

BALTIMORE  
CHORAL  
ARTS  
SOCIETY  
ANTHONY BLAKE CLARK  
Music Director

# *Choral Arts* ON TOUR!

An American Suite: From Billings to Bernstein



SUNDAY, NOVEMBER 3, 2019



# Baltimore Choral Arts Society

*Anthony Blake Clark     54th Season: 2019-20*

Sunday, November 3, 2019 at 3 pm

Shriver Hall Auditorium, The Johns Hopkins University, Homewood Campus

## ***An American Suite: From Billings to Bernstein***

***The 23rd Annual Ruth Blaustein Rosenberg Concert***

Anthony Blake Clark, *conductor*

Leo Wanenchak, *associate conductor, organist & pianist*

The Baltimore Choral Arts Chorus

*Evening Hymn*

Henry Balfour Gardiner

*Laudes Organi*

Zoltán Kodály

*Intermission*

*An American Suite*

curated by Anthony Blake Clark

*Invocations*

William Billings

*Hark, I Hear the Harps Eternal*

Traditional, arr. Alice Parker

*Grace Before Sleep*

Susan LaBarr

*Stars*

Ēriks Ešenvalds

*The Composer*

David Conte

*Higher Ground* [world premiere]

Anthony Blake Clark

*MLK*

Bono, arr. Bob Chilcott

*Zion's Walls*

Aaron Copland

*"Make Our Garden Grow" from Candide*

Leonard Bernstein

*This concert is made possible in part by a generous contribution from the*  
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Our concerts are also made possible in part by the **Citizens of Baltimore County**  
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## Thank you for joining us

for the opening concert of our 54<sup>th</sup> season! We are so grateful for your presence, today and always, and we're excited to share our music with you.



At the beginning of the rehearsal process for this concert, I asked the singers to write down the answer to this question: "Why do you sing?" Their answers might interest you. Sentiments flew off the page such as "transcendence and beauty," "singing is joyful," "a wonderfully unique way to communicate love and goodness," and "when I add my voice to others...it is magical!" This gets down to the essence of why we are all here; to participate collectively in something transcendent, beautiful, and joyful.

Our theme this season, **Choral Arts on Tour**, aims to explore the crucial tenet of the power of music to transport us and take us on a journey. From the master-to-student lessons found in Kodály's *Laudes Organi*, to the mystical sounds of Monteverdi's 1610 Vespers, to the elegiac somber story in Britten's *Serenade for Tenor, Horn, and Strings*, emotional journeys and narrative arcs are a particularly fulfilling element of the music you will hear this season. In a more tangible sense, **Choral Arts on Tour** also means a trip to our brand new concert space, the new-and-improved Shriver Hall Auditorium on The Johns Hopkins University campus. After a massive renovation, Shriver Hall is a state-of-the-art concert hall that feels purposely built for the kind of audience experience we want you to have! We are so thrilled to be in residence here at Shriver.

The last key element of our **Choral Arts on Tour** season theme is our upcoming journey to England in January 2020. The City of Birmingham Symphony Orchestra is one of the most venerated orchestras in Europe. They have a reputation of creating young leading conductors including Sir Simon Rattle, who went on to the Berlin Philharmonic and now the London Symphony, and Andris Nelsons, who is now at the helm of the Boston Symphony. The year 2020 will see the centennial anniversary of this world-class orchestra, and as part of the celebrations, we have been invited to take part in performances of Mahler's 8th Symphony, nicknamed the "Symphony of a Thousand." We are just the third American choir in its 100-year history to collaborate with the CBSO, and doing so will be a great honor for us. While in the UK, the chorus will sing tonight's music at the US Embassy before giving a concert at the famous St Martin-in-the-Fields Church in London, and will also give a concert at Merton College, Oxford before traveling to England's "Second City" for rehearsals and performances with the City of Birmingham Symphony Orchestra.

We hope you enjoy this musical tour, and on behalf of the Chorus and Orchestra, Board of Directors, Staff, and myself, I give you my heartfelt gratitude for your attendance and your support.

Safe journeys,

A handwritten signature in dark ink, appearing to read "Anthony Blake Clark".

