

BALTIMORE CHORAL ARTS PRESENTS

Carmina Burana



SUNDAY, FEBRUARY 27, 2022 | 3 PM

SHRIVER HALL AUDITORIUM

3101 Wyman Park Drive, Baltimore, MD 21218

Baltimore Choral Arts Society

Anthony Blake Clark

56th Season: 2021-22

Sunday, February 27, 2022

Shriver Hall Auditorium, The Johns Hopkins University

Carmina Burana

Anthony Blake Clark, *conductor*

Children's Chorus of Maryland, Susan Bialek, *artistic director*

Peabody Preparatory School, Debra Robinson Deckelbaum, *leader and choreographer*

Leo Wanenchak and Michael Sheppard, *piano*

Coleen Daly, *soprano*

Andrew Brown, *tenor*

Edmund Milly, *bass-baritone*

Choral Dances from *Gloriana*

Benjamin Britten

1. Time
2. Concord
3. Time and Concord
4. Country Girls
5. Rustics and Fishermen
6. Final Dance of Homage

Carmina Burana

Carl Orff

1. O Fortuna
2. Fortune plango vulnera
3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum
6. Tanz (dance)
7. Floret silva nobilis
8. Chramer, gip die varwe mir
9. Reie
10. Were diu werlt alle min
11. Estuans interius
12. Cignus ustus cantat
13. Ego sum abbas
14. In taberna quando sumus
15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellula
20. Veni, veni, venias
21. In trutina
22. Tempus es iocundum
23. Dulcissime
24. Ave formosissima
25. O Fortuna

Support for this concert is provided by

PAUL M. ANGELL
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Additional support is provided by the Maryland State Arts Council (msac.org), the Citizens of Baltimore County, and the Creative Baltimore Fund, a program of the Mayor's Office and the City of Baltimore.

This performance is being taped for broadcast on social media platforms at a later date. Please silence all electronic devices during the concert. The use of cameras and recording equipment is not allowed.

Please keep masks on during the entire performance.
We thank you for your cooperation.

Please visit our web site: www.BaltimoreChoralArts.org e-mail: info@baltimorechoralarts.org
Facebook: www.Facebook.com/BaltimoreChoralArts
1316 Park Avenue, Baltimore, MD 21217
410-523-7070

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THE CITIZENS OF
BALTIMORE COUNTY

Program Texts

Choral Dances from *Gloriana* – Benjamin Britten

Time

Yes he is Time,
Lusty and blithe!
Time is at his apogee!
Although you thought to see
A bearded ancient with a scythe.
No reaper he
That cries "Take heed!"
Time is at his apogee!
Young and strong, in his prime!
Behold the sower of the seed!

Concord

Concord, Concord is here
Our days to bless
And this our land to endure
With plenty, peace and happiness.
Concord, Concord and Time
Each needeth each:
The ripest fruit hangs where
Not one, but only two can reach.

Time and Concord

From springs of bounty, through this county,
Streams abundant of thanks shall flow.
Where life was scanty,
Fruits of plenty swell resplendent
From the earth below!
No Greek nor Roman queenly woman
Knew such a favour from Heav'n above
As she whose presence is our pleasanse
Gloriana hath all our love!

Country Girls

Sweet flag and cuckoo flower,
Cowslip and columbine,
Kingcups and sops in wine,
Flower deluce and calaminth,
Harebell and hyacinth,
Myrtle and bay with rosemary between,
Norfolk's own garlands for her Queen.

Rustics and Fishermen

From fen and meadow
In rushy baskets
They bring ensamples
Of all they grow.
In earthen dishes
Their deep-sea fishes;
Yearly fleeces,
Woven blankets;
New cream and junkets,
And rustic trinkets
On wicker flaskets,
Their country largess
The best they know.

Final Dance of Homage

These tokens of our love receiving,
O take them, Princess great and dear,
From Norwich city you are leaving,
That you afar may feel us near.

- Text by William Plomer



Fortuna imperatrix mundi (Fortune, Empress of the World)

O Fortuna (O Fortune)

O Fortuna
velut luna
statu variabilis
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.
Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.
Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.
Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.
Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

Fortune plango vulnera (I bemoan the wounds of Fortune)

Fortune plango vulnera
stillantibus ocellis
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.
In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruina!
nam sub axe legimus
Hecubam reginam.

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity
she is bald.
On Fortune's throne
I used to sit raised up,
crowned with
the many-coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.
The wheel of Fortune turns;
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit -
let him fear ruin!
for under the axis is written
Queen Hecuba.



BALTIMORE CHORAL ARTS SOCIETY

CHORAL ARTS GALA 2022

IN-PERSON EVENT:
FRIDAY, APRIL 1, 2022 at 6:30 PM

ONLINE AUCTION:
WEDNESDAY, MARCH 30, 2022 AT 9 AM ET
TO FRIDAY, APRIL 1, 2022 AT 9 PM ET

Celebrate Baltimore Together!

