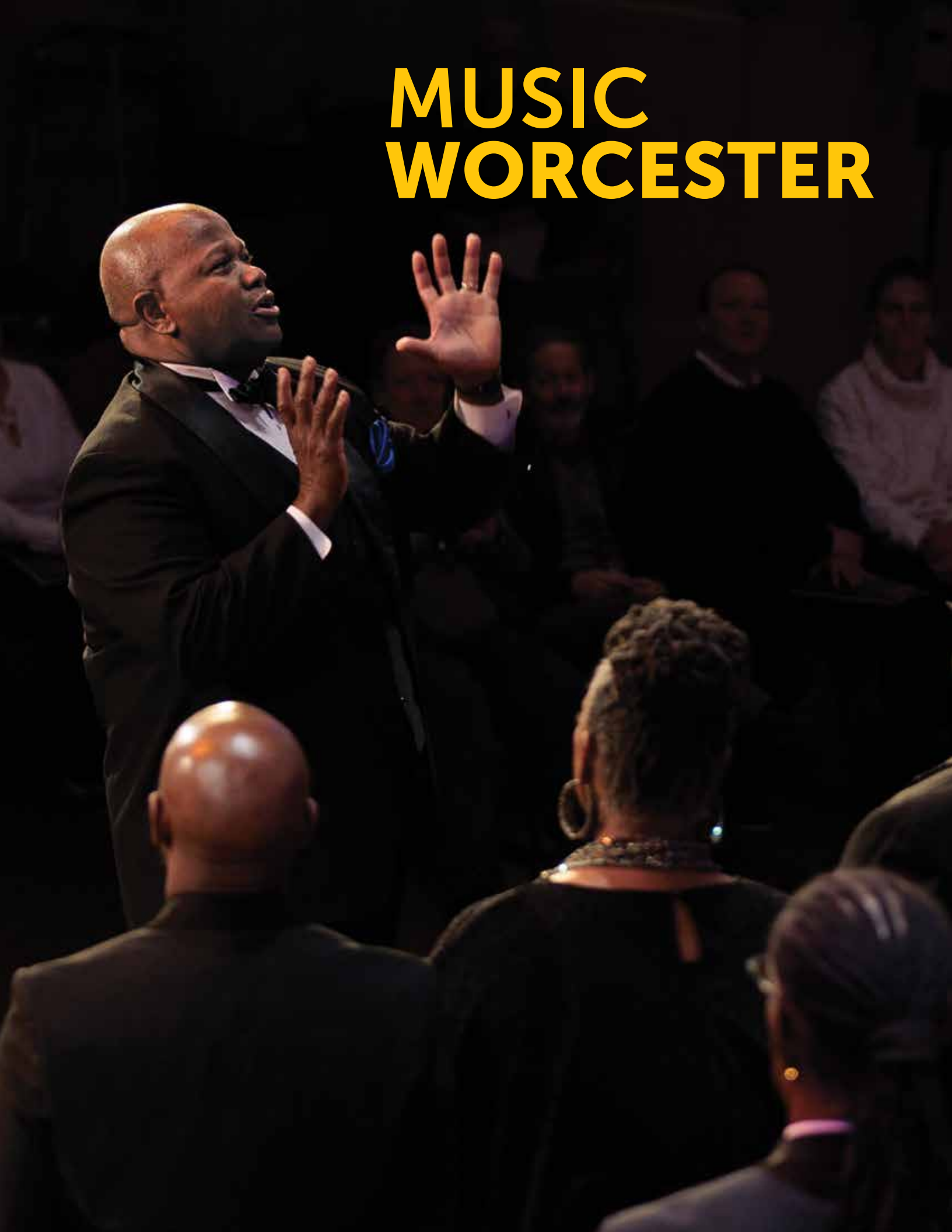

MUSIC WORCESTER

THE WORCESTER CHORUS

Chris Shepard, Director
Mark Mummert, Associate Conductor



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Gershwin: Porgy and Bess

Sunday, November 1 at 5 pm, The Hanover Theatre

The first event of the season features a concert performance of George Gershwin's *Porgy and Bess*. The 1935 work brought jazz traditions to the classical stage and features elements that were both trailblazing and controversial for its time. While at the very foundation of American folk opera pioneered by Gershwin, it remains compelling and thought-provoking today. This performance also includes Gershwin's *(You Are My) Rhapsody in Blue* and Ellington's *Three Black Kings*.



