

MARYLAND
CHORAL
SOCIETY



*in my end
is my
beginning*

SUNDAY, APRIL 28, 2024
4:00 p.m.

Letter from the Artistic Director

Dear Friends,

What a joy it has been to share music with you over the past nine seasons! When I first auditioned to serve as Artistic Director of the Maryland Choral Society, I had no idea what adventures would lie in store for us.

Since 2015, we have shared beloved compositions like Beethoven's *Mass in C*, Brahms' *Requiem*, and Vaughan Williams' *Dona Nobis Pacem*; brought to life regional premieres of masterworks including Marianna Martines' *Dixit Dominus* and *Miserere Mei*; and offered numerous world premieres of compositions written specifically for the Maryland Choral Society.

One such composition is *Altus Prosator*, the oratorio I wrote for MCS in 2017–18. *Altus* is based on a mystical text from the 6th century. It is beautiful, thorny, poetic, inscrutable, and intriguing, all at the same time—not unlike life! I'm so excited to share this work with you once more as part of my final concert as Artistic Director of MCS.

I realized only recently that I currently have the honor of being MCS' longest-serving director. When one begins something, one hardly knows where one will end up: who could tell that we would weather the pandemic together, or that I would have the opportunity to reflect on the birth of my daughter in the music I chose for concerts like *A Child's Christmas in Wales* (December '19) and *The Heart that Loveth Me* (May '23)? But that is what makes life and music so engaging—witnessing the unfolding and unveiling of events both large and small. I am so grateful that this unfolding of life has brought us together, and that we shared this time and this music with each other.

This concert is titled *In My End Is My Beginning*, a reference to the line which ends T.S. Eliot's *Four Quartets*. As I prepare to end my time with MCS, I know that this end brings new beginnings for both myself and the organization. How these beginnings will unfold, we cannot tell, but that is where the adventure lies. For now, I know that MCS has chosen a trusted, familiar face to lead as interim next season, our accompanist Benjamin Buchanan, and I am grateful that MCS will be in his skilled and compassionate care.

In closing, I offer my sincere gratitude for our time together, and look forward to our next meeting. In T.S. Eliot's words:

*Here or there does not matter
We must be still and still moving
Into another intensity
For a further union, a deeper communion
Through... [t]he wave cry, the wind cry, the vast waters
Of the petrel and the porpoise. In my end is my beginning.*

Douglas Buchanan, Artistic Director

Please remember to silence all electronic devices.

MARYLAND CHORAL SOCIETY PRESENTS



**Douglas
Buchanan**
ARTISTIC DIRECTOR

**Benjamin
Buchanan**
ACCOMPANIST

SUNDAY, APRIL 28, 2024 4:00 P.M.

**Marie
Marquis**
SOPRANO

**Taylor Hillary
Boykins**
MEZZO-SOPRANO

**Ben
Hawker**
TENOR

**Daryl
Yoder**
BASS-BARITONE

APPLAUSE IS INVITED AT THE END OF EACH HALF

Selections from *The Creation*

Franz Joseph Haydn (1732–1809)

In the Beginning
The Heavens Are Telling
And God said, Let the Waters
Rolling in Foaming Billows
And God said, Let the Earth
With Verdure Clad
And the Heavenly Host
Awake the Harp
And God Created Great Whales
Most Beautiful Appear
And God Created Man
O Happy Pair
Sing the Lord, Ye Voices All

INTERMISSION

Altus Prosator

Douglas Buchanan (b. 1984)

Part One: . . . of *Creation, Angels, and the First Fall*
Part Two: . . . of *the Earth, and the Second Fall*
Part Three: . . . of *the Waters*
Part Four: . . . of *the Pillars of the World*
Part Five: . . . of *the Depths, and of Paradise*
Part Six: . . . of *Judgment*
Part Seven: . . . of *Eternity*

**Douglas Buchanan** | ARTISTIC DIRECTOR

Douglas Buchanan is honored to lead the Maryland Choral Society in this, his final concert as Artistic Director of the ensemble. Completing his ninth season with MCS, Douglas has led the chorus in beloved works including Johannes Brahms' *Ein deutsches Requiem*, J.S. Bach's *Magnificat* and *Wachet auf*, Ludwig van Beethoven's *Mass in C*, W.A. Mozart's *Requiem* and "*Coronation*" *Mass*, and Ralph Vaughan Williams' *Dona Nobis Pacem*. He and the chorus have also brought to life overlooked master-works, including the Mid-Atlantic premiere of Marianna Martines' *Dixit Dominus*, as well as new commissions written expressly for MCS. During the height of the pandemic, MCS offered four virtual programs, raising over \$5,000 for local food banks, and, in 2021–22, celebrated their 50th anniversary season. Douglas is the longest-serving director of MCS, and is deeply grateful for the opportunity to share music with this community for the past nine years.

A cross-disciplinary artist and educator led by "a sense of creative imperative" (*The Philadelphia Inquirer*), Douglas centers his work around themes of justice, decolonization, and empowerment; myth and ritual; transformation and wonder; play and agency; and our personal and cultural relationships with the environment. He expresses these themes in music through conducting, composition, and instrumental performance; in play-centered lectures, lessons, and courses; and through writing, visual art, and board game design.

Douglas inspires "assured, nuanced singing" and "a keen sense of mood, dynamics, and pacing" (*The Baltimore Sun*) from the ensembles he leads, and has received an American Prize for his conducting. Through commissioning and recording he passionately advocates for the works of emerging composers and the diversification of the choral canon. Dedicated to helping all people realize their own musical potential, Douglas co-founded Voices Rise: A Baltimore Choir of Hope with his brother, Benjamin, in 2016. Voices Rise partnered with the outreach agency Paul's Place, particularly inviting those experiencing homelessness and financial distress to make music in a safe and inviting environment.

