



JUDAS MACCABAEUS

BY GEORGE FRIDERIC HANDEL

UMKC University Singers ✻ *Bram Wayman, conductor*

Tuesday, November 3rd, 2015 • 7:30 PM

Central United Methodist Church

UMKC
Conservatory of
Music and Dance

George Frideric Handel's
JUDAS MACCABAEUS

— *The performers* —

Judas Maccabaeus.....David Adams
Simon, the prophet.....Devin Burton
Israelitish Woman.....Victoria Olson
Israelitish Man.....Erin Jean Lillie
Israelitish Messenger.....Hailey Bair

UMKC UNIVERSITY SINGERS

Soprano
Mikaelah Barzee
Emily Boschert
Meaghan Coble
Jazmyn Cole
Chloe David *
Katie Denton
Nichole Kelly
Rebecca Kurian
Amanda Morgan
Thu Nguyen
Angela Sander
Brittany Sawtelle
Kristina Strader

Hannah Thompson
Margarita Toro
Layne Viets
Paige Wood
Alto
Courtney Bodde
Adriana Bonham
Darrielle Brown
Natasha Carr
Mandy Coday *
Haley Crane
Catherine Eftink

Katie Fellman
Emma Franklin
Elsa George
Natalie Hawkins
Michaela Johnson
Harmony Lassen
Dominque Liddell
Carolyn McDill
Annie Murphy
Jordan Nelson
Ginika Osude
Kristen Shedor
Anna Snow
Emily Spreitzer

Tenor
Keir Dicus
Jacob Funk †
Tony George
Trey Johnson
Boonyakorn
Opaspanwong
Michael Patch †
Justin Robertello
Phillip Rogers-
Hollingshead
Tim Rodden
Ben Shively *

Bass
Alec Adkins
Jordan Davis
Josh Jett
Josh Maize †
Daniel Maples
John McDonald †
Noah Metzger
Mitchel Stille
Eddie Taula *
Rick Thomas
Benjamin White
Duane Willis
Dillon Worthington
Cody Young

* Section leader

† Graduate assistant

ORCHESTRA

Oboe
Erin Britton
Megan Hipp

Trumpet
Adam Phillips
Erik Hulse
Nate Nall

Timpani
Travis Houston
Harpichord
Allison Shinnick

Violin I
James Woods
Herin Cho
Catherine Root
Elaine Ng

Violin II
Shupe Wang
Courtney Ruth
Yi Miao Huang
Joseph Toma

Viola
Evan Cooper
Wendy Hao
Chung-Wen Lee

Cello
Eman Chalshotori
Daniel Yung

Bassoon
Louisa Slosar

Double bass
Chance Dunaway

CONDUCTED BY Bram Wayman

Judas Maccabaeus is one of George Frideric Handel's best-known and most-loved oratorios, a jewel in the crown of his mature career. Originally composing it in 1746, Handel continued to revise the oratorio as new performances were mounted throughout the rest of his life. Popular to this day, it remains a staple of the oratorio literature, and a testament to the thundering power of the music-drama of the Baroque era.

↪ *Historical background* ↪

Judas Maccabaeus tells the story of the Maccabean Revolt, the freedom struggle of the Jews of Judea against the oppression of the Seleucid Empire. Shortly after the death of Alexander the Great in 323 B.C., four powerful generals split his land into four regions. Control of Judea and Syria eventually fell into the hands of Antiochus IV, who, like Alexander long before him, forced Greek culture and religion on the Jewish population. In 169 B.C., the Judean High Priest, who was loyal to Antiochus, attacked Jerusalem, sacked the city, and desecrated the Temple of Solomon. Laws of persecution followed, sparking revolutionary action. A priest named Mattathias killed a Greek official and a Hellenistic Jew, then fled to the wilderness with his sons, among whom were Simon and Judas Maccabaeus.

One year later, in 166 B.C., Mattathias died, and Judas took the cause of rebellion upon his own shoulders. Thomas Morell's libretto to the oratorio begins here. Judas assembled an army and, in 164 B.C., fought the Seleucian armies. He regained the city of Jerusalem and restored the Temple. Further military threats loomed, but the imperial army, facing internal turmoil as well as the Judean rebellion, called off their campaign and settled a compromise with the Jews, restoring their rights as a religious people.