© Matt Wright

Chris Shepard, Director

Handel: Messiah

Saturday, December 5 at 7 pm, Mechanics Hall

The holiday tradition continues. Soloists, whose performances were particular highlights of last year's concert, return. You'll note the recognizable "Hallelujah!" chorus while enjoying the robust voices of the Chorus, the famed acoustics, and the celebratory mood. Bring the whole family and experience what Worcester waits for every year.

J.S. Bach: St. Matthew Passion

Sunday, April 11 at 4 pm, Mechanics Hall

Experience the epic magnitude of one of Bach's largest works on the 300th anniversary of its premiere, led by Venezuelan conductor María Guinand. The scoring is massive and one of only two existing works like this written by Bach. Listen for moments of dissonance that represent mourning and decorative writing in the orchestra to evoke visual storytelling. Join us for this monumental performance.

THE WORCESTER CHORUS
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Mahler: Symphony No. 2, "Resurrection"

Saturday, May 8 at 7:30 pm, Groton Hill Music Center

The *Resurrection Symphony* by Gustav Mahler is a profound journey from the shadows of a funeral march to a radiant affirmation of rebirth. The Worcester Chorus joins the Vista Philharmonic at Groton Hill Music Center to close out their 2026–2027 Season. Visit grotonhill.org for tickets.

MUSIC WORCESTER

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Today's Program and Notes . . . . . Center Insert

Cover: Dr. Everett McCorvey & the American Spiritual Ensemble
Photo by Matt Wright, 2026





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Nov 4

Harmony of Nations: Songs from the Arabic World

The Center for Arabic Culture's **Jazal Choir** blends Middle Eastern musical styles with Western choral traditions of a cappella and harmony-based singing in a program featuring folkloric and modern Arabic songs.

Nov 13

From The Ashes

Experience the premiere of a new work from composer Daniel Weidlein and choreographer Gwendolyn Gussman featuring contemporary dance and immersive film projections alongside a "chamber-jazz" ensemble that journeys through the life-cycle of a forest fire.

Mar 18 & 19

New West Guitars: *A Celebration of the Blue Guitars Project*

The acclaimed "archtop style" jazz guitar trio brings a program of works representing newly commissioned guitars from The Blue Guitars Foundation, formerly on display in The Smithsonian.

Apr 21

Scan to view our full schedule of upcoming presentations and purchase tickets.

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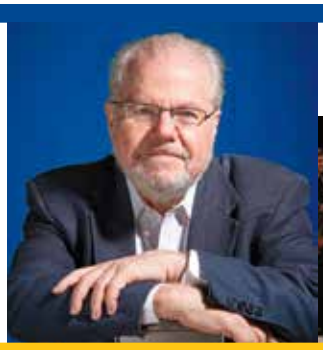


THE 2026–2027 SEASON



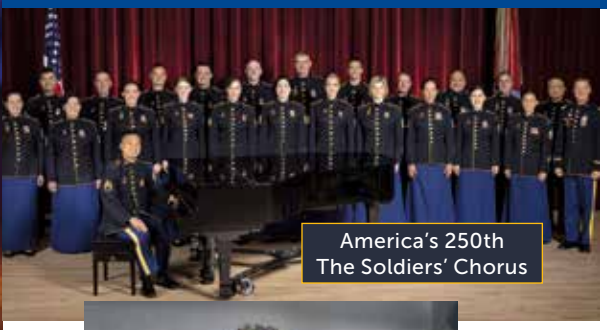
Opening Night

Emanuel Ax & the Knights
October 16, Mechanics Hall

BACHtoberfest Weekend 2026

- **Emi Ferguson & Kit Armstrong: Flute Sonatas**
  October 23, WAMs Works
- **CONCORA, Bach Cantatas** October 24, WAMs Works
- **Boris Giltburg: Well-Tempered Clavier**
  October 24, Curtis Hall at Assumption University
- **First Unitarian Church Choir** October 25, First Unitarian Church
- **BACHtoberfest Choir** October 25, Mechanics Hall


Emi Ferguson


America's 250th
The Soldiers' Chorus


Jason Moran

The Worcester Chorus & Friends: Ellington & Gershwin
November 1, The Hanover Theatre

America's 250th November 6, Mechanics Hall

Handel's Messiah December 5, Mechanics Hall

The Worcester Chorus Women's Ensemble Holiday Concert
December 20, Trinity Lutheran Church