An active composer, Douglas is proud to have led MCS in many of his works, including *Altus Prosator* and his setting of *A Child's Christmas in Wales*. Recognized for an "ability to get under [the music's] core material" (*The Scotsman*), he writes

“clear, personal music . . . filled with terrific orchestral color and weight, not to mention feeling” (*The Baltimore Sun*). Most recently he and librettist Caitlin Vincent were awarded the 2024 National Opera Association Dominick Argento Prize in Chamber Opera for their opera *Bessie and Ma*, an opera addressing issues of racism and sexism by exploring the lives of Bessie Coleman, the first female pilot of color in America, and Ma Ferguson, the first female governor of Texas. The opera was commissioned by the University of Connecticut as a recipient of their 2017–19 commissioning prize. As 2016–18 Composer-in-Residence with the Dallas Chamber Symphony, Buchanan composed *Crossroads*, a chamber symphony featuring the Dallas Street Choir—an ensemble particularly welcoming to those experiencing homelessness—with poetry written by the Street Choir’s members addressing life on the street. See and listen to his works at www.dbcomposer.com.

In addition to leading MCS, Douglas is Organist and Choirmaster of St. David’s Episcopal Church, Baltimore, where he directs the Baltimore Bach Marathon, a Charm City tradition for 48 years. Here he has conducted the entire cycle of Bach’s motets, as well as the *St. John Passion* and, this year, the *St. Matthew Passion*. He has been on the faculties of Dickinson College (composition); Towson University (composition, conducting, and theory); and currently the Peabody Conservatory (musicology), where he received his doctorate. He has received grants and awards from the Arts Community Alliance, New Music USA, the ASCAP Morton Gould Young Composers Awards, the Symphony in C Young Composers Award, the Macht Prize, and the American Prize, among others. His work has been supported by residencies with the Dallas Chamber Symphony, the Broken Consort, the LUNAR new music ensemble, and the Shin Pond Artist’s Residency. He is fortunate to have many opportunities to make music with his family: his spouse, Kelly, a mezzo-soprano; his daughter, Marianne, who loves to embody music through movement; his brother, Benjamin, a pianist, composer, and multi-disciplinary artist; and his black lab, Grover, who purportedly enjoys microtonal interspecies improvisation.



Congratulations and all the best!

The Maryland Choral Society wishes to express its deep appreciation and admiration of Dr. Douglas Buchanan. Thank you for nine years of incomparable leadership, pedagogy, and humor.

**Benjamin Buchanan** | ACCOMPANIST

Described by the three-time Nobel Prize-nominated poet Yevgeny Yevtushenko as a “most quickly enflaming young composer,” Benjamin Buchanan (b. 1989) is a Baltimore based pianist and composer who enjoys music’s ability to discover, create, and express deeper meanings about ourselves and the world around us. Benjamin is thrilled to now be in his eighth season with the Maryland Choral Society where he is the founder and chairperson of the MCSSCFTEOMF (the Maryland Choral Society Sub-Committee For The Enforcement Of Mandatory Fun).

Having a fondness for humor, whimsy, and the disarming, community-bolstering power such things possess, he enjoys chiming in occasionally during rehearsals for a good laugh with his brother Douglas. As a composer, he has received performances of his music in Haiti, Hungary, Italy, South Korea, Sweden, and throughout the United States. Benjamin holds Master of Music degrees in Music Composition and Music Theory Pedagogy from the Peabody Conservatory where he studied under Michael Hersch. Benjamin serves as Organist-Music Director at St. John's Episcopal Church-Western Run Parish, where he also runs the “Music in the Valley” concert series, and regularly works with the Les Petits Chanteurs children’s choir of Holy Trinity Music School in Port-au-Prince, Haiti.

Marie Marquis | SOPRANO

Hailed by *The New York Times* for her “extraordinary virtuosity and elegance,” emerging soprano Marie Marquis is a sought-after soloist and recitalist. A Joy in Singing Debut Artist Award winner, 2020 Camille Coloratura Awards Encouragement Award winner, and 2021 NATSAA Mid-Atlantic Region winner, Marie is a gifted singing actor and an avid performer of new and traditional music spanning five centuries. This is her first appearance with MCS.



Operatic performances have included outings as Belinda in productions of Dido and Aeneas at The Tanglewood Music Center, with the New York Lyric Opera Theater, and with Heartbeat Opera in New York. She has appeared as Pamina

in *The Magic Flute* with Opera Louisianne, Baton Rouge, and as Mabel in the cover performance of *The Pirates of Penzance* for the Natchez Festival, Mississippi. She has been a guest artist with the Academy of Sacred Drama and the Brooklyn New Music Collective, and she was an Encore Young artist with Ars Musica chorale in Ridgewood, NJ. Other credits include performances with Cornell Baroque Orchestra, Metropolis Ensemble, Cincinnati Song Initiative, Brooklyn Art Song Society, Bourbon Baroque, dell'Arte Opera Ensemble, and North Mississippi Symphony Orchestra.

Marie holds bachelor's degrees in Music and in French from Peabody Conservatory and Johns Hopkins University. She received her master's degree in Vocal Arts from Bard College. In addition to singing, Marie is a black belt in tae kwon do, and she enjoys knitting, hiking, and baking cinnamon rolls. More at mariemarquis.com.



Taylor Hillary Boykins | MEZZO-SOPRANO

Ms Boykins has performed several times as a soloist with MCS, most recently in its 50th-anniversary concert in 2022, and she returns today to reprise her solo role in *Altus Prosator*. A native of Michigan and based in Baltimore since 2012, Taylor holds a master's degree in vocal performance from the Peabody Conservatory under the tutelage of Denyce Graves.