↪ *Synopsis* ↪

The oratorio opens on what we might imagine is a cold November day, dark with clouds, beneath which a procession of mourners solemnly approaches the grave of their priest Mattathias (OVERTURE, part I). These mourners are the Maccabees of the generation of Judas. We see a glimpse of God's vision for the chosen people: rebel scouts peek at the enemy from just over the hill, before the imagined battle swells in full force (OVERTURE, part II).

The vision of rebellion vanishes. The Maccabees mourn their fallen leader (MOURN, YE AFFLICTED CHILDREN), and the Israelitish Woman and Man lament the ruin of Solyma, the city of Jerusalem (FROM THIS DREAD SCENE). Simon, one of the sons of Mattathias, encourages the people to turn to God, and they pray for a new leader (O

FATHER, WHOSE ALMIGHTY POW’R); in response to the prayer, Simon receives a vision of his brother Judas as their leader (I FEEL THE DEITY WITHIN), and exhorts the Maccabees to gird themselves for rebellion (ARM, ARM, YE BRAVE). The people dedicate themselves to the cause (WE COME IN BRIGHT ARRAY), and Judas takes the helm, invoking the power of God (CALL FORTH THY POW’RS). Together, the rebels march to war (DISDAINFUL OF DANGER).

The storm of battle and the announcement of the enemy’s first defeat combine in striking chorus (FALL’N IS THE FOE). After recounting the particulars of the battle, the Israelitish Man exults in the swiftness of victory (SO RAPID THY COURSE IS). Swaggering Judas himself can barely contain his pride, but we are reminded that the victory is God’s, not his (HOW VAIN IS MAN WHO BOASTS IN FIGHT). But the Maccabees’ jubilation is not to last. The Israelitish Messenger, racing the tide of war, brings news of a massive approaching army. Judas rallies his forces, who respond with fresh vigor, vowing to die for their cause (SOUND AN ALARM), and who go to meet the foe once more.

The Messenger appears again, this time to tell the audience directly: Judas and his valiant band have vanquished the enemy to the last! The Maccabees rejoice (SING UNTO GOD) and the Israelitish Woman sings of the concord that will at last rest upon the land (O LOVELY PEACE). Simon, Judas, and the whole nation join in singing their thanks and praise of the Lord (REJOICE, O JUDAH. HALLELUJAH, AMEN) as the oratorio ends in a blaze of glory.

» *Tonight's performance* «

WORDS FROM THE CONDUCTOR

Though the music tonight will last just an hour, Handel’s *Judas Maccabaeus* can take over two and a half to perform in its entirety. To fit this evening’s program, I have cut, spliced, and re-worked *Judas*, a process that goes back to the composer himself. Handel, ever responding to the desires of the listening public, very often cut movements from, or added movements to, his stage works, sometimes incorporating music from earlier compositions or re-scoring movements for different forces. On one notable occasion, the poorly-received premiere of the oratorio *Israel in Egypt*, Handel slashed its most unpopular section — the entire first act.

Judas Maccabaeus itself was no exception to Handel’s re-workings. The oratorio exists in three primary forms: the premiere version, written in 1746 and premiered in 1747; a popular revised version, for performances in 1750; and a set of further revisions in the 1758–9 season. Among these versions, musical numbers were added, role assignments were changed, and one lovely duet was (perhaps unfavorably) re-scored as a solo.

It is no trouble, then, to re-work *Judas* for any particular circumstance of performance, and tonight's telling of the great Hebrew story follows in Handel's footsteps in more than one way. The necessity of a shorter concert offered me the chance to pick movements that showed Handel at his best, an attempt to please our listeners that I am sure the composer would have applauded. Less fortunately, it also demanded the excision of many movements that flesh out the characters. Though *Judas Maccabaeus* became known for its militaristic message, the libretto, by the Rev. Thomas Morell, takes pains to demonstrate the Jewish rebels' humility before God and their unwillingness to let machismo get the better of them. To present *Judas* in only an hour, while keeping the plot intact, necessitates the abandonment of most of these humble moments, so I hope the audience will keep Morell's noble intent in mind during the performance.