NEW LOCATION:
BALTIMORE MUSEUM OF INDUSTRY
1415 Key Highway, Baltimore, MD 21230

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Primo vere (Spring)

Veris leta facies (The merry face of spring)

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.
Flore fusus gremio
Phebus novo more
risum dat, hac vario
iam stipate flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.
Cytharizat cantico
dulcis Philomena,
flore ridet vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!
Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-coloured flowers,
Zephyr breathes nectar-
scented breezes.
Let us rush to compete
for love's prize. Ah!
In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!



Bach in Baltimore

T. Herbert Dimmock, Founder & Music Director

For tickets and concert information, visit [BachinBaltimore.org](https://bachinbaltimore.org) or call **410.941.9262**

The Season of REBIRTH & REMEMBRANCE Continues in 2022!

MENDELSSOHN'S ELIJAH | MARCH 6
Don't miss this powerful performance of Mendelssohn's most enduring work of art.

OBOE LOVERS TRIBUTE | APRIL 3
Honoring the life of oboist Leslie Starr with selected instrumental works from Albinoni, Bach, and Veit Cuong.

BEYOND BACH | BRAHMS REQUIEM APRIL 24
Honoring the lives lost during the COVID-19 pandemic in this concert featuring the Brahms Requiem and Sprenkle's *Go Down Death*.

HANDEL FESTIVAL | MAY 1
Celebrate Handel's Coronation Anthems and his most famous works, *Music for the Royal Fireworks* and selections from *Water Music*.

BACHFEST 2022 ★ APRIL 28-MAY 1
Support Bach in Baltimore & our local artisans!
Bachfest will again be celebrated via online auction this year, showcasing the work of local Baltimore artists. Funds raised will be split between Bach in Baltimore and the artists. Visit bachinbaltimore.org for details.

BEYOND BACH | THE PUPIL & HIS TUTOR: BEETHOVEN & HAYDN | MAY 15
Beethoven's Symphony No. 7
Haydn's Symphony No. 1

SUMMER SOIRÉE | JUNE 5
Our lively send-off to summer, featuring five concertos by Bach, Handel, Vivaldi, Marcello, and Telemann.

Performances begin at 4:00 p.m. Tickets are available for in-person, live-streaming, and on-demand.

Bach in Baltimore is supported in part by grants from the William G. Baker, Jr. Memorial Fund, Christopher Foundation, Citizens of Baltimore County, Creative Baltimore Fund, Free Fall Baltimore, Peggy & Yale Gordon Trust, Harford County Cultural Arts Board, Howard County Arts Council, Howard County, Lois & Philip Macht Family Philanthropic Fund, Dr. Frank C. Marino Foundation, Ensign C. Markland Kelly, Jr. Memorial Foundation, Maryland State Arts Council, BCF Mitzvah Fund, Venable Foundation, and the Wolman Family Foundation.

Omnia sol temperat (The sun warms everything)

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemni vere
et veris auctoritas
jubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.
Ama me fideliter,
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.
All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.
Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.



Music
at
Saint
David's



First Friday Concerts • 7:30 pm

Canticle Singers	<i>December 3</i>
Pique Collective: Detachment	<i>February 4</i>
S'amusant: Music of the Chevalier	<i>March 4</i>
Eya presents: <i>The Unicorn</i>	<i>May 6</i>

Recitals & Evensongs • 4:30 pm

Honoring Veterans Day	<i>November 14</i>
Honoring the Rev. Dr. Martin Luther King, Jr.	<i>January 16</i>
Honoring Frederick Douglass	<i>February 13</i>

Special Events

Lessons & Carols	<i>December 19, 10 am</i>
The Baltimore Bach Marathon	<i>March 20, 1-6 pm</i>
Music for Good Friday	<i>April 15, 7:30 pm</i>

4700 Roland Avenue • Baltimore, MD 21210 • (410) 467-0476
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Ecce gratum (Behold, the pleasant spring)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
Sol serenat omnia.
Iamiam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.
Iam liquescit
et decrescit
grando, nix et cetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.
Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis:
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

Behold, the pleasant
and longed-for
spring brings back joyfulness,
violet flowers
fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigours of winter. Ah!
Now melts
and disappears
ice, snow and the rest,
winter flees,
and now spring sucks
at summer's breast:
a wretched soul is he
who does not live
or lust
under summer's rule. Ah!
They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
at Venus' command
let us glory
and rejoice
in being Paris' equals. Ah!

Uf dem anger (On the Green)

Floret silva nobilis (The woods are burgeoning)

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?
Floret silva undique,
nah min gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

The noble woods are burgeoning
with flowers and leaves.
Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!
The woods are burgeoning all over,
I am pining for my lover.
The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

Chrumer, gip die varwe mir (Shopkeeper, give me color)

Chrumer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!
Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen
Seht mich an
jungen man!
lat mich iu gevallen!
Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an,
jungen man!
lat mich iu gevallen!

Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me,
young men!
Let me please you!
Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honor.
Look at me,
young men!
Let me please you!
Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me,
young men!
Let me please you!