Taylor boasts a robust performance schedule in the D.C.-Baltimore area, where her melodic style, delicate phrasing, and powerful voice have gained her notable recognition. In March, Taylor performed in Annapolis Opera's production of Donizetti's *Elixir of Love*, and in May, you can find her at the Baltimore Hebrew Congregation's Holocaust Shabbat service, performing selections from Lori Laitman's song cycle *I Never Saw Another Butterfly*; continuing Julia Wolfe's *Her Story* tour with the Cincinnati Symphony; and capping the month with a performance with Mind on Fire at Baltimore's Enoch Pratt Library. More at taylorhillaryb.net.

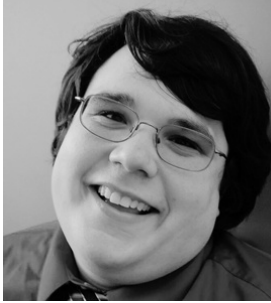
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Ben Hawker | TENOR

Mr. Hawker returns once again to the Maryland Choral Society after numerous solo performances with us.

Hailing from Baltimore, Ben began his musical training with the Maryland State Boychoir, with which he sang for 13 years including a three-year stint as a conducting intern, and continued his studies at Towson University. Ben now works as a professional choral singer in the

Baltimore-D.C. area: Since 2021 he has performed as a full-time member of the Washington National Cathedral’s Cathedral Choir, providing music for six services a week in addition to many other musical and liturgical events. Highlights with the choir have included premiering the concert experience “Secret Byrd” in collaboration with Concert Theater Works; singing at the state funerals of Colin Powell, Madeleine Albright, and Sandra Day O’Connor; and delivering a performance of U2’s “MLK” for Bono that he said was “the most vulnerable rendition of the song I have ever heard, including my own.” Ben formerly sang with the Choir of St. David’s Episcopal Church in Baltimore, where in March he had the honor to return to perform the central role of the Evangelist in Bach’s *St. Matthew Passion*. Other recent highlights include performances with Mountainside Baroque, The Thirteen, and the Wyvern Trio. Ben also sings with the barbershop quartet Pratt Street Power, which won the 2016 International Youth Barbershop Quartet Contest in 2016 and finished ninth in the world in 2023.

Daryl Yoder | BASS-BARITONE

Mr. Yoder returns to the Maryland Choral Society today to reprise the bass solo in *Altus Prosator*. Born in Virginia, Daryl was raised in southern Africa and received his musical training at the Oberlin Conservatory and Boston University. His 2023–24 season includes the role of Jesus in Bach’s *St. Matthew Passion* at St. David’s Church in Baltimore; his debut with the



Bach Choir of Bethlehem for the premiere of Jasmine Barnes’s *Songs for the People* and Bach’s *Cantata 150*; works by Bach, Handel, and Monteverdi with the Handel Choir of Baltimore; the *Te Deums* of Bruckner and Charpentier with the Arioso Chorale; and songs by the Czech composer Vítězslava Kaprálová in recital. His solo appearances across the eastern U.S. as well as in Europe and Botswana

have included work with Apollo’s Fire, the Columbus Bach Ensemble, Opera Lancaster, Three Notch’d Road, Bel Cantanti Opera, The Early Music Access Project, and many others. Recent seasons have ranged from the role of Adonis in John Blow’s *Venus & Adonis* with Opera Henriette, to Frank Spearman in Frances Pollock’s *Stinney* at the Prototype Festival for new opera in New York, to concerts with the Handel Choir of Baltimore, the Reston Chorale, and as a chorus member with Opera Lafayette in its new DVD recording of Beethoven’s *Leonore*. His 2016–17 season was spent in the Czech Republic, where he had the opportunity to give modern premieres of works by the 18th-century Bohemian composers Šimon Brixl, Cajetanus Vogel, and Leonardo Leo with the Consortium musicum Plzeň and the Kolegium pro duchovní hudbu. With a repertoire of more than 300 songs, Daryl has a special love for the recital stage, particularly German Lieder. With his frequent partner, pianist Jung-Yoon Lee, he has performed the complete song cycles of Schubert and Schumann, and their repertoire continues to grow, encompassing Beethoven to Zemlinsky to Robert Owens. Also an in-demand ensemble singer, Daryl has sung with the professional choirs of the Handel & Haydn Society, Emmanuel Music (Boston), Apollo’s Fire, Chantry, and The District 8. He is resident bass and part of the artistic team of Third Practice, a vocal consort specializing in both baroque and newly composed music. More at thirdpractice.com.



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MARYLAND CHORAL SOCIETY

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OBOE

Elizabeth Honeyman

CLARINET

Olivia Meadows

TRUMPET

Justin Nurin

BASSOON

Robert Sirois

PIANO

Benjamin Buchanan

VIOLIN 1

Patricia Wnek
Nicolle Avila

VIOLIN 2

Claire Hebeisen
Anna Kong

VIOLA

Joelle Arnhold
Gavon Peck

CELLO

Peter Kibbe
Lavena Johanson

DOUBLE BASS

Yoshiaki Horiguchi

THE TITLE OF this afternoon’s concert —“In my end is my beginning”—is the closing line of T.S. Eliot’s *Four Quartets*. This collection of five poems begins with the reversed phrase—“In my beginning is my end”—implying a circularity that is echoed in this concert. Just as this concert marks the end of the tenure of Artistic Director Dr. Douglas Buchanan, the Maryland Choral Society’s longest-serving director, it equally marks the beginning of something new for the Maryland Choral Society. This theme is represented in the two works heard this evening: excerpts from Franz Joseph Haydn’s *The Creation* and Douglas Buchanan’s *Altus Prosator*.