My revision of the oratorio required several compositional endeavours as well, the most interesting of which involved its narrative passages, called *recitative*. Oratorios such as *Judas Maccabaeus* and Bach's famous *Passions* rely on this narrative device, called "recit" for short, to string them together. Recits — essentially sung speech accompanied by the occasional nudging chord from the keyboard and bass — handle characters' more mundane expressions, such as conversation or announcements, so the soaring arias and thundering choruses can be saved for the more significant moments of greater emotional intensity. When Handel rewrote his oratorios, cutting or adding movements, he often altered neighboring recits, so they would lead to the key of the newly subsequent material. In cutting down *Judas* I recomposed two of Handel's recits myself, in his own style, using multiple oratorios of his as a guide to understand his rhythmic and harmonic language. See if you can figure out which two recits these are (the answer is at the bottom of page 12).

One seeming oddity of Morell's and Handel's work reminds us of the differences among musical genres. In oratorio performance, nearly the entire dimension of staging is missing, restricting the possibilities of portraying the most visual elements of the story. Handel, like Haydn, Mendelssohn, and Walton after him, was a master of evoking the visual in sound alone, but in *Judas Maccabaeus*, he and Morell have chosen to highlight characters and their motivations rather than the events of the plot. This decision is evident most strongly in the lack of any real battlefield scene in an oratorio that is supposed to be about war. Certain elements come close — the second part of the Overture and the orchestral introduction to "Fall'n is the foe" provide a sense of the storm of battle, and the great victory choruses seem as crowd scenes, the cheering multitude packing the stage — but most of the major events of the Maccabean revolt are related briefly through recitation, with the least amount of musical embellishment. The most elaborate and decorated movements, instead, are those that are not in the history books, but rather are the fantasy of Morell and Handel: the musings, schemings, cries, and cheers of the characters that bring their tale to life. With *Judas Maccabaeus* written this way, its creators, performers, and audiences engage and experience the elements of its story that are best related, not by sets and costumes, but by the human voice: the emotion of its characters, their hope, grief, faith, and will.

↔ *Libretto* ↔

Movement titles from the synopsis are in SMALL CAPITALS.

— PART ONE —

Chorus of Israelites:

MOURN, YE AFFLICTED CHILDREN, the remains
of captive Judah, mourn in solemn strains,
your sanguine hopes of liberty give o'er:
your hero, friend, and father is no more.

Israelitish Man:

Well may your sorrows, brethren, flow
in all th'expressive signs of woe;
your softer garments tear,
and squalid sackcloth wear;
your drooping heads with ashes strew,
and with the flowing tear your cheeks bedew.

Israelitish Woman:

Daughters, let your distressful cries
and loud lament ascend the skies.
Your snowy bosoms beat, and tear,
with hands remorseless, your dishevell'd hair.
For pale and breathless Mattathias lies,
sad emblem of his country's miseries.

Israelitish Man and Woman:

FROM THIS DREAD SCENE, these adverse pow'rs,
ah! whither shall we fly?
O Solyma, thy boasted tow'rs
in smoky ruins lie.

Simon:

Not vain is all this storm of grief;
to vent our sorrows gives relief.
Wretched indeed! But let not Judah's race
their ruin with desponding arms embrace.
Distractful doubt and desperation
ill become the chosen nation,
chosen by the great I AM,
the Lord of Hosts, who, still the same,
we trust, will give attentive ear
to the sincerity of pray'r.

Chorus of Israelites:

O FATHER, WHOSE ALMIGHTY POW'R
the heav'ns and earth and seas adore!
The hearts of Judah, thy delight,
in one defensive band unite
And grant a leader bold and brave,
if not to conquer, born to save.

Simon:

I FEEL THE DEITY WITHIN,
who, the bright Cherubim between,
His radiant glory, erst display'd.
To Israel's distressful pray'r
He hath vouch saf'd a gracious ear,
and points out Maccabaeus to their aid.
Judas shall set the captive free,
and lead us on to victory.

ARM, ARM, YE BRAVE; a noble cause,
the cause of Heav'n your zeal demands.
In defense of your nation, religion, and laws,
th'Almighty Jehovah will strengthen your hands.