Reie (Round dance)

Swaz hie gat umbe

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Chume, chum, geselle min

Chume, chum, geselle min,
ih enbite harte din,
chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
suzer rosenvarwer munt

Come, come, my love,
I long for you,
come, come, my love.
Sweet rose-red lips,
come and make me better,
sweet rose-red lips.

Swaz hie gat umbe

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Were diu werlt alle min (Were all the world mine)

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

In taberna (In the Tavern)

Estuans interius (Burning Inside)

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.
Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.
Fero ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis
inplicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

Burning inside
with violent anger,
bitterly
I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.
If it is the way
of the wise man
to build
foundations on stone,
then I am a fool, like
a flowing stream,
which in its course
never changes.
I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.
The heaviness of my heart
seems like a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
she never dwells
in a lazy heart.
I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

Cignus ustus cantat (The Roast Swan Sings)

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!
Girat, regirat garcifer;
me rogos urit fortiter;
propinat me nunc dapifer,
Miser, miser!
modo niger
et ustus fortiter!
Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video:
Miser, miser!
modo niger
et ustus fortiter!

Once I lived on lakes,
once I looked beautiful
when I was a swan.
Misery me!
Now black
and roasting fiercely!
The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.
Misery me!
Now black
and roasting fiercely!
Now I lie on a plate,
and cannot fly anymore,
I see bared teeth:
Misery me!
Now black
and roasting fiercely!

Ego sum abbas (I am the abbot)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
quid fecisti sors turpassi
Nostre vite gaudia
abstulisti omnia!

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:
Woe! Woe!
what have you done, vilest Fate?
the joys of my life
you have taken all away!

In taberna quando sumus (When we are in the tavern)

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.
Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.
Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,

quidam ibi vestiuntur,
 quidam saccis induuntur.
 Ibi nullus timet mortem
 sed pro Baccho mittunt sortem:
 Primo pro nummata vini,
 ex hac bibunt libertini;
 semel bibunt pro captivis,
 post hec bibunt ter pro vivis,
 quater pro Christianis cunctis
 quinquies pro fidelibus defunctis,
 sexies pro sororibus vanis,
 septies pro militibus silvanis.
 Octies pro fratribus perversis,
 nonies pro monachis dispersis,
 decies pro navigantibus
 undecies pro discordantiibus,
 duodecies pro penitentibus,
 tredecies pro iter agentibus.
 Tam pro papa quam pro rege
 bibunt omnes sine lege.
 Bibit hera, bibit herus,
 bibit miles, bibit clerus,
 bibit ille, bibit illa,
 bibit servus cum ancilla,
 bibit velox, bibit piger,
 bibit albus, bibit niger,
 bibit constans, bibit vagus,
 bibit rudis, bibit magus.
 Bibit pauper et egrotus,
 bibit exul et ignotus,
 bibit puer, bibit canus,
 bibit presul et decanus,
 bibit soror, bibit frater,
 bibit anus, bibit mater,
 bibit ista, bibit ille,
 bibunt centum, bibunt mille.
 Parum sexcente nummate
 durant, cum immoderate
 bibunt omnes sine meta.
 Quamvis bibant mente leta,
 sic nos rodunt omnes gentes
 et sic erimus egentes.
 Qui nos rodunt confundantur
 et cum iustis non scribantur.

some win their clothes here,
 some are dressed in sacks.
 Here no-one fears death,
 but they throw the dice in the name of Bacchus.
 First of all it is to the wine-merchant
 the libertines drink,
 one for the prisoners,
 three for the living,
 four for all Christians,
 five for the faithful dead,
 six for the loose sisters,
 seven for the footpads in the wood,
 Eight for the errant brethren,
 nine for the dispersed monks,
 ten for the seamen,
 eleven for the squabblers,
 twelve for the penitent,
 thirteen for the wayfarers.
 To the Pope as to the king
 they all drink without restraint.
 The mistress drinks, the master drinks,
 the soldier drinks, the priest drinks,
 the man drinks, the woman drinks,
 the servant drinks with the maid,
 the swift man drinks, the lazy man drinks,
 the white man drinks, the black man drinks,
 the settled man drinks, the wanderer drinks,
 the stupid man drinks, the wise man drinks,
 The poor man drinks, the sick man drinks,
 the exile drinks, and the stranger,
 the boy drinks, the old man drinks,
 the bishop drinks, and the deacon,
 the sister drinks, the brother drinks,
 the old lady drinks, the mother drinks,
 this man drinks, that man drinks,
 a hundred drink, a thousand drink.
 Six hundred pennies would hardly
 suffice, if everyone
 drinks immoderately and immeasurably.
 However much they cheerfully drink
 we are the ones whom everyone scolds,
 and thus we are destitute.
 May those who slander us be cursed
 and may their names not be written in the book of the righteous.