The Creation, Hob. XXI:2 (or *Die Schöpfung* in German), had its beginning with G.F. Handel: the famed Baroque composer, based in London, was offered a poem titled *The Creation of the World*. Haydn decided against taking on the project, whose libretto would have resulted in a three- or four-hour work, but the text passed through the hands of London’s theatrical directors and impresarios until it came into the possession of Johann Salomon, the organizer of the concerts Haydn gave in London.

Haydn had become interested in writing oratorios since his first visit to London, where Handel had left a legacy of a strong oratorio tradition. He brought the libretto back to Vienna and gave it to his friend and collaborator Baron Gottfried von Swieten for editing. (The two had previously worked together on the libretto for *The Seven Last Words of Christ*, which MCS performed in March 2020.) Von Swieten reduced the *Creation of the World* text—made up of passages from Genesis, the Book of Psalms, and John Milton’s *Paradise Lost*—to what would be a relatively svelte one hour 45 minutes. Haydn began composition of the work in 1797 and completed it in 1798.

Von Swieten hewed closely to the King James Version of the Bible, resulting in an idiosyncratic German text that does not conform to any other 18th-century German translation. As the work would also be presented in England, von Swieten wanted to retain aspects of the original text for the English audience; but his attempt to re-translate some of the German back into English resulted in some awkward phrases from this game of translational “telephone.”

Structurally, *The Creation* is based on the seven days of Creation as described in Genesis, grouped into a larger, “meta” structure of three parts. Soprano, tenor, and bass soloists represent the archangels Gabriel, Uriel, and Raphael. In the last part, the soprano and bass represent Adam and Eve; a mezzo-soprano soloist joins in the final movement to form a quartet. This afternoon, we hear a reduced, “greatest hits” version of *The Creation*, featuring solo and chorus movements from throughout the work.

Interestingly, the date of *The Creation*'s first public performance aligns very nearly with today's concert: On April 29, 1798, an audience heard *Die Schöpfung* rehearsed in full, and a private premiere took place on April 30.

***Altus Prosator* and Hiberno-Latin**

Another numerical coincidence is present in the origin of *Altus Prosator*, which was composed in 2017–18, 220 years after *Die Schöpfung*. *Altus* received its premiere in May 2018 at the Maryland Choral Society's "Songs of Creation" concert.

Originally scored for chorus, strings, piano, and four soloists, the work has been revised to include winds, specifically flute (doubling piccolo), oboe, clarinet, bassoon, and trumpet. The poem upon which the composition is based is a 6th-century text from the Celtic monastic tradition that seeks to encompass all of creation, from the beginning of the universe to the present world, and ending with apocalyptic imagery.

Altus presents the listener with a number of unfamiliar words, even for those familiar with Latin. This is because the text is written in a Latin dialect called Hiberno-Latin. "Hibernia" was the Roman word for Ireland, a derivation of both the Gaelic "Éire" (from which we derive "Ireland") and a pun on "hibernus" (meaning "winter," as in the word "hibernate"). Hiberno-Latin is therefore the specific tradition of Celtic countries—particularly Ireland, Scotland, and the Iberian peninsula (modern-day Spain)—of forcefully altering words from traditional church Latin to create a unique glossary of terms. Thus, we have hapax words—words which make no other appearance in all of recorded Latin—like "Zabulus," a transformation of "Diabolus," or "devil," and "Prosator," an amplification of "sator," or "sower." Therefore *Altus Prosator* is frequently translated as "The High Seed-Scatterer," a metaphor for God.

The poem is often attributed, probably incorrectly, to Saint Columba, the Irish monk credited with bringing Christianity to what is now Scotland. Regardless of author, the *Altus*, as it was referred to, occupied an important place in the Celtic monastic tradition. One cautionary story relates how a monk was condemned to Hell due to three failures of faith; one of these was that he had failed to continue the daily recitation of the *Altus*. (He later reformed his ways, and swore to recite the *Altus* seven times a day.)

Weaving a Celtic Knot with Alphabetic and Melodic Patterns

The text is organized in an abecedarian manner—the first letter of each stanza progresses through the 23-letter Latin alphabet (there is no J or W, and here U and V are treated as equivalents). While the composition treats each stanza as a separate

movement, some movements are grouped together by proceeding *attacca*, with one dovetailing into the next. This creates seven larger groupings, reflecting the seven days of Creation.

Compositionally, the work draws on a variety of techniques to form the musical world through which the text passes. From the very beginning of the work, perfect fifths and half-steps abound, creating a resonant yet thorny sound and evoking a certain ancient Hibernian/Caledonian (Irish/Scottish) affect. This conjunction of fifths and half-steps results in frequent tritone harmonies. The harmonic center of each movement is derived from a pattern of two strands of such harmonies, each alternating between perfect fifths and tritones, and which are woven together to form the larger structure of the piece. This process is meant to parallel the complex interweaving patterns of Celtic knotwork (or even perhaps the colorful collisions of tartan fabric), as well as to afford a larger structure that lends unity to the work as a whole. Amidst this, stepwise chantlike melodies abound, referencing the monastic origin of the text.

This chantlike quality is heard in the opening movement, whose melody immediately hints at the poem’s alphabetical nature (the words “Altus Prosator” are sung on the pitches A-B-C-D-E); that scalar melody and its rhythm frequently return throughout the composition as a unifying force, a reference to the High Creator. The “A” movement leads into the rhythmically driving “Bonos creavit angelos.” Snippets of this stanza’s melody and texture will return each time the poem makes reference to angels and principalities. A haunting movement for solo soprano follows, describing Lucifer’s fall, leading in to a devilish imitative passage for the four soloists describing the “ancient” and “terrible” dragon.