Chorus of Israelites:

WE COME, WE COME IN BRIGHT ARRAY,
Judah, thy scepter to obey.

Judas Maccabaeus:

'Tis well, my friends; with transport I behold
the spirit of our fathers, fam'd of old
for their exploits in war. Oh, may their fire
with active courage you, their sons, inspire;
as when the mighty Joshua fought,
and those amazing wonders wrought;
stood still, obedient to his voice, the sun,
'til Kings he had destroy'd, and kingdoms won.

CALL FORTH THY POW'RS, my soul, and dare
the conflict of unequal war.
Great is the glory of the conqu'ring sword
that triumphs in sweet liberty restor'd.

So will'd my father, now at rest
 in the eternal mentions of the blest.
 "Can ye behold," said he, "the miseries
 in which the long insulted Judah lies?
 Can ye behold their sore distress,
 and not, at least, attempt redress?"
 Then, faintly, with expiring breath,
 "Resolve, my sons, on liberty or death."
 We come, we come; O see, thy sons prepare
 the rough habiliments of war;
 with hearts intrepid, and revengeful hands,
 to execute, O sire, thy dread commands.

Judas, Simon, and Israelitish Man and Woman:
 DISDAINFUL OF DANGER, we'll rush on the foe,
 that Thy pow'r, O Jehovah, all nations may know.

— PART TWO —

Chorus of Israelites:
 FALL'N IS THE FOE, so fall Thy foes, O Lord,
 where warlike Judas wields his righteous sword.

Israelitish Man:
 VICTORIOUS HERO! Fame shall tell,
 with her last breath, how Apollonius fell,
 and all Samaria fled, by thee pursued
 through hills of carnage and a sea of blood.
 While thy resistless prowess dealt around,
 with their own leader's sword, thy deathful wound.
 Thus, too, the haughty Seron, Syria's boast,
 before thee fell, with his unnumber'd host.

SO RAPID THY COURSE IS, not numberless forces
 withstand thy all-conquering sword.
 Though nations surround thee, no pow'r shall
 confound thee,
 'til freedom again be restor'd.

Judas Maccabaeus:
 Thanks to my brethren. But look up to Heav'n,
 to Heav'n let glory and all praise be giv'n.
 To Heav'n give your applause, nor add the second
 cause,
 as once your fathers did in Midian,
 saying, "The sword of God and Gideon."

It was the Lord that for His Israel fought,
 and this our wonderful salvation wrought.

HOW VAIN IS MAN WHO BOASTS IN FIGHT
 the valor of gigantic might,
 And dreams not that a hand unseen
 directs and guides this weak machine.

Israelitish Messenger:
 O Judas, O my brethren!
 New scenes of bloody war in all their horrors rise.
 Prepare, prepare, or soon we fall a sacrifice
 to great Antiochus. From the Egyptian coast
 (where Ptolemy hath Memphis and Pelusium lost)
 he sends the valiant Gorgias, and commands
 his proud victorious bands
 to root out Israel's strength, and to erase
 ev'ry memorial of the sacred place.

Judas Maccabaeus:
 My arms! Against this Gorgias will I go.
 The Idumean Governor shall know
 how vain, how ineffective his design,
 while rage his leader, and Jehovah mine.

SOUND AN ALARM. Your silver trumpets sound,
 and call the brave, and only brave around.
 Who listeth, follow; to the field again.
 Justice, with courage, is a thousand men!

Chorus of Israelites:
 We hear, we hear the pleasing, dreadful call,
 and follow thee to conquest. If to fall,
 for laws, religion, liberty, we fall.

— PART THREE —

Israelitish Messenger:
 From Capharsalama, on eagle wings I fly
 with tidings of impetuous joy. Came Lysias,
 with his host array'd in coat of mail; their massy
 shields
 of gold and brass flash'd lightning o'er the fields,
 while the huge tow'r-back'd elephants display'd
 a horrid front. But Judas, undismay'd,
 met, fought, and vanquish'd all the rageful train.

Yet more, Nicanor lies with thousands slain;
 the blasphemous Nicanor, who defied
 the living God, and in his wanton pride
 a public monument ordain'd
 of victories yet ungain'd.
 But lo! the conqueror comes, and on his spear,
 to dissipate all fear,
 he bears the vaunter's head and hand
 that threaten'd desolation to the land.