Jason Moran presents the Music of Duke Ellington: "My Heart Sings"
January 8, JMAC

Celebration of Youth Festival
January 26, Doherty Memorial High School

American Spiritual Ensemble: God's Trombones
January 27, Doherty Memorial High School

National Symphony Orchestra of Ukraine February 5, Mechanics Hall

Ballet Hispánico New York: **CARMEN.maquia***
March 4, The Hanover Theatre

Avi Avital & Les Violons du Roy March 13, Tuckerman Hall

Bach's Birthday Bash 2027

- **Darshan Trio: The Art of Fugue** March 19
  Curtis Hall at Assumption University
- **Bach Organ** March 20, Trinity Lutheran Church
- **Canadian Brass: Bach Reinventions** March 20, Mechanics Hall
- **Adam Birnbaum Trio: Preludes** March 20
  Washburn Hall at Mechanics Hall
- **Cantatathon** March 21, Mechanics Hall


Darshan Trio


Canadian Brass

Bach: St. Matthew Passion April 11, Mechanics Hall

Martha Graham Dance Company April 24, The Hanover Theatre*

Bach Organ: Clavier Übung III April 25, Trinity Lutheran Church

* a co-presentation with The Hanover Theatre & Conservatory



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—B.B. King

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Year 3

The Complete Bach

The 2026–2027 season marks Year 3 of THE COMPLETE BACH. By spring 2035, Worcester audiences will have heard every known work composed by J.S. Bach. Music Worcester is very likely the first presenter of an entirely live-performance project like this since Bach's lifetime and programming reflects how Bach heard his own music performed—by everyone. With professional court ensembles and orchestras, amateur choirs, annual regroupings like the BACHtoberfest Choir, and a growing roster of performers in the Worcester Bach Collective, Music Worcester aims to activate every type of musician. **To learn more, visit musicworcester.org/tcb.**

Learn Bach Terminology

There are words, phrases in music—especially J.S. Bach's—that aren't easy to decipher. Knowledge is power, so become familiar using this guide to better understand his music.

BWV
"Bach-Werke-Verzeichnis"—a catalog that groups all J.S. Bach's compositions by number. So, all cantatas are BWV 1–224, keyboard works are BWV 772–994, etc.

CANTATA
Works written for voice and instrument; they're shorter works, but still tell a story. Bach wrote around 200!

CHORAL VS CHORALE
Choral: vocal (adjective). Chorale: religious hymn or song written for the church (noun).



- Boris Giltburg performs Bach's *Well-Tempered Clavier, Book 1,* October 24.

CLAVIER
Keyboard instruments, including pianos and harpsichords.

PASSION
Musical settings of the suffering, crucifixion, and death scenes of Christ from the Bible. Only two of Bach's passion settings survive today: St. John and St. Matthew, which you'll hear on its 300th anniversary on April 11.

MOTET
Multi-voice choral works, usually written without instrumentation.

- The Worcester Chorus performs Bach's *St. Matthew Passion*, one of his two passion settings, April 11, 2027.





SONATA
Typically written for solo instrument and keyboard, sonatas are multi-movement works (fast-slow-fast) that feature the instrument's versatility. Importantly, the keyboard and solo parts are equal in difficulty. Bach wrote sonatas for violin, flute, and organ.

- Emi Ferguson, accompanied by harpsichord, performs Bach's Flute Sonatas, October 23.

Listen for...

CADENZA
The spotlight during a concerto where the ensemble pauses and the soloist performs a free-form, showy excerpt featuring their technical and musical skill.

CANON
A melody is introduced and then imitated by one or more parts.

FUGUE
A musical theme is presented and then expanded upon by all the instrumental and voice parts.

MELISMA
A sung, single syllable of text that moves through a musical run.

MORDENT
Quick musical ornaments, touching the note above or below what's written.

THE COMPLETE BACH

WELL-TEMPERED
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- For more than 17 decades, Music Worcester has served the cultural and educational landscape of Central Massachusetts. Planned gifts play a critical role in establishing relationships with Artists-in-Residence, commissioning new works, and presenting world premieres—vital parts of the growth of Music Worcester's future.
- Learn more about the Legacy Society at musicworcester.org/planned-giving


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Get to Know EVERETT McCORVEY

2026–2027 ARTIST-IN-RESIDENCE

Everett McCorvey is Music Worcester's 2026–2027 Artist-in-Residence. His multi-concert residency features music from throughout America's musical lineage. Concerts began last January with a performance by his American Spiritual Ensemble. Throughout the residency, McCorvey directs performances of choral and symphonic works that celebrate togetherness, and champion artists of today. We spoke with Everett about his artistic direction and why these programs are so important to both audiences and performers.