Cour d'amours (The Court of Love)

Amor volat undique (Cupid flies everywhere)

Amor volat undique,
captus est libidine.
Iuvenes, iuvenule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

Cupid flies everywhere
seized by desire.
Young men and women
are rightly coupled.
The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden
in the depth of her heart;
it is a most bitter fate.

Dies, nox et omnia (Day, night and everything)

Dies, nox et omnia
michi sunt contraria;
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.
O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honur.
Tua pulchra facies
me fay planszer milies,
pectus habet glacies.
A reminder
statim vivus fierem
per un baser.

Day, night and everything
is against me,
the chattering of maidens
makes me weep,
and often sigh,
and, most of all, scares me.
O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,
great is my grief,
advise me at least,
by your honor.
Your beautiful face,
makes me weep a thousand times,
your heart is of ice.
As a cure,
I would be revived
by a kiss.

Stetit puella (A girl stood)

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.
Stetit puella
tamquam rosula;
facie splenduit,
os eius fioruit.
Eia.

A girl stood
in a red tunic;
if anyone touched it,
the tunic rustled.
Eia!
A girl stood
like a little rose:
her face was radiant
and her mouth in bloom.
Eia!

Circa mea pectora (In my heart)

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
Manda liet
min geselle
chumet niet.
Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet
Manda liet,
min geselle
chumet niet.
Vellet deus, vallent dii
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet,
Manda liet,
min geselle
chumet niet.

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!
Mandaliet,
mandaliet,
my lover
does not come.
Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!
Mandaliet,
mandaliet,
my lover
does not come.
May God grant, may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!
Mandaliet,
mandaliet,
my lover
does not come.

Si puer cum puellula (If a boy with a girl)

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

Veni, veni, venias (Come, come, O come)

Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrce, nazaza,
trillirivos!
Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

Come, come, O come
Come, come, O come,
do not let me die,
hycra, hycre, nazaza,
trillirivos!
Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!
redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

In trutina (In the balance)

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

Tempus es iocundum (This is the joyful time)

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.
Oh, oh, oh,
totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Mea me confortat
promissio,
mea me deportat
Oh, oh, oh
totus floreo
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, oh,
totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

This is the joyful time,
O maidens,
rejoice with them,
young men!
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
I am heartened
by my promise,
I am downcast by my refusal
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
In the winter
man is patient,
the breath of spring
makes him lust.
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, oh,
totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.
Oh, oh, oh,
totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

My virginity
makes me frisky,
my simplicity
holds me back.
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
Come, my mistress,
with joy,
come, come, my pretty,
I am dying!
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

Dulcissime (Sweetest one)

Dulcissime,
totam tibi subdo me!

Sweetest one! Ah!
I give myself to you totally!

Blanziflor et Helena (Blanchefleur and Helen)

Ave formosissima (Hail, most beautiful one)

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

Hail, most beautiful one,
precious jewel,
Hail, pride among virgins,
glorious virgin,
Hail. light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

Fortuna imperatrix mundi (Fortune, Empress of the World)

O Fortuna (O Fortune)

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.
Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.
Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.
Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is in vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.
Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everybody weep with me!

Baltimore Choral Arts Society and Music Director Anthony Blake Clark

The Baltimore Choral Arts Society builds a stronger, more connected, more inspired community by celebrating the joy of choral music through exceptional performances and diverse educational and artistic partnerships.

The Baltimore Choral Arts Society, now in its 56th season, is one of Maryland's premier cultural institutions. The Symphonic Chorus, Chorus, and Chamber Singers perform throughout the Mid-Atlantic region, as well as in Washington, D.C., New York, and in Europe. Music Director Anthony Blake Clark has established new, large-scale collaborative performances with Maryland Institute College of Art, Maryland State Boychoir, and Peabody Youth Orchestra. In January of 2020, Choral Arts went on its first England tour, with a prestigious invitation to perform with the City of Birmingham Symphony Orchestra.

The Baltimore Choral Arts Society provides several thoughtful and impactful music education programs that serve youth in and around Baltimore. These programs include CoroLAB, a partnership with Overlea High School and Baltimore City College's choral music programs; Vocal Fellows, an expanded professional development program for early-career singers; Student Composer Project, a competition for high-school and college composers; and *Christmas for Kids*. Through these four primary educational programs, Choral Arts serves the very young to early-career adult musicians. For the past 25 years, WMAR Television, the ABC network affiliate in Maryland, has featured Choral Arts in an hour-long special, *Christmas with Choral Arts*, which won an Emmy Award in 2006. The ensemble has been featured frequently on *The First Art* (Public Radio International), *Performance Today* (National Public Radio) and VOX (XM Radio). In Europe, Choral Arts was featured in a program devoted to the music of Handel broadcast on Radio Suisse Romande.