Anthony Blake Clark, Music Director

*Choral Arts* ON  
**T****OUR!**

*Amazing Journeys | Timeless Masterpieces*





### **Peabody Singers**

**Wednesday, October 23**

**7:30 pm**

Edward Polochick, conductor

J.S. Bach: Motet No. 3, BWV 227,  
"Jesu, meine Freude"

Johannes Brahms: *Zigeunerlieder*  
(*Gypsy Songs*), Op. 103

Aaron Copland: Selections from  
*Old American Songs*

### **Peabody Symphony Orchestra**

**Peabody Singers**

**Peabody-Hopkins Chorus**

**Friday, December 6**

**7:30 pm**

Edward Polochick, conductor

Ann Schein, piano

Daniel Pinkham: Christmas Cantata,  
"Sinfonia Sacra"

Francis Poulenc: Gloria, FP 177

Frédéric Chopin: Piano Concerto  
No. 2 in F minor, Op. 21

***Tickets available November 1***

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or by calling 667-208-6620.**



## Program Notes

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### *Evening Hymn*

Program notes by Anthony Blake Clark

Henry Balfour Gardiner was one of several composers responsible for the vast output of music at the turn of the 20<sup>th</sup> century, now classified as the English Musical Renaissance. Gardiner taught at Winchester College and briefly worked at the Winchester Cathedral. In 1907 he composed this anthem using the text *te lucis ante terminum*, which is a prayer of protection at the close of the day. The harmonies are rich and hyper-Romantic, and are undoubtedly influenced by the compositional idioms of Edward Elgar. The sumptuous harmonies convey a celebratory tone to the prayer, which at first glance seems misplaced, but upon further contemplation feels like a self-assured liturgical routine, like confidently reciting The Lord's Prayer. The common musical form of A-B-A is employed here, but when the "A" section returns, it is "damaged," in that instead of presenting a D-major chord at its onset, the section begins with the key's relative minor (B-minor), which gives a feeling of conflict and uncertainty. This is quickly amended to give the "A" section its fully triumphal return and gives way to a full-throated "amen" section that eventually settles the anthem down into its placid completion.



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New Psalmist Baptist Church, Baltimore  
Saint Stephen's Church, Bradshaw  
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## ***Laudes Organi***

Program notes by Anthony Blake Clark and Helene Whitson

One of the major 20<sup>th</sup>-century Hungarian composers, and an equally important international music educator, Zoltán Kodály was self-taught on the violin, cello, and piano. He was such a naturally talented musician that he could play chamber music at home, as well as perform in his school orchestras. In addition, he sang in church and began to compose music at an early age, encouraged by his father. He began his music studies at Budapest's Academy of Music studying composition. A political liberal, he and his wife were active during World War II saving people from persecution. After the war, he often lectured in Hungary and abroad on various ethnomusicology subjects, and in addition to his work as a musician and scholar, Kodály was an educator and strong supporter of music education for children. The "Kodály Method," a worldwide popular form of music education, was inspired by and named for him, although he did not create the system. His final compositions, *Hymn of the Zryinyi*, *Symphony No. 1*, *Mohács* and *Laudes Organi*, demonstrate his lasting contributions to modern music, ethnomusicology, music education and music scholarship.

Zoltán Kodály was in his last year of life when *Laudes Organi* was premiered for the American Guild of Organists conference in Atlanta, Georgia in 1966. The piece is a true fantasia for organ in which the choir offers extended commentary, linking one virtuosic section with another. The words, found in a 12<sup>th</sup>-century manuscript in the mountains of Switzerland, celebrate music-making and admonish a pupil in the ways of musicianship. The composer creates a programmatic setting of the texts, painting the descriptions of the verses with various compositional techniques and text-painting. The piece is through-composed, meaning that motivic themes and musical sections do not repeat. The notable exception here is the return of the two initial choral tunes at the end of the work, which ends in a splendidly sporty "Amen" fugue. The piece, whose sentiment is almost a master-to-pupil dialogue, is an apt farewell from a masterful educator and composer.



### **Special thanks to the following Lead Sponsors of our tour to England:**

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### **Additional tour support is provided by:**

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## *Christmas with Choral Arts* Sponsored by **BGE** An Exelon Company

**Tuesday, December 3, 2019 at 7:30 pm**

The Baltimore Basilica, 409 Cathedral Street

Judith Krummeck and Mayor Bernard C. "Jack" Young, narrators

Holiday choral favorites in the historic setting of The Baltimore Basilica continue a 36-year tradition. Explore the Christmas spirit with the sumptuous sounds of voices and strings. This recorded performance will be broadcast on WMAR-TV and aired on 88.1, WYPR Radio and 91.5 FM, WBJC Radio.