Chorus of Israelites:

SING UNTO GOD, and high affections raise,
 to crown this conquest with unmeasur'd praise.

Israelitish Woman:

Again to earth let gratitude descend.
 Praiseworthy is our hero and our friend.

Come, then, my daughters, choicest art bestow
 to weave a chaplet for the victor's brow;
 and in your songs for ever be confess'd
 the valour that preserv'd, the pow'r that bless'd,
 bless'd you with hours, that scatter as they fly,
 soft, quiet, gentle love, and boundless joy.

O LOVELY PEACE, with plenty crown'd,
 come, spread thy blessings all around.
 Let fleecy flocks the hills adorn,
 and valleys smile with wavy corn.

All:

REJOICE, O JUDAH, and in songs divine,
 with Cherubim and Seraphim harmonious join.
 Hallelujah, amen!

— The cast —



Award-winning tenor **David Adams** (JUDAS MACCABAEUS) has performed in a variety of settings throughout the United States. Performance opportunities in both opera and oratorio have brought Mr. Adams as a soloist to some of the finest companies in the country, including The Metropolitan Opera, The Santa Fe Opera, New York City Opera, Fort Worth Opera, Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall, among other national and regional venues. He received Grammy Award acknowledgment for his participation as a soloist on Kansas City Chorale's *Life and Breath: The Choral Works of René Clausen*. Mr. Adams enjoys performing a wide variety of musical genres, and is considered a specialist in the works of Rossini, Handel, and Mozart.



Devin Burton (SIMON), baritone, is a first year Artist Certificate candidate at the UMKC Conservatory, where he studies with tenor Vinson Cole. Devin is also a third year Music Ministry Intern at Village Presbyterian Church in Prairie Village, ks. A native of Hartselle, Alabama, Burton completed his B.M. in vocal performance at the University of Montevallo, where he studied with tenor Dr. Roderick George, and served as baritone soloist and section leader with the choir of Independent Presbyterian Church in Birmingham, Alabama, under the direction of Dr. Jeff McLelland. Burton's recent engagements include John Brooke (*Little Women*), Guglielmo (*Così fan tutti*), and Harry Easter (*Street Scene*) with the UMKC opera, Aeneas (*Dido and Aeneas*) with the Kansas City Baroque Consortium, Sid (*Albert Herring*), The Ferryman (*Curlew River*), Papageno (*Die Zauberflöte*), and Nardo (*La finta giardiniera*), as well as Adam in Haydn's *Die Schöpfung* and soloist for Ralph Vaughan Williams' *Dona Nobis Pacem* with Village Presbyterian Church at Helzberg Hall.



Victoria Olson (ISRAELITISH WOMAN) is a graduate student in Vocal Performance at the University of Missouri Kansas City's Conservatory of Music, Theatre, and Dance. A native of Omaha, Ms. Olson received her Bachelor of Music degree from the University of Nebraska at Omaha, where she was active in the choral and Opera Workshop programs. She served as section leader at Kountze Memorial Lutheran Church, a member of Madrigali et al, and was actively involved in singing around the Omaha metropolitan area with community and professional ensembles. In addition to her vocal studies, Victoria has a strong interest in music education and has served as a clinician and adjudicator for choirs and show choirs. Ms. Olson is a student of Professor Dale Morehouse.



Mezzo-soprano **Erin Jean Lillie** (ISRAELITISH MAN) enjoys an active, diverse career in concert, opera, and recital. A native of Sioux City, Iowa, she is currently pursuing a D.M.A. in Vocal Performance at the UMKC Conservatory of Music and Dance as a student of Dr. Aidan Soder. Erin graduated from Briar Cliff University with a B.A. in Music (Vocal and Piano Performance) and Theatre, and from the University of South Dakota with an M.M. in Vocal Performance. Her post-graduate work includes a teaching assistantship at the Asolo Song Festival in Asolo, Italy. Her recent operatic roles include Cecilia March (*Little Women*), Olga Olsen (*Street Scene*), Madame de la Haltière (*Cendrillon*), Hermia (*A Midsummer Night's Dream*), and Dinah (*Trouble in Tahiti*). Erin's choral music resume

includes appearances with the UMKC Conservatory Singers, the UMKC Bach's Lunch series, GKCAGO Schola Cantorum, Te Deum Antiqua, and St. Mary Magdalene Episcopal Church. As an active teacher, Erin also maintains a private studio in Kansas City. Her future engagements include a concert of American vocal works featuring texts from the Holocaust.