In 2010, under the direction of then-Music Director Tom Hall, Choral Arts released *Christmas at America's First Cathedral* on Gothic Records, recorded at the Baltimore Basilica, which includes familiar Christmas favorites as well as premieres by Rosephanye Dunn Powell and James Lee, III. A recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos. Choral Arts has two other recordings in current release: *Christmas with Choral Arts* and a live recording of the Rachmaninoff *All-Night Vigil*. Recent awards and recognitions include the 2020 Chorus America/ASCAP Alice Parker Award, the 2020 American Prize in Community Chorus Conducting (Anthony Blake Clark), and the 2020 Emmy Award nomination for the 2019 *Christmas with Choral Arts* broadcast.



Currently embarking on his fifth season as Music Director of the nationally acclaimed and Emmy Award-winning Baltimore Choral Arts Society, conductor and composer **Anthony Blake Clark** enjoys a reputation as one of the freshest young voices in classical music.

Anthony Blake Clark is at home in front of orchestras and choirs alike and has worked with professional and amateur ensembles in the USA and Europe and comes from the tutelage of world-renowned teachers such as Simon Halsey and

Marin Alsop. During his tenure with the Baltimore Choral Arts Society, Anthony Blake Clark has consistently received rave reviews, both for work on the podium in his subscription concerts and his preparation of choruses for performances with the Baltimore Symphony Orchestra, Annapolis Symphony Orchestra, Maryland Symphony Orchestra, and the Peabody Preparatory Orchestra. Winner of the 2019-2020 American Prize in choral conducting, Clark's leadership of Baltimore Choral Arts has also been acknowledged with another nomination for the American Prize for best choral performance, as well as the reception of the prestigious 2020 Chorus America/ASCAP Alice Parker Award. Recently, he led the ensemble on an enthusiastically received tour of the United Kingdom, culminating in a collaboration on Mahler's 8th Symphony with the City of Birmingham Symphony Orchestra. He annually conducts and produces the celebrated "Christmas with Choral Arts," televised on ABC2 which was recently nominated for an Emmy Award. The premiere choral organization in the Baltimore region, BCAS reaches more than 70,000 people each year and is an integral part of the fabric of Baltimore's performing arts scene. His leadership of BCAS during the global Covid-19 pandemic has been noted among his peers due to innovative digital concerts and a sizeable output of online interactive content.

Mr. Clark is passionate about teaching and is the Director of Choral Activities in The George Washington University's Corcoran School of Art and Design, where he conducts the University Singers and Women's Ensemble, and mentors student conductors. With his university choirs, he has led performances at the John F. Kennedy Center for the Performing Arts, Washington National Cathedral and the Music Center at Strathmore. Recently he was Guest Conductor/Lecturer for the Westminster Choir College Symphonic Choir.

Appreciated for his scrupulous attention to detail, Mr. Clark has prepared choruses for esteemed maestri Sir John Eliot Gardiner, Simon Halsey CBE, Marin Alsop, and Mirga Gražinytė-Tyla for concerts with internationally renowned ensembles, including the Baltimore Symphony Orchestra, Berliner Philharmoniker, City of Birmingham Symphony Orchestra (UK) and Rundfunk Chor Berlin. At New York City's Lincoln Center for the Performing Arts, he was recently one of several conductors for David Lang's 1,000-voice *the public domain*, working under his mentor Simon Halsey; he returned as chorusmaster for the 2018 premiere of John Luther Adams' *In the Name of the Earth*. Clark is equally adept in the orchestral field and frequently appears as cover conductor for the National Symphony Orchestra, assisting conductors such as Ton Koopman, Gianandrea Noseda, Christoph Eshenbach, and Manfred Honeck. In 2021 he began his graduate studies in Orchestral Conducting at the Peabody Institute where he is a student of Marin Alsop and Joseph Young and assists them in the administration and performances of several prestigious orchestral ensembles.

Mr. Clark attended Baylor University School of Music where he studied composition. While still an undergraduate, he began his professional conducting activity by co-founding The Texas Baroque Ensemble, presenting repertoire from the Baroque and Classical eras. Mr. Clark completed a master's degree in Choral Conducting under three-time Grammy Award winner Simon Halsey CBE at the United Kingdom's University of Birmingham. While a graduate student, he helped administer the choral ensembles on campus, conducted the University Camerata and was a member of the famed City of Birmingham Symphony Chorus, singing under the batons of Sir Simon Rattle, Edward Gardiner, Andris Nelsons and Gianandrea Noseda. His time in England also included employment by the CBSO to conduct its Arts Champion Community Choir as part of an initiative to create a community Chorus network across the city, conduct the London Symphony Chorus "Come and Sing Day," take rehearsals for the CBSO Chorus and lead the Barber Festival Sinfonia in its annual summer festival performance.

Mr. Clark is a frequent clinician and has led sessions for Historic Christchurch Alexandria, the Deer Creek Chorale and high school choirs in Maryland, New York and Texas. Mr. Clark also has extensive training in festivals and workshops under master tutors. He was granted a Fellowship to conduct in the Yale School of Music's Norfolk Music Festival, led by Simon Carrington, with whom he also worked in the Sarteano Choral Workshop. In London, he participated in an orchestral conducting program that culminated in a performance of Mozart's Symphony #41 with the London Classical Soloists.