Slippery Serpents, Floods, and a Continuous Cycle of Re-Creation

The work’s second part focuses on the physical world: sun and moon, stars and landscapes, and animals of all sorts. These are sung into existence in sumptuous arias for bass and mezzo-soprano. However, these blissful moments last only until the second Fall, as Adam and Eve succumb to the temptations of the “*serpens lubricus*,” the “slippery serpent.” This movement ends with dense chromatic clusters representing the cloud of devils, cast down once more.

Water is the subject of Part 3, the waters both above and below the earth. In Hebrew cosmology the floods and seas issued from the waters “below” the earth, while the vault of the heavens secured the rains and storms—the waters “above” the earth. A lush and flowing section opens the first movement of this part, followed by a forceful

setting decrying the momentary glory of the kings of the present world. These rulers, so the poet says, will ultimately be washed away, crushed by Scylla, Caribdis, and Cocytus, the destructive rocks, floods, and whirlpools of Classical antiquity. (The combination of Latin, Hebrew, and Greek vocabularies and imagery is another common aspect of Hiberno-Latin.) The last section of this movement creates the effect of clouds and rain through guided improvisation in the chorus and strings.

The fourth part of the seven is the work's pivot-point; it suggests a symmetry expanding out to either end of the piece. Frequent symmetries (or almost-symmetries) appear in the text; for instance, Satan's fall occurs in the third stanza, while Christ's descent from heaven appears three stanzas from the end. This is the only part to consist of a single stanza, featuring a chantlike refrain alternating with mystical, towering chords, representing the columns that hold up the universe as described in the text. Harmonies emphasizing tritones (the interval that symmetrically bisects the octave) symbolize the movement's function as the midpoint of the composition.

That movement's mysterious quality is abruptly brought to an end by the announcement of Part 5. Beginning with bass and tenor soloists who are joined by their counterparts in the chorus, we move from the depths of hell to the underworld (an obscure reference to the Book of Enoch, which tells of dwellers below the earth) to the ecstasies of Paradise, extolled by soprano and mezzo-soprano soloists along with the sopranos and altos of the chorus.

Part 6 focuses on the theme of judgment, moving us along in the cycle of creation toward destruction. From here until the end of the work, new musical material is only rarely introduced; rather, existing ideas are reused and restated, motives battling against each other. This continues in the seventh part, which begins cryptically with an astrological musing on the heavenly bodies. This metaphor of returning stars is meant to set the stage for the poet's depiction of the return of Christ. Following, the mournful chords depicting the *Draco magnus* (the "great dragon") in Part 1 are turned to jubilation in Movement 22, "Ymnorum." Intensity builds toward a return of the opening stanza, bringing the work full circle. The composition ends with a fugue on the words *est et erit in secula seculorum infinita*, "is and shall be for age upon infinite age." The seemingly endless repetition—in fact, there are twenty-three entrances of the fugal subject, one for each movement—evokes the impression of a never-ending circle, a continuous cycle of re-creation lasting unto eternity.

Today's performance is in memory of. . .

Muriel Stang Adams • Hon. Lee Towne Adams • Rick Albert • John H. Ambrose
 Rita A. Ambrose • Ric Anderson • Kenneth Scott Arnold • Earle S. Bagley, Jr.
 Roger Barron • Willis Bentley • Louise Bentley • Jean Berge • Wendell E. Bergren
 Eunice S. Bergren • Yuriy D. Bergren • Hobart Blakenburg • Jim Blass
 Wm. P. Brawner • Virginia Buchanan • Arthur Buchanan • Jane Bush
 Adelaide Campbell • Edward Chemtob • Patsy Clark • Robert "Tic" Cloherty
 Cathy Compton • Clay A. Crawford • Vera Crawford • Kathleen Daugherty
 Dick Davis • Pat Davis • Mark Deskins • Frank R. Dick, III • Paul Doyle
 Margaret Egkfst • William Ernest • Farry Ernest • Maria Dolores Espinal
 David Falconer • John Ferrillo • Estalene Ferrillo • Janice Ferris • Irma Fisher
 Charles Frey • Dorothy Friedrich • Karen Friedrich • Arthur George
 Dennis Gilbo • Dr. Caroline Gillin • Jessie Gordon • Velma Graham
 Dr. Joseph Graham • Faye Bennett Grinstead • Tara Faye Grinstead
 Gordon L. Gustin • Anne Bowen Harper • William Harvey • Lelia Harvey
 Gary Harvey • William R. Hawkins, Sr. • Carolyn Hawkins, Sr. • Lillian Hershberger
 Gerald Hershberger • Joy Hinton • Margaret A. Hofler • James Holloway
 Lenore Holt • Olive (Livvy) Huisman • Joe Humerickhouse
 Karen Humerickhouse • Christena Jackson • Ed. P. Jackson • Vivian Jeter
 Gilliam Jeter • Loree Ann Johnson • Imogene Johnston • Walter "Rocky" Jones
 Sarah Kandel • Marilyn Knight • Vincent P. Lavery • Charles Leonard
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 Arthur Makhholm, Sr. • AJ Martin • Edward Martin • Grace McKnight
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 Charles Rentz • Ruth H. Rigor • Pat Rodgers • Hazel Evans Ronk • Charla Rowe
 Wallace Sally • Leila Sally • Howell Sally • Mary Sally • William H. Scott, III
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 James F. Simpson • Sharon Slotnick • Patricia Spradlin • Jerry Stubbs
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 David G. Swenson • Gary Tavel • Ruby Tavel • Emily Thorn
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 Mary T. White • Dr. Thomas Wickstrom • Rebecca Willis • Alma Willis
 John James Woodring • Robert Young

Altus Prosator

Part One: . . . of Creation, Angels, and the First Fall

I. Altus prosator (Chorus)

Altus prosator vetustus / dierum et
ingenitus erat absque origine / primordii
et crepidine est et erit in secula /
seculorum infinita cui est unigenitus /
Christus et Sanctus Spiritus coeternus in
gloria / dietatis perpetuae / non tris deos
depromimus / sed unum deum dicimus
salva fide in personis / tribus
gloriosissimis.