Hailey Bair (ISRAELITISH MESSENGER), soprano, is in her final undergraduate year at the UMKC Conservatory pursuing a B.A. in Music. Originally from Springfield, MO, having studied voice and piano since an early age, she currently studies with Un Chong Christopher. With a fond appreciation for the theatrical and operatic arts, Hailey has appeared in local productions in the Kansas City area, including Starlight Theatre's production of *The Sound of Music*, and UMKC's opera, *Così fan tutte*. Internationally, she has toured with a small chamber ensemble throughout Italy. Hailey is a current member of the Kansas City Symphony Chorus, under the direction of Michael Stern and Charles Bruffy. She can also be seen singing weekly at Unity Temple on the Plaza, where she is an

alto section leader. She will perform in a master class with renowned singer Inci Bashar later this month. Hailey wishes to continue at the Conservatory for her master's and teach in the Kansas City area.

— About the composer —

George Frideric Handel has earned a permanent place in the canon of classical music for his masterfully crafted works. Though he is especially known for his oratorios, of which *Messiah* is the most familiar, Handel wrote in nearly every genre of his time, building his career by composing opera and contributing significantly to the choral and keyboard repertoires as well. Born in Halle in 1685, Handel initially studied law, but his childhood studies in



music showed promise, and by 1707 he was in Rome, composing and conducting with outstanding musicians under significant patronage. His hands-on education during these formative years was of critical importance: Italian trends in composition, favoring highly dramatic singing and attractive, exciting melodies, formed a keystone of the coalescing Continental style, and operas in Italian were favored all across Europe. Handel traveled to London in 1710, and quickly fell in love with England; settling there permanently in 1723, he premiered works at the city's most significant venues, and served as private tutor to the King's daughters. Competition among London's opera houses caused one company after another to shutter its doors, and Handel soon turned to oratorio as his primary dramatic outlet. He had premiered the first-ever oratorio in English, *Esther*, in 1718; by 1740 he had written over a dozen oratorios and dramatic odes, including two of his most enduring works, *Saul* and *Israel in Egypt*. He penned *Messiah* in under a month in 1741, and *Judas Maccabaeus* in 1746. Throughout this time, Handel's abilities as a composer, and his flair for the Italian dramatic, never failed him — even early compositions, cut-and-pasted into his mature oratorios, proved enduring. In 1751, while composing *Jephtha*, Handel's eyesight began to fail. He was completely blind by 1753. Though hindered in his composition work, he still managed to perform. Handel finally succumbed to worsening health in 1759, and died in April of that year. Three thousand people attended his funeral, and he was buried in Westminster Abbey, a figure of national adoration and acclaim.

» *About the librettist* «



Thomas Morell was a classicist, author, clergyman, and amateur musician, best known during his lifetime as an editor and translator of Classical Greek and Latin works. Born in 1703, Morell studied at King's College, Cambridge, where he earned an undergraduate and two graduate degrees. He was ordained to the clergy in 1725, and held a variety of professional positions, many with the church. His efforts to gain patronage were repeatedly unsuccessful: he was known for being somewhat rambunctious and insouciant, and unwilling to display necessary social graces when dealing with his superiors. As a result, many of his professional ambitions were spurned, and he was in debt his entire life. Nonetheless, Morell was highly regarded by his contemporaries, and secured a successful, if not lucrative, career as a freelance writer and translator, producing many editions of the ancient classics notable for their accessibility to lesser-educated readers, and demonstrating a particular sensibility to meter and the color of words. He had a happy marriage to Anne Barker, a woman of high social standing, and found time to practice the organ, at which he showed considerable talent. Morell's collaboration with Handel began at the composer's request: in 1746, Handel, on a recommendation from Frederick, the Prince of Wales, asked Morell to compose a libretto for a new

oratorio, *Judas Maccabaeus*. In less than half a week Morell had completed the first act. The project was a success, and Morell continued to work with Handel throughout the composer's lifetime, providing texts for the oratorios *Alexander Balus* (1747), *Theodora* (1749), *The Choice of Hercules* (1750), and *Jephtha* (1751), as well as for other dramatic works. He died in 1784.