An active composer and arranger, Mr. Clark has had his scores performed in the Washington, DC area, London, Oxford, Texas, and at Prague's Dvorák National Museum Concert Hall. Most recently, his music has been premiered by Baltimore Choral Arts Society and National Philharmonic Chamber Singers. In 2022 his new performance edition of Mozart's Requiem will be performed and recorded by the Baltimore Choral Arts Society and Carter Legacy Singers by Acis Records.



Leo Wanenchak enjoys a fulsome career as conductor, pianist, organist, vocalist, composer, narrator, clinician, and teaching artist. This is his 21st year with the Baltimore Choral Arts Society. He studied conducting with its founder, Theodore Morrison. In 2016 he was named Associate Conductor. In addition to preparing and performing with the chorus in the acclaimed Choral Arts Concert Series and outreach, He has prepared the chorus for performances with the Baltimore Symphony Orchestra under the batons of Marin Alsop, Jack Everly, John Storgårds and Yuri Temirkanov.

Community outreach and education are hallmarks of Leo's métier. He is the director of "The Larks," a women's vocal ensemble, community service project of the Junior League of Baltimore, bring the gift of song to the underserved. He developed and is director of "ParkinSonics" choral ensemble for the Johns Hopkins Hospital Department of Neurology in conjunction with the Johns Hopkins Center for Music and Medicine. This past year members of ParkinSonics were featured in a Kennedy Center webinar with Renée Fleming, "Music and the Mind Live" and participated in the Iowa State University Neuromotor Lab Virtual Singing Festival with Parkinsons singers worldwide.

He has served as Director of The Maryland Camerata at the University of Maryland Baltimore County, the Children's Chorus of Maryland, and on the faculty of the Peabody Preparatory as Director of Arts for Talented Youth, Chair of the Piano Department and member of the Dean's Council. Formerly the Academic Dean and Director of the Walden School Choral Program, Leo is a devoted advocate of new music. During his over 35 years at Walden and the Peabody, he mentored over 1,000 young composers and world premiered over 1,500 of their works. His students have been awarded by the Music Teacher's National Association and Broadcast Music Incorporated. With the founding generation of The Walden school, he founded Avivo.com, creative, comprehensive, and customized education for musicians.

Mr. Wanenchak's appearances include performances at Carnegie Hall, Riverside Church, and Grace Cathedral. He has also performed in England, France, Greece, The Netherlands and Romania. He is a sought-after clinician and maintains a large private teaching studio in Bolton Hill, Baltimore.



Known as “a virtuosic soloist possessed of power, sensitivity, earthiness, and humor” (Whitney Smith, *Indianapolis Star*) with the “power to make an audience sit up and pay attention... thought-provoking for performers and listeners alike” (James Manheim, *All Music Guide*) **Michael Sheppard** studied with the legendary Leon Fleisher at the Peabody Conservatory. He was selected by the American Pianists Association as a Classical Fellow, which led to the recording of his Harmonia Mundi CD of 2007. In 2018, another recording will be released by Azica, a Cleveland-based label distributed worldwide by Naxos Records. He has performed solo recitals and concertos around the world, as well as across the USA, including several 19 solo Weill (Carnegie) Hall recitals and a solo Kennedy Center debut. As a funny little matter of fact, he happens to have given solo recitals in the hometowns of both Mahler (Jihlava, Czech Republic) and Elvis (Tupelo, Mississippi) and enjoys taking in the local culture wherever in the world he finds himself. Michael gives master classes, teaches regularly, and plays with some of the top singers and instrumentalists around; he also coaches singers, instrumentalists, and conductors, and also conducts occasionally himself. An improviser and composer since the single digits of age, he has worked closely with fellow composers John Corigliano, Christopher Theofanidis, Michael Hersch, Robert Sirota, and the late Nicholas Maw, demonstrating a deep love of new music; his eclectic tastes also led him recently to musical direct performances of Jason Robert Brown's Broadway show *The Last Five Years*, as well as *Elegies for Angels*, *Punks*, and *Raging Queens*. He is a native of Philadelphia and resides in Baltimore, where he works at both the Peabody Conservatory and the Baltimore School for the Arts, sharing his love and understanding of music and the artistic process with future generations. His hobbies include avoiding political discussions on Facebook, clumsily attempting to master certain bodyweight exercises to be able to eat and drink whatever he wants relatively without consequence and reading.

In its 46th year, **Children's Chorus of Maryland and School of Music (CCM)** is a comprehensive program for choral music education and performance for children. Under the direction of Artistic Director Susan Bialek, the music Conservatory program features small classes and in-depth vocal enrichment to provide children with a complete musical education and choral experience. All of the faculty members have earned Masters degrees in music education and are Kodaly method certified. Children as young as 6 are encouraged to audition for one of the Conservatory's three choirs. Classes and rehearsals are offered twice weekly from September to May at CCM's facility in Towson and performances are held each semester. Children's Chorus of Maryland welcomes families whose children attend public, private and parochial schools as well as those who are homeschooled. Scholarships are available.