*The High Creator, Ancient of Days, and
Unbegotten was without origin of beginning
and without end; He is and shall be to
infinite ages of ages with Whom is Christ
the only begotten and the Holy Spirit,
coeternal in the everlasting glory of the
Godhead. We set forth not three gods, but
we say there is One God, saving our faith
in three most glorious Persons.*

II. Bonos creavit angelos (Chorus)

Bonos creavit angelos / ordines et
archangelos principatum ac sedium /
potestatum virtutum uti non esset bonitas
/ otiosa ac maiestas trinitatis in omnibus /
largitatis muneribus / sed haberet celestia
/ in quibus previgilia ostenderet
magnopere / possibili fatimine.

*He created good Angels, and Archangels, the
orders of Principalities and Thrones, of
Authorities and Powers, that the Goodness
/ and Majesty of the Trinity might not be
inactive in all offices of county, but might
have creatures in which it might richly display
heavenly privileges by a word of power.*

III. Celi de regni apice (Soprano solo)

Celi de regi apice / stationis angelicae
claritate prefulgoris / venustate
speciminis superbiendo ruerat /
Lucifer quem formaverat apostataeque
angeli / eodem lapsu lugubri auctoris
cenodoxiae / pervicacis invidiae
ceteris remanentibus / in suis
principatibus.

*From the summit of heaven's kingdom,
from the brightness of angelic station, from
the beauty of the splendor of his form,
through pride Lucifer, whom He had made,
had fallen; and the apostate angels too by
the same sad fall of the author of vainglory
and stubborn envy, the rest remaining in
their principalities.*

IV. Draco magnus deterrimus (Quartet)

Draco magnus deterrimus / terribilis et
antiquus qui fuit serpens lubricus /
sapientior omnibus bestiis et animantibus /
terrae feracioribus tertiam partem siderum
/ traxit secum in barathrum locorum
infernaliū / diversorumque carcerum
refuga veri luminis / parasito praecipites.

*The Dragon, great, most foul, terrible, and
old, which was the slimy serpent, more subtle
than all the beasts and fiercer than all living
things of earth, drew with him the third part
of the stars into the abyss of the infernal
regions and of divers prisons, apostate from
the True Light, headlong cast by the
parasite.*

Part Two: . . . of the Earth, and the Second Fall

V. Excelsus mundi machinam (Bass solo)

Excelsus mundi machinam / previdens
et armoniam caelum et terram fecerat /
mare et aquas condidit herbarum
quoque germina / virgultorum arbuscula
solem lunam ac sidera / ignem ac
necessaria / aves pisces et peccora /
bestias et animalia hominum demum
regere / protoplastum praesagmine.

The Most High, foreseeing the frame and order of the world, had made the heaven and earth. The sea and waters He established: likewise the blades of grass, the twigs of shrubs; sun, moon, and stars; fire and necessary things; birds, fish, and cattle; beasts and living things; and lastly man first-formed to rule with prophecy.

VI. Factis simul sideribus (Alto solo)

Factis simul sideribus / etheris
luminaribus collaudaverunt angeli /
factura praemirabili immensae molis
dominum / opificem celestium preconia
laudabile / debito et immobile
concentuque egregio / grates egerunt
Domino amore et arbitrio / non naturae
donario.

So soon as the stars, the lights of the firmament, were made, the angels praised for His wondrous handiwork the Lord of the vast mass, the Builder of the heavens, with praise giving proclamation, meet and unceasing; and in noble concert gave thanks to the Lord, of love and choice, not from endowment of nature.

VII. Grassatis primis duobus (Chorus)

Grassatis primis duobus / seductisque
parentibus secundo ruit Zabolus /
cum suis satellitibus quorum horrore
vultuum / sonoque volitantium
consternarentur homines / metu terri
fragiles non valentes carnalibus / haec
intueri visibus / qui nunc ligantur
fascibus / ergastolorum nexibus.

Our first two parents having been assailed and seduced, the Devil falls a second time, with his satellites; by the horror of whose faces and the sound of whose flight frail men, stricken with fear, should be affrighted, being unable with carnal eyes to look upon them; who now are bound in bundles with the bonds of their prison-houses.

VIII. Hic sublatus e medio (Tenor solo)

Hic sublatus e medio / deiectis est a
domino cuius aeris spatium / constipatur
satilium globo invisibilium / turbido
perduellium tie malis exemplaribus / imbuti
ac sceleribus nullis unquam tegentibus /
septis ac parientibus fornicarentur homines
/ palam omnium oculis.

He, removed from the midst, was cast down by the Lord. The space of the air is closely crowded with a disordered crew of his rebel satellites; invisible, lest men infected by their evil examples and their crimes, no screens of walls ever hiding them, should openly defile themselves before the eyes of all.

Part Three: . . . of the Waters

IX. Invehunt nubes pontia (Chorus)

Invehunt nubes pontia / ex fontibus
brumalias tribus profundiorius / occiani
dodrantibus maris celi climatibus /
ceruleis turbiniibus profuturas segitibus /
viniis et germinibus agitatae flaminibus /
tesauris emergentibus quique paludes
marinas / evacuant reciprocas.

*The clouds carry the wintry floods from the
fountains of the sea – the three deeper
floods of Ocean – to the regions of heaven
in azure whirlwinds, to bless the crops, the
vineyards and the buds; driven by the winds
issuing from their treasure houses; which
drain the corresponding shallows of the sea.*

X. Kaduca ac tirannica (Quartet)

Kaduca ac tirannica / mundique
momentania regum presenti gloria /
nuta Dei deposita ecce gigantes gemere
/ sub aquis magno ulcere comprobantur
incendio / aduri ac suplicio Cocytique
Carubdibus / strangulati turgentibus
Scillis obtecti fluctibus / eliduntur et
scropibus.