Music Worcester (MW): Please introduce yourself.

Everett McCorvey (EM): I'm Everett McCorvey: singer, conductor, producer, impresario, and finder of talent.

MW: As an artist and "finder of talent," can you explain how you curated the residency concerts this year?

EM: This residency is about championing American music. There is a rich body of music that was written here. Oftentimes, we hear a lot of the same classical music written by extremely familiar European names, but there are a lot of newer and lesser-known works that need to be championed. I also decided to feature members of the American Spiritual Ensemble as soloists to allow Worcester to experience them in their operatic prime. These vocalists hold professional careers with runs at the world's largest operas.


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MW: Can you share more about how you've evolved as an artist over time?

EM: My artistic path began with curiosity in the third grade. It evolved to passion and excitement as a young professional. It developed into sharing my journey and expertise as an educator at universities and colleges while maintaining my professional career. Finally, it matured into being the curator and director of major national ensembles, all while educating emerging artists at different stages in their musical careers.

To learn more about the Artist-in-Residence program, visit musicworcester.org/residency

Everett McCorvey performed with members of the American Spiritual Ensemble at the American Antiquarian Society, June 2026.

The performance activated a Fisk Jubilee Singers program from the AAS collection performed in Worcester in the 1870s.

This season, enjoy four performances curated by Everett McCorvey:

NOVEMBER 1
The Music of Ellington & Gershwin

NOVEMBER 6
America 250th Celebration

JANUARY 26
Celebration of Youth Festival

JANUARY 27
American Spiritual Ensemble

These performances bring internationally recognized soloists and ensembles to the stage in Worcester, delivering multiple opportunities to engage in the lush musical history of our country.



Right: Everett McCorvey coaches a student at South High Community School.

Keep your eye on the prize. Don't let anyone steal your joy. When you find something that you're passionate about and you decide to make that your career's work, you'll never have to work a day in your life because you're finding your passion. I'm still waiting to work my first day.

—Everett McCorvey

Over the course of McCorvey's 18-month residency, audiences will hear works by American greats like George Gershwin, Margaret Bonds, Duke Ellington, and more. The iconic stories of works like *Porgy and Bess* and *Rhapsody in Blue* complement the historical influence of W.E.B. Du Bois's text used in Bonds's *Credo*. McCorvey's selection of soloists and visiting ensembles reinforces the value of collaboration and storytelling, weaving these programs together with soloists like Kenneth Overton and artful ensembles like the Harlem Chamber Players. Each performance, while independently impressive, bolsters the creative behind the entire residency: strengthening the legacy of American music.

MW: What sets these concerts apart from other concerts you've recently curated?

EM: Many of my musical projects honor anniversaries or celebrations. The concerts I've curated for Music Worcester stand out because each one honors a chapter of American musical history, beginning with the Negro spiritual. It is my goal in life that everyone sings and shares, and that people learn about each other through the power of music. I hope that by the final note in our last performance, Worcester is inspired to hear where American music will go next.

MW: Why is being Music Worcester's Artist-in-Residence important to you?

EM: This role allows me to do what I'm great at: bring people together by sharing new and beloved music with audiences. I've already had the opportunity to introduce Worcester the Negro spiritual and activate a program from an 1880s performance by the Fisk Jubilee Singers at the American Antiquarian Society. Being Music Worcester's Artist-in-Residence allows me to continue these traditions, today.

MW: Share more about the education you're bringing to the Worcester community.

EM: I am very focused on introducing classical music to young people [of color]. It's very important to me that they can confidently decide to pursue a career like mine. Entering the schools of Worcester for coaching opportunities, curating an educational series with WISE [part of the School of Graduate and Professional Studies at Assumption University], and welcoming students to the stage for performances are a few ways I am sharing learning opportunities with students of all ages in the Worcester community.