Susan Bialek joined Children's Chorus of Maryland & School of Music as its full time Artistic Director in the fall of 2014. Since her appointment, CCM singers have performed at the Gordon Center in Owings Mills, Charlestown Chapel, as part of Baltimore's Artscape, at Port Discovery, for sporting events at Towson University and University of Maryland and in collaboration with Handel Choir of Baltimore, the Hunt Valley Symphony, Annapolis Opera Company, Baltimore Concert Opera, and Maryland State Boychoir. CCM choirs have participated in fundraising concerts to benefit agencies that aid children, including Blessings in a Backpack,

Empower4Life and Children's House at John's Hopkins hospital. In recent years, the CCM touring choir has traveled to Oregon, and to Montreal and Quebec to sing under Bob

Chilcott and Henry Leck, respectively. The CCM singers performed an outdoor concert at the Maryland School for the Blind in May 2021 and were thrilled to hold their first live indoor concert in over 700 days in December of 2021.

Mrs. Bialek has served as guest conductor for the Hudson Valley Bachfest children's choir, Bard Summerscape Youth Opera Chorus and elementary and junior high school festival choruses in NY, for the Pennsylvania Music Educators association and Howard County (MD) Music Educators association.

The dance department of the **Peabody Preparatory** is one of the oldest continuously operating dance training centers in the United States. Starting with the first class in eurhythmics offered in 1914, and throughout its remarkable life span, Preparatory Dance has pioneered new dance forms, mounted numerous collaborative projects, partnered with prominent figures in 20th and 21st-century American dance, and produced accomplished professional dancers, choreographers, directors, and teachers.



Debra Robinson Deckelbaum is a Baltimore based dance teacher and choreographer. Her work for The Baltimore Choral Arts Society is supported by the Peabody Preparatory Dance Department. Over 40 years of teaching dance in college and university programs as well as private studios in the Baltimore area, Debra has taught at the Baltimore School for the Arts and Peabody Preparatory Dance primarily. Her choreographic work began at Goucher College with a BA in Dance, with an emphasis in Choreography and Performance. She has choreographed for the Naked Feet Dance Company, Maccabi Arts festival, as well as for student productions. Debra has been rehearsal mistress for the partnered performances of BSA with the Baltimore Symphony Orchestra in George Balanchine's "Serenade" and Martha Graham's "Appalachian Spring".



Hailed for her "mezzo-tinted lower register rising to a wonderful warm top," (*The Washington Post*) American soprano **Colleen Daly** carefully balances her engagements on the concert and opera stages. This season sees her join Baltimore Choral Arts for Orff's *Carmina Burana*. Her 2019-2020 season was highlighted by Micaëla in *Carmen* for Tulsa Opera, Beethoven's *Symphony No. 9* for the Carmel Symphony, and a remount of Wagner's *Rev. 23* for the Prototype Festival. Floyd's *Susannah* for the Annapolis Opera and Antonia in *Les contes d'Hoffmann* for Delaware Opera are postponed due to the Coronavirus pandemic. Her 2018-2019 season included Dvořák's *Stabat Mater* with the Vancouver Symphony, Musetta in *La bohème* for the Fairfax Symphony and the Charlottesville Opera, Donna Anna in *Don Giovanni* for Baltimore Concert Opera, and Verdi's *Requiem* with Santa Barbara Symphony.

Recent credits include the World Premiere of Julian Wachner's opera *Rev.23* with White Snake Projects in Boston, the title role in Floyd's *Susannah* for Baltimore Concert Opera, Martin's *In Terra Pax* with the Grant Park Festival, Dvorak's *Te Deum* with the Washington Cathedral Choral Society and *Carmina Burana* with the Washington Chorus at the Kennedy Center. She joined the Windsor Symphony as Countess Almaviva in a concert version of *Le nozze di Figaro* and the Annapolis Opera for Violetta in *La Traviata*. She also sang Mahler's *Symphony no. 2* with the Bozeman Symphony, Beethoven's *Symphony no.*

9 for the Williamsburg Symphony and covered the role of Cunégonde in *Candide* for the Washington National Opera.



Andrew Bearden Brown is a Maryland native and recent graduate of the Royal College of Music, where he was awarded a Masters of Music in Vocal Performance. His studies were further supported by the Their Serene Highnesses Dr. Prince Donatus and Princess Heidi Von Hohenzollern Scholarship and the Mason Scholarship. Lauded by The Washington Post for his “pure” and “poignant” sound, he began his singing career as a treble in the Washington National Cathedral Choir of Men and Boys under the direction of Michael McCarthy. At the Cathedral he has performed for services of national

importance, including the state funerals of President Ronald Reagan, President Gerald Ford, John McCain, and Colin Powell. During this time, he also soloed at the Kennedy Center and with Leonard Slatkin in acclaimed performances of Bernstein’s Chichester Psalms.