*The tottering and despotic and momentary glory
of the kings of this present world is set aside by
the will of God! Lo! the giants are recorded to
groan beneath the waters with great torment, to
be burned with fire and punishment; and,
choked with the swelling whirlpools of Cocytus,
overwhelmed with Scyllas, they are dashed to
pieces with waves and rocks.*

XI. Ligatas aquas nubibus (Chorus)

Ligatas aquas nubibus / frequenter
crebat Dominus ut ne erampant
protinus / simul ruptis obiciibus
quarum uberioribus / venis velut
uberibus pedetemtim matantibus / telli
pertractus istius / gellidis ac ferventibus
/ diversis in temporibus usquam
iniluunt ilumina / nunquam deficientia.

*The waters that are bound up in the
clouds the Lord ofttime droppeth, lest they
should burst forth all at once, their
barriers being broken from whose
fertilizing streams as from breasts,
gradually flowing through the regions of
this earth, cold and warm at divers
seasons, the never failing rivers ever run.*

Part Four: . . . of the Pillars of the World

XII. Magno del virtutibus (Chorus)

Magno Dei virtutibus / appenditur dialibus
globus terrae et circulus / abyssi magnae
inditus suffulta dei iduma / omnipotentis
valida columnis velut vectibus / eundem
sustentantibus promontoriis et rupibus /
solidis fundaminibus velut quibusdam
bassibus / firmatis immobilibus.

*By the divine powers of the great God is
suspended the globe of earth, and thereto is set
the circle of the great deep, supported by the
strong hand of God Almighty; promontories
and rocks sustaining the same, with columns
like to bars on solid foundations, immovable
like so many strengthened bases.*

Part Five: . . . of the Depths, and of Paradise

XIII. Nulli videtur dubium (Tenor & Bass chorus and solos)

Nulli videtur dubium / in imis esse
 infernum ubi habentur tenebrae /
 vermes ac dirae bestiae ubi ignis
 sulphureus / ardens flammis edacibus
 ubi rugitus hominum / iletus ac stridor
 dentium ubi gehennae gemitus /
 terribilis et antiquus / ubi ardor
 flammaticus / sitis famisque horridus.

*To no man seems it doubtful that hell is in
 the lowest regions, where are darkness,
 worms, and dread beasts, where is fire of
 brimstone blazing with devouring flames,
 where is the crying of men, the weeping and
 gnashing of teeth, where is the groaning of
 Gehennae, terrible and from of old where is
 the horrid, fiery, burning of thirst and hunger.*

XIV. Orbem infra ut legimus (Chorus)

Orbem infra ut legimus / incolas esse
 novimus quorum genu praecario /
 frequenter flectit domino quibusque
 impossibili / librum scriptum revolvere
 obsignatum signaculis / septem de
 Christi monitis / quem idem
 resignaverat / per quem victor extiterat
 explens sui praesagmina / adventus
 prophetalia.

*Under the earth, as we read, there are
 dwellers, we know, whose knee oftentimes
 bendeth in prayer to the Lord; for whom it
 is impossible to unroll the written book –
 sealed with seven seals, according to the
 warnings of Christ – which He Himself
 had opened, after He had risen victorious,
 fulfilling the prophetic presages of His
 Advent.*

XV. Plantatum a prohemio (Soprano & Alto chorus and solos)

Plantatum a prohemio / paradisum a
 domino legimus in primordio / Genesis
 nobilissimo cuius ex fonte flumina /
 quator sunt manantia cujus ex situm
 florido / lignum vitae est medio cujus
 non cadunt folia / gentibus salutifera
 cuius inenarrabiles / deliciae ac fertiles.

*That Paradise was planted by the Lord
 from the beginning we read in the noble
 opening of Genesis; from its fountain four
 rivers are flowing, and in its flowery midst
 is the Tree of Life, whose leaves for the
 healing of the nations fall not; its delights
 are unspeakable and abounding.*

Part Six: . . . of Judgment

XVI. Quis ad conductum domini (Bass solo & Chorus)

Quis ad conductum Domini / montem
 conscendit Sinai quis audivit tonitrua /
 supra modum sonantia quis clangorem
 perstreperae / enormitatis buccinae quis
 quoque vidit fulgura / in gyro coruscantia /
 quis lampades et iacula / saxaque
 coidentia praeter Israelitici / Moyssem
 iudicem populi.

*Who hath ascended to Sinai, the appointed
 mountain of the Lord, Who hath heard the
 thunders beyond measure pealing, Who the
 clang of the mighty trumpet resound, Who
 hath seen the lightnings gleaming round
 about, Who the flashes and the
 thunderbolts and the crashing rocks, Save
 Moses the judge of Israel's people?*

XVII. Regis regum rectissimi (Chorus)

Regis regum rectissimi / prope est dies
 Domini dies irae et vindictae /
 tenebrarum et nebulae diesque
 mirabilium / tonitruorum fortium dies
 quoque angustiae / moeroris ac tristitiae
 in quo cessabit mulierum / amor et
 desiderium hominumque contentio /
 mundi huius et cupido.

*The day of the Lord, the King of Kings
 most righteous, is at hand: a day of wrath
 and vengeance, of darkness and cloud; a
 day of wondrous mighty thunderings, a
 day of trouble also, of grief and sadness, in
 which shall cease the love and desire of
 women and the strife of men and the lust of
 this world.*

XVIII. Stantes erimus pavidī (Tenor solo)

Stantes erimus pavidī / ante tribunal
 domini reddemusque de omnibus /
 rationem effectibus videntes quoque
 posita / ante obtutus crimina librosque
 consientiae / patefactos in fracie / in
 fletus amarissimos / ac singultus
 erumpemus subtracta necessaria /
 operandi materia.