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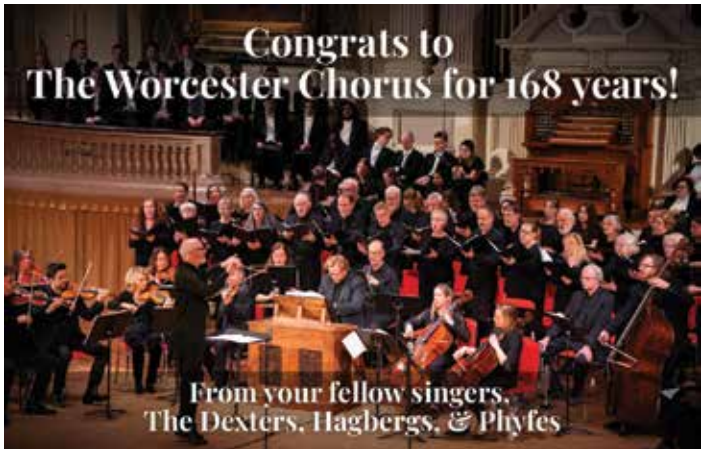

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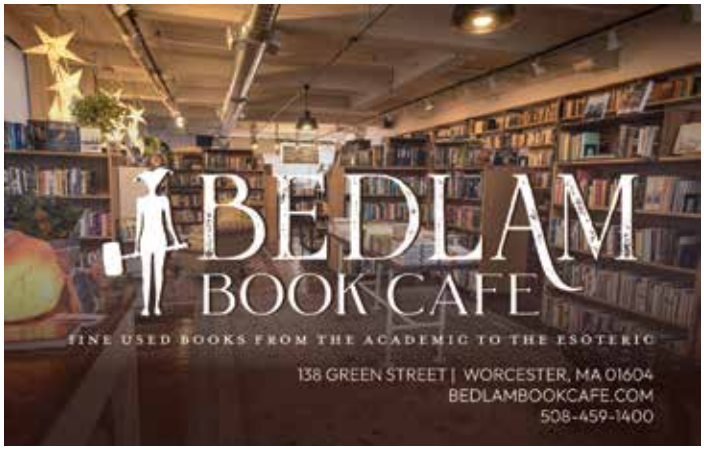


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PART II.
THE BURNING SHIP.

Detail from the first Worcester Music Festival program featuring *The Burning Ship by* Benjamin F. Baker.

From the Archives
BRIDGING YESTERDAY AND TODAY

Music Worcester has had a firm commitment to contemporary classical music over its long history, beginning with the first Worcester County Music Festival, premiering *The Burning Ship* by Benjamin F. Baker, and continuing with defining moments like Dvořák conducting his *Praise Jehovah (149th Psalm)* and *Husitská* at Mechanics Hall in 1893.

For much of the first half of the 20th-century, Music Worcester and The Worcester Chorus seasons were shaped by the artistic choices of Albert Stoessel, director, Walter Howe, associate director, and local pioneers in modern music.

Stoessel's almost 20-year legacy with The Worcester Chorus began in 1925. He was a composer, conductor, and violinist who performed with the symphony orchestras of St. Louis, Boston, and other major cities. During the 1933 season, he conducted the BSO, sharing the podium with the famed Serge Koussevitzky. Throughout his time with the Chorus, Stoessel programmed contemporary works—his own, as well as works by composers of the time. Following his sudden death while conducting in New York, associate director Walter Howe, took his place for about four seasons. Howe was also an avid composer, and through the archival digitization process, Music Worcester has unearthed a large collection of his handwritten scores.

Over time, Stoessel and Howe, and other directors of the Chorus and Festival, helped solidify Music Worcester's role by performing and commissioning new works. Today, Music Worcester continues to work with composers, educators, and conductors through its Artist-in-Residence program. Most recently, The Worcester Chorus premiered the cantata *FREDERICK* by Brian Story in the 2025–2026 Season. As archival work continues, a few rediscovered highlights of contemporary music programming, thus far, are shown in the **blue timeline below**.


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Left: On April 25, 2026, Music Worcester presented the world premiere of *FREDERICK: Cantata on the Life of Frederick Douglass* written by the late Brian Story and conducted by Cailin Marcel Manson. It was performed by The Worcester Chorus, the Clark University Choir and the new England Repertory Orchestra and featured baritone soloist Markel Reed.

Right, opposite: Worcester Music Festival program book covers from 1945 and 1959.

