's tyranny,
From sin and shame, from earthly blame,
From death's domain and hellish flame.

My Savior, it was He
Who stood 'twixt God and me,
Who pardon gave to sin's poor slave
By painful death and grave.

Thus was His love bestowed on me
And all mankind eternally.
The fate I await
Is not the sinful state
Where nought there is to pleasure me
Save fruit from Eden's apple tree,
And mouth and hand cannot withstand
The Devil's vile command.

God's Son has made me free!

-Hans Adolph Brorson, 1694-1764

VI

SWEET HOME

American Spiritual arranged by Wendell Whalum
Lawson-Gould Music 51869

Sweet home, my Lord,
Lord, I wonder if I'll ever get home.
I heard the voice of Jesus say,
"Come unto Me and rest.
Lay down, thy weary one,
Lay down thy head upon My breast."
I came to Jesus as I was,
Weary and worn and sad.
I found in Him a resting place,
And He has made me glad.

Michelle Egbert, soloist

HOLD ON!

American Spiritual arranged by Keith Hampton
earthsongs

Keep your hand on the plow and hold on.

Noah, let me come in,
The doors are fastened and the windows pinned,
Noah said you done lost your track
Can't plow straight and keep-a looking back,
Keep your hand on the plow and hold on.

If you want to get to heaven, let me tell you how,
Keep your hand on the Gospel plow.
If that plow stays in your hand,
It will land you straight into the Promised Land.

Mary had a golden chain,
Every link spelled my Jesus' Name,
Keep on climbing and don't you tire,
Every rung goes higher and higher!
Keep your hand on the plow and hold on.

VII

AIN'T NO GRAVE CAN HOLD MY BODY DOWN

American Spiritual
Arranged by Paul Caldwell and Sean Ivory
earthsongs

Ain't no grave can hold my body down,
There ain't no grave that can keep a sinner underground.
Oh, I will listen for the trumpet sound.
Ain't no grave can hold my body down.

You know they rolled the stone on Jesus
And then they tried to bury me.
But then the Holy Ghost it freed us
So we could live eternally.

Sister, you better get your ticket if you want to ride.
Catch a ride in the morning when Jesus calls my number.
I'll be on the other side.
Ain't no serpent gonna trick me,
I will fly to Jesus in the morning when I die.
Don't look here. I'll be way up in the sky.
Soon one day He's gonna call me
Up to Heaven for a chariot ride.

Wayne Smith, piano

SOLI DEO GLORIA

Margaret Kelly Cook, Guest Soloist



Born in Glasgow, Scotland, soprano Margaret Kelly Cook studied psychology before switching to musical studies full time. She attended the Oberlin College Conservatory of Music where she earned a Bachelor of Music in Vocal Performance. Miss Cook returned to the United Kingdom and completed the postgraduate opera course at the Royal College of Music in London.

She has appeared with the London Handel Society in the roles of Nerea in *Deidamia*, and Emira in *Siroe, Re di Persia*, both by Handel. She has also sung the role of Denise in Sir Michael Tippett's *The Knot Garden*, the Vixen in Janacek's *The Cunning Little Vixen*, and Cleonilla in the revival of Vivaldi's first opera, *Ottone in Villa* for BBC Radio3. She has sung the roles of Susanna in *Susanna's Secret*, and Lucy in *The Telephone* for the Buxton Festival, Pamina in *The Magic Flute* with Travelling Opera, and Norina in *Don Pasquale* for the European Chamber Opera.

Back in the United States, Margaret Kelly Cook has appeared with South Carolina Opera as Rosalinda in *Die Fledermaus*, Hanna Glawari in *The Merry Widow*, the Countess in *The Marriage of Figaro* and Josephine in *H.M.S. Pinafore*, and most recently as the Countess in Palmetto Opera's production of *The Marriage of Figaro*.

Equally active on the concert stage, Miss Cook has appeared as a guest soloist throughout England and Europe, including the City of London Choir at the Queen Elizabeth Hall, the English Mozart Players, the Leicester Camerata, the Camerata Hispánica, and Musica Dilecta of Barcelona. She has also appeared in concert and solo recitals at the Buxton Festival, U.K., Spoleto Festival, U.S.A., the Salzburg Festival in Austria, and with the prestigious EuroConcert Early Music Festival in Barcelona, Spain. In the United States she has appeared frequently with the Charleston Chamber Music Society, the Charleston Symphony Orchestra, and the South Carolina Philharmonic.

She recorded vocals (both singing and speaking voice-overs) for numerous commercial productions for products ranging from perfume to tuna fish in both England and Spain! Theatre credits include the New York premiere of an original production entitled *No Way Out* written by Jeff Johnson and produced by Tom O'Horagan (of *Hair* fame).

Soon to be released are the Greek Songs written by David Maves which she recently recorded with guitarist, Mark Regnier. She performs regularly with her husband, countertenor Ricard Bordas, and the early music group, Barcino Baroque, which made its New York City debut in February 2005. Future engagements include concerts in Charleston and Atlanta as well as Piccolo Spoleto Festival, U.S.A.

Dr. Wayne Smith, Organist & Accompanist



Dr. O. Wayne Smith was appointed Staff Organist and Accompanist for the Choral Foundation in August 2005 after having been a frequent guest artist with the William Baker Festival Singers. He serves as organist and pianist at Holy Cross Lutheran Church, Overland Park, Kansas. Dr. Smith was previously Music Director and Organist at Faith Lutheran Church, Prairie Village, Kansas, for twenty years. He is also a staff organist for the Community of Christ Auditorium and Temple in Independence.

Dr. Smith's formal music study concentrated on piano performance and includes a Doctor of Musical Arts from the University of Maryland. Piano performances have included a solo recital for former First Lady Mrs. Gerald Ford, a recital for the National Gallery of Art in Washington, DC, and recitals for various Washington diplomatic occasions. Solo orchestral appearances include the Dallas Symphony, the Tulsa Philharmonic, the Independence Symphony and the Graceland College-Community Orchestra. Keeping an active performance schedule, he has performed as both soloist and accompanist on many concert series throughout the Kansas City area.

Dr. Smith has taught piano for Graceland College, Lamoni, Iowa, and was co-founder and teacher for the Music/Arts Institute in Independence, Missouri. He currently teaches privately in Overland Park and Independence.

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