*Trembling we shall be standing before the
 judgment seat of the Lord, and shall give
 account of all our deeds; seeing also our
 crimes set before our eyes, and the books of
 conscience open before us, we shall break
 forth into most bitter cries and sobs, the
 necessary opportunities of action being
 withdrawn.*

XIX. Tuba prima archangeli (Chorus)

Tuba prima archangeli / strepente
 admirabilia erumpet munitissima /
 claustra ac poliantria mundi praesentis
 frigora / hominum liquescentia undique
 conglobantibus / ad compagine
 ossibus animabus aetherialibus / eisdem
 obeuntibus rursumque redeuntibus /
 debitis in mansionibus.

*As the wondrous trumpet of the First
 Archangel soundeth, the strongest vaults
 and sepulchers shall burst open, thawing
 the [death] chill of the men of the present
 world; the bones from every quarter
 gathering together to their joints, the
 ethereal souls meeting them and again
 returning to their proper dwellings.*

Part Seven: . . . of Eternity

XX. Vagator ex climactere (Alto solo)

Vagator ex climatico / Orion coeli cardine
 / derelictor Virgilio / astrorum
 splendissimo / per methas Tithis ignoti /
 Orientalis circuli / girans certis ambagibus
 / redit priscis reditibus, / Oriens post
 biennium / vesperugo in vesperum /
 sumpta in proplasmatis / tropicis
 intellectibus.

*Orion wanders from his culmination the
 meridian of heaven, the Pleiades, brightest
 of constellations, being left behind, through
 the bounds of Ocean, of its unknown
 eastern circuit; Vesper circling in fixed
 orbits returns by her ancient paths, rising
 after two years at eventide; [these], with
 figurative meanings, [are] regarded as types.*

XXI. Xto de coelis domino (Soprano solo)

Xto de coelis Domino / descendente
altissimo praefergebit clarissimum /
signum crucis et vexillum tactisque
luminaribus / duobus principalibus
cadent in terram sydera / ut fructus de
ficulnea eritque mundi spatium / ut
fornacis incendium tunc in monitum
specubus / abscondent se exercitus.

*When Christ, the most High Lord, descendeth
from heaven, before Him shall shine the most
brilliant sign and standard of the Cross; and
the two chief luminaries being darkened, the
stars shall fall to the earth, as the fruit from a
fig tree, and the surface of the world shall be
like a fiery furnace. Then shall the hosts hide
themselves in the caves of the mountains.*

XXII. Ymnorum cantionibus (Chorus)

Ymnorum cantionibus / sedulo
tinnientibus tropodis sanctis milibus /
angelorum vemantibus quatuorque
plenissimis / animalibus oculis cum
viginti felicibus / quatuor senioribus
coronas admittentibus / agni dei sub
pedibus laudatur tribus vicibus / trinitas
eternalibus

*By chanting of hymns continually ringing
out, by thousands of angels rejoicing in
holy dances, and by the four living
creatures full of eyes, with the four and
twenty happy elders, casting down their
crowns beneath the feet of the Lamb of
GOD, the Trinity is praised with eternal
threefold repetition.*

XXIII. Zelus ignis furibundus (Chorus)

Zelus ignis furibundus / consumet
adversarios nolentes [Verbum] credere
/ Deo a Patre venisse nos vero
evolabimus / obviam ei protinus et sic
cum ipso erimus / in diversis
ordinibus dignitatum pro meritis /
premiarum perpetuis permansuri in
gloria / a seculis in secula.

*The raging fury of fire shall consume the
adversaries, unwilling to believe that [the
Word] came from God the Father; but we
shall forthwith fly up to meet Him, and so
shall we be with Him in diverse orders of
dignities according to the everlasting merits
of our rewards, to abide in glory, for ever
and ever.*

c. 6th-century Hiberno-Latin, attributed to St. Columba;
trans. J.H. Bernard and R. Atkinson



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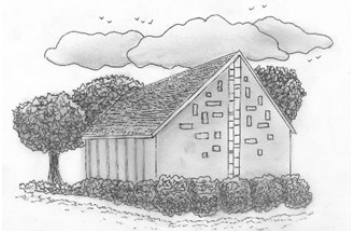
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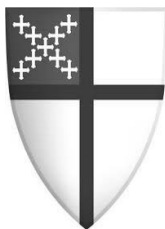


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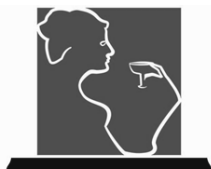
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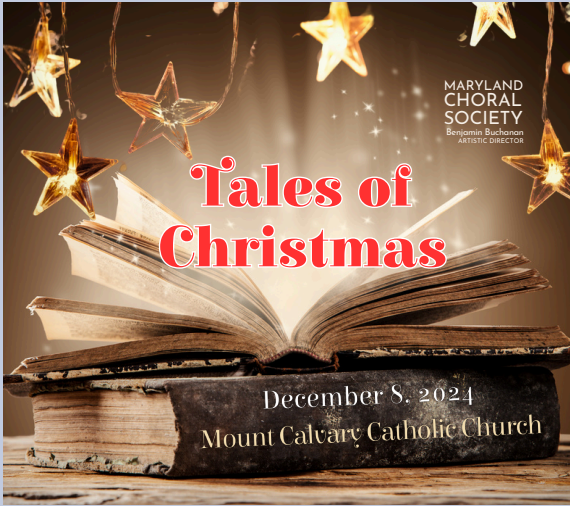
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