1888 Edward MacDowell–*Concerto in A minor,* pianist Teresa Carreno

1898 Amy Beach–*The Rose of Avontown,* soprano Sara Anderson

1907 Arthur Hinton–*Concerto in D minor,* pianist Katherine Goodson

1911 George F. Boyle–*Concerto in D minor* performed while in manuscript form

1930 Amy Beach attended the performance of her *Canticle of the Sun*

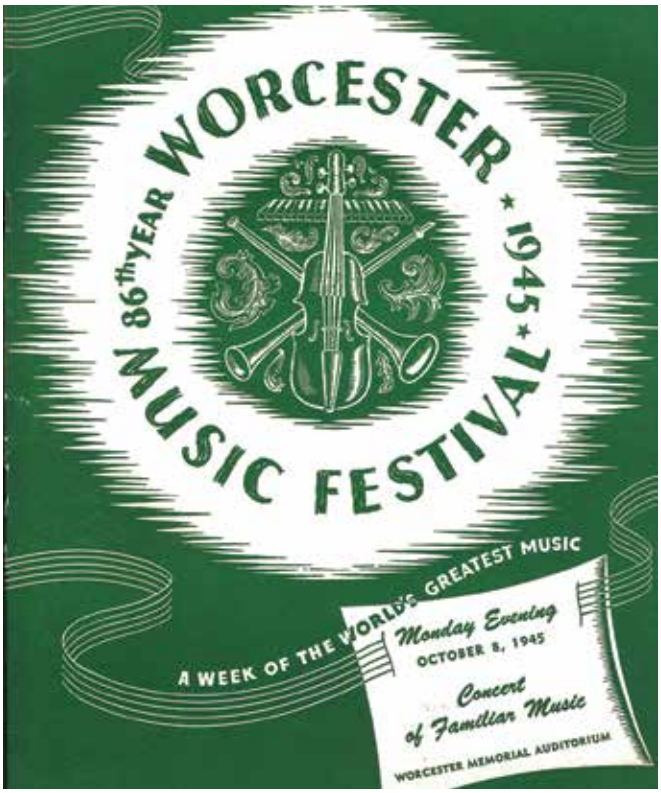
1947 Walter Howe–*Ode to Youth* is performed by The Worcester Chorus

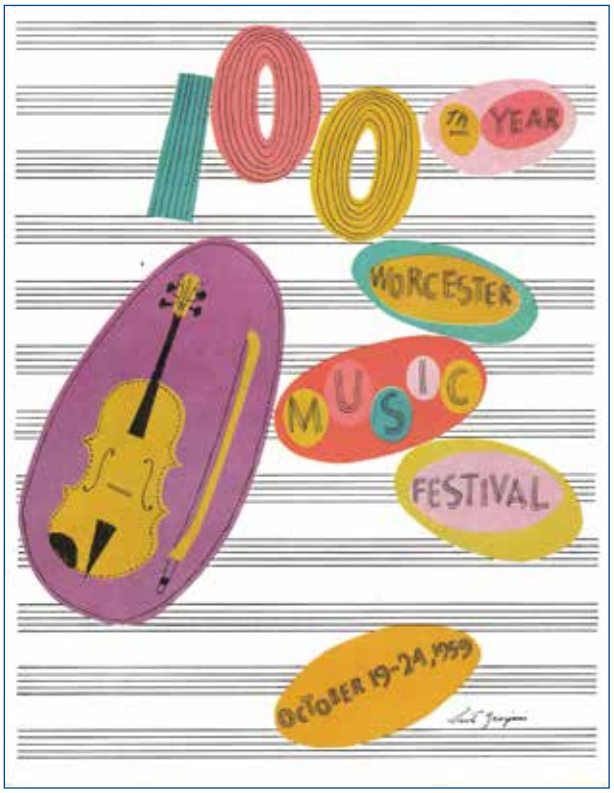


Above: Albert Stoessel (1894–1943).

Right: The Festival Chorus onstage at the Worcester Memorial Auditorium, Albert Stoessel conducting, 1940.







1952 Two dances from Leonard Bernstein–*Fancy Free* and Gershwin–*An American in Paris*

1959 Commission: Walter Piston–*Three New England Sketches*

1964 Ingvar Lidholm–*Riter* [*Rites*] included taped sounds played on loudspeaker

1968 Commission: Ulysses Kay–*Once There Was a Man: A Covenant of Our Time*, text by Randall Caudill

1972 Duke Ellington and his orchestra–"*Harlem*," "*Satin Doll*," and "*Take the 'A' Train*"

1974 Works by Charles Ives, Dimitri Shostakovich, Samuel Barber, Aaron Copland, Joly Braga Santos, and more



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