Following his undergraduate years at Brown University, Andrew Bearden Brown returned to Washington, where he developed a career as a oratorio soloist, performing with groups such as the Academy of Ancient Music & Voces8 (St. John Passion (solo), American Bach Soloists Academy (Mass in B Minor), Providence Baroque & Brown University (St. Matthew Passion (solo), and Buckingham Choral Society (St. John Passion (Evangelist). Andrew’s current solo and ensemble endeavors involve the Washington National Cathedral Choir, Washington Bach Consort, The Thirteen, and Ensemble Altera. Andrew Bearden Brown’s operatic appearances include Ernesto in Brown Opera Production’s Don Pasquale, Torquemada in RCM International Opera Studio’s L’heure espagnole, Ferrando in Felici Opera’s Così fan tutte, and Adolfo Pirelli in RCM’s Sweeney Todd.



Edmund Milly brings “perfect diction” (*Los Angeles Times*) and “mellifluous” tone (*San Francisco Chronicle*) to every performance. Increasingly in demand as a soloist, he has recently shared the stage with the likes of BaRock Band, the Folger Consort, Bach Akademie Charlotte, the Oregon Bach Festival, the Thirteen, and the Baltimore Choral Arts Society, and has also been heard internationally on BBC and CBC. Equally well adapted to working within an ensemble, he enjoys contributing his voice to the Polyphonists, the U.S. Army Chorus, the Choir of Trinity Wall

Street, Mark Morris Dance Group, Clarion Choir, and many others. Mr. Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music.

The Baltimore Choral Arts Chorus

Anthony Blake Clark, *conductor*
Leo Wanenchak, *associate conductor & pianist*

Antonio Abreu *	Elizabeth Elliott	Benjamin Lieberman	Michael Selmanoff
Andrew M. Alness	Cameron Falby *	Robert Lieberman	Ginette Serrero
Olson	Sandra Files	Jonathan Loewy	Karen Shively *
Rachael Altemose	Carla Finkelstein	Sandra Losemann	Joel Slotkin *
Moore	David Frankenberger*	Mark Lowitt	Kevin Smith
Karen Baillargeon	Rob Freund *	Amy Mansfield	Hyesun Stuart
Tom Barth *	Ruth Heilman *	D.L. Marin	Alan Sweatman
Eloise Bensberg	Patricia Hengen *	Juliana Marin *	Kelly Sweatman
Sarah Berger *	James Hildreth	Lauren McDonald *	Rachel Tanenblatt *
Jean Shaffer Blair *	Kerry Holahan *	Lura McDougall	Chris Thaler
Martha Blakely	Danielle Horetsky	Elizabeth McGonigle	Terese Thonus
Kelly Buchanan *	Brian Horne	Derrick Miller	Shelbi Timmons
Eunju Chung Chen*	Henry Hubbard *	Jonathan Morrone *	Mary Weller
Christine M. Collins	Phil Hurd	Michael Mountain	Kevin Wenzel
Shirlanna Correia	Chuck Johnson	Lauren Osborne	Dan Weyandt *
Christelle Daceus	Douglas Jones *	Nerissa Paglinauan*	Mel Wilhoit
Elizabeth DeVito	James Kaper	Clark Pickett	Laura Wolf *
Chris Dias *	Erin S. Koch *	Bob Pownall	Lynn Wolf *
Melanie Diaz	Janaki Kuruppu	Emma Rackstraw	Norah Worthington
Dodson*	Samantha Kymmell	Michael Rickelton *	John Wright *
Lauren Dodson	Julie Lang *	Darius Sanders *	Mara Yaffee *
Connor Drew *	Christine Layton	Maria Satyshur	Adam Zukowski *
Amanda Edgar	Michael Lee	Priya Sekar	

* Britten singers

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Brian Willmore and Dan Weyandt, *music librarians* | Sandra Boyd, *board-chorus liaison*

Children's Chorus of Maryland

Susan Bialek, *artistic director*

Maelee Althouse
Marlena Althouse
Isabella Briggs
Camille Brotman
Morgen Christian
Alexandra Corwell
Eliza Davies

Mairead DeBrabander
Cat Dorsey
Emilia Endy
Theodore Hamilton
Zoe Kazantzides
Olivia Kasperski
Max Murphy-Pearson

Noelle Plimpton
Wilson Pratt
Leo Niessen
Jamison Washington
Fin Wells-Huber
Paige Wilson-Simmons

Peabody Preparatory School Dancers

Debra Robinson Deckelbaum, *leader and choreographer*

Emma Rifat, *soloist*
Declan Casey
Sage Chng-Lim
Brandon Goldman

Helia Hung
Sophie Scherz
Meredith Schatz
Alkinoey Tsapatsis

Sloan Wehman
Lizzie Wiggin

Baltimore Choral Arts Percussion Ensemble

Timpani

Bill Richards

Percussion

Aubrey Adams
Matt Becker
Randy Eyles
Chris Williams
Brenda Weckerly

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