Tickets: \$25 - \$76



## *Christmas for Kids: The Baltimore Scrooge*

**Sunday, December 15, 2019 at 3 pm**

**NEW LOCATION:** Gilman School, Alumni Auditorium  
5407 Roland Avenue, Baltimore, MD 21210

Charles Dickens's classic Christmas novella, *A Christmas Carol*, gets reimagined as a Baltimore children's tale. Pepito the Clown transforms into the three ghosts, and the chorus sets a festive mood for kids and adults alike.

Tickets: \$ 13

Call 410.523.7070 or visit [www.BaltimoreChoralArts.org](http://www.BaltimoreChoralArts.org)



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*Christmas for Kids is made possible  
by the Rouse Company Foundation.*

## ***An American Suite***

Program notes by Anthony Blake Clark

The following set of pieces presents a comprehensive smattering of American fare that is representative of the wide-ranging nature of the United States' rich choral tradition. Like many elements of American culture, a great deal of our musical history is informed by our European past and sensibilities. This is evidenced by the opening amuse-bouche by William Billings. Billings is often considered to be the continent's first serious composer. He was a leading voice in the Boston music scene in the second half of the 18<sup>th</sup> century, though he died a pauper in 1800. His vast output of hymns and other four-part *a cappella* pieces are a fascinating precursor to the folk-influenced American sacred music oeuvre that would take shape in the following century.

This piece is immediately followed by Alice Parker's arrangement of the folk-hymn *Hark, I Hear the Harps Eternal*, a piece that is now immortalized in the choral canon. Parker's contribution to American music is vast, including original works and a sizable catalogue of folk tunes, hymns, and spirituals originally arranged for a young Robert Shaw and his Robert Shaw Chorale: this country's first all-professional choir. The next two pieces, *Grace Before Sleep* and *Stars* are works with poetry by famed American poet Sara Teasdale. Teasdale, born in St. Louis in 1884, published four volumes of poetry over the course of her life and won the Pulitzer Prize in 1918. Her romanticism verges on the spiritual and her works are noted for their effortless lyricism. Enhanced by the aethereal accompaniment of tuned wine glasses, *Stars* is exceptional in its mastery of describing its subject matter, and it is also the only piece in this set not written by an American composer.

David Conte's *The Composer*, my own treatment of the hymn *I'm Pressing On the Upward Way*, and a trance-like tribute to Martin Luther King, Jr. by U2 seem like a misfit bundle; but these pieces all evoke a quintessentially American characteristic. Conte, the director of composition at San Francisco Conservatory, writes with a fresh, pioneering sound while still maintaining a somewhat traditional sense of Western harmony. *Higher Ground* is a time-tested hymn popularized in the Midwest and Southwest regions of the country, despite writer Johnson Oatman being from New Jersey. Bono's meditative contemplation *MLK* is accompanied in this performance by timeless quotes by the piece's subject.

The final set in our American Suite is a pairing of perhaps the two most influential figures to cultivate an American compositional idiom in the 20<sup>th</sup> century: Aaron Copland and Leonard Bernstein. The two became fast friends, complaining together about the various challenges of life as a composer, sharing ideas and arranging collaborations, and commiserating about their secret lives as homosexuals and gossiping about the attractive younger men they secretly (and not so secretly) fancied. *Zion's Walls* is Copland's treatment of an American revivalist song, and it was later used as a soaring chorus in his brilliant frontier opera *The Tender Land*. Bernstein's epic finale to *Candide* concludes our concert. The sentiment of "Make Our Garden Grow" is touching; while we are not perfect ("neither wise nor good"), we can tend to our garden and make it better ("we'll do the best we know"). Rarely has a piece encapsulated the modern American sentiment of repaired optimism than this final chorus in Bernstein's ground-breaking work.

## Baltimore Choral Arts Society and Music Director Anthony Blake Clark

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**The Baltimore Choral Arts Society**, now in its 54<sup>th</sup> 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. In his third season as 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, he will be leading the Chorus on its first England tour, with a prestigious invitation to perform with the City of Birmingham Symphony Orchestra.

The Baltimore Choral Arts Society provides a number of thoughtful and impactful music education programs that serve youth in and around Baltimore. These programs include CoroLAB, a new partnership with Overlea High School's choral music program; 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 23 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, 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*.

Currently leading his third 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.

During his inaugural season with the Baltimore Choral Arts Society, Anthony Blake Clark received rave reviews for their own programs, prepared them for performances with the Baltimore Symphony Orchestra and made his television conducting debut with ABC's *Christmas with Choral Arts* holiday production. The premiere choral organization in the Baltimore region, it reaches more than 100,000 people each year and is an integral part of the fabric of Baltimore's performing arts scene. Mr. Clark is also Director of Choral Activities in The George Washington University's Corcoran School of Art and Design, where he

conducts the University Singers and vocal chamber ensembles, as well as mentors student conductors.

Appreciated for his scrupulous attention to detail, Anthony Blake Clark has prepared choruses for esteemed maestri Sir John Eliot Gardiner, Simon Halsey, CBE and Gijs Leenaars for concerts with internationally renowned ensembles, including the Baltimore Symphony Orchestra, Berliner Philharmoniker 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 has served as cover conductor for the National Symphony Orchestra, where he has worked under esteemed maestri Ton Koopman and Teddy Abrams.

A native of Texas, Anthony Blake Clark attended Baylor University School of Music, studying composition with Dr. Scott McAllister and conducting with Dr. Lynne Gackle. He was a member of the prestigious Baylor A Cappella Choir and, in his final year, served as a conductor of the Baylor Chamber Singers. While still an undergraduate, he began his conducting activity by co-founding The Texas Baroque Ensemble, presenting in and around San Antonio a wide range of repertoire from the Baroque and Classical eras. Mr. Clark completed advanced conducting studies under three-time Grammy Award winner Simon Halsey, CBE at the United Kingdom's University of Birmingham, which conferred his Masters of Music Degree in 2015.

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, conducting the London Symphony Chorus "Come and Sing Day," took rehearsals for the CBSO Chorus and led the Barber festival Sinfonia in its annual summer festival performance.

Anthony Blake 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. Recently, he made his debut with the Symphony Orchestra of Northern Virginia. 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, Anthony Blake Clark has had his scores performed in the Washington, DC area, throughout Texas, in the United Kingdom and at Prague's Dvorák National Museum Concert Hall. Most recently, his music has been premiered by Maryland's Baltimore Choral Arts Society and National Philharmonic Chamber Singers. His chamber piece *Incidental Music on the Pied Piper of Hamelin* won the Robert Browning Bicentennial Composition Contest and was performed on a concert series on the Baylor University campus.



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**Saturday, December 7 • 7:30pm**

Jordan Randall Smith, conductor

Shelley Washington: *The Third Colossus*

Sibelius: *Symphony No. 7*

Prokofiev: *Piano Concerto No. 3* w/ Janice Carissa

**Saturday, March 7 • 7:30pm**

Debussy: *Prelude to the Afternoon of a Faun*

Schumann: *Cello Concerto* w/ Amit Peled

Revueltas: *The Night of the Mayas*

**Saturday, April 25 • 7:30pm**

HSO Concerto Competition Winners, TBA

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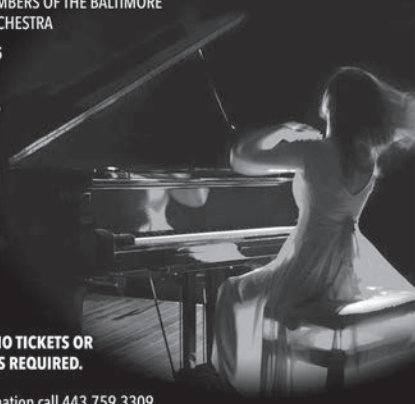
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**Leo Wanenchak,**

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organist, vocalist,  
educator, composer,  
and clinician. He has  
been with the Choral  
Arts Society since



2000. Leo has prepared the Chorus  
for appearances with the Baltimore  
Symphony under conductors Marin  
Alsop, Jack Everly, John Storgårds, and  
Yuri Temirkanov. Mr. Wanenchak is  
the director of The Larks, a women's  
vocal ensemble and community  
service project of the Junior League of  
Baltimore. He developed and is musical  
director of the ParkinSonics Choral  
Ensemble for the Maryland Association  
for Parkinsons Support, in conjunction  
with the Johns Hopkins Center for

Music and Medicine. He has served as  
Director of the Children's Chorus of  
Maryland, The Maryland Camerata at  
the University of Maryland Baltimore  
County, and on the faculty of the  
Peabody Preparatory Department as  
Director of Arts for Talented Youth.  
Formerly the Academic Dean and  
Director of The Walden School's  
Choral Program, with the founding  
generation of the Walden School,  
Leo founded Avivo.com: Creative,  
Comprehensive & Customized  
Education for Musicians. Throughout  
the United States, Leo's appearances  
include performances at Carnegie Hall,  
Riverside Church and Grace Cathedral.  
Performances abroad have brought him  
to France, Greece, The Netherlands and  
Romania. He sustains a large private  
teaching studio in Bolton Hill