» *About the conductor* «



Photo by Tony Spielberg

Bram Wayman is a Master's student in choral conducting under Dr. Robert Bode at the University of Missouri – Kansas City. He holds his undergraduate degree from Yale University (intensive, with honors) and a Master's degree in composition from the University of Texas at Austin. At the University of Texas, Bram founded the award-winning Collegium Musicum, the university's only student-led choral ensemble, and served as the Assistant Conductor for the UT Men's Chorus. In Kansas City, Bram founded and directed Consort, a vocal ensemble dedicated to performing choral music in non-traditional venues, and has served as a choral conductor at Second Presbyterian Church and Village Presbyterian Church. His current work involves the expansion of classical audiences through revolutionary approaches to performance.

» *Acknowledgments* «

Thanks to my brethren for their contributions to tonight's performance:

- ♦ Erik Jansen, for his assistance as rehearsal pianist;
- ♦ Jessica Cary, for her help in assembling the orchestra;
- ♦ Betty Tracewell and the staff of Central United Methodist Church, for hosting our performance, and for their support of so many ensembles at the Conservatory across the years;
- ♦ Elisa Bickers, Matthew Shepard, and the staff of Village Presbyterian Church, for their aid with concert logistics;
- ♦ Kati Kyme and Nicholas McGegan, and the faculty of the Oregon Bach Festival, for invaluable input on Baroque performance practice;
- ♦ Dr. David Hunter and Don Shoberg, for their assistance with editions of the score;
- ♦ Dr. Robert Bode, Dr. Lee Thompson, and Cindy Couch, for the gifts of conducting and personal growth;
- ♦ My mom and dad, for all their support.

↳ *Notes* ↳

Tonight's performance will last approximately one hour, with no intermission. Thank you for *entirely powering off* all electronic devices during the performance.

We have benefited immeasurably from The New Novello Choral Edition (Channon). Merlin Channon's careful and considerate scholarship has produced an edition of sterling quality, the result of which is audible tonight.

The painting on the cover of tonight's program is *The Expulsion of Heliodorus from the Temple*, a 1725 work by Francesco Solimena that depicts the angel warriors of God defending the Temple of Solomon from Hellenistic plunderers. This artwork was made available courtesy of Erich Lessing/ART RESOURCE, N.Y., and ArtSTOR.

Program notes © 2015 Abraham Wayman.

Please join us for a reception in the lobby following the concert!

↳ *Upcoming events* ↳

We look forward to seeing you at our next performances:

- ♦ November 8th: CANTICUM NOVUM FALL CONCERT
John McDonald, conductor. St. Peter's Catholic Church, 3:30 PM
- ♦ March 8th, 2016: BACH'S ST. MATTHEW PASSION
A featured performance of the 2016 American Choral Directors Association Southwest regional conference. Helzberg Hall, Kauffman Center for the Performing Arts, 7:30 PM
- ♦ December 5th: A SEASON FOR GIVING
A benefit performance for Harvesters — the Community Food Network. Visitation Catholic Church, 7:30 PM
- ♦ March 18th, 2016: EIN FESTE BURG IST UNSER GOTT (BWV 80)
Bach's Lunch series. John McDonald, conductor. Grant Hall, room 122, 12:00 PM
- ♦ February 5th, 2016: LIEBSTER GOTT, WANN WERD ICH STERBEN (BWV 8)
Bach's Lunch series. Jacob Funk, conductor. Grant Hall, room 122, 12:00 PM
- ♦ February 20th, 2016: CELEBRATION OF PEACE
A benefit performance for the Rose Brooks Center. Community of Christ Peace Temple (Independence, MO), 7:30 PM

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Trivia answer: The two recitatives I recomposed for tonight's performance are "Not vain is all this storm of grief" (sung by Simon) and "O Judas, O my brethren!" (sung by the Israelitish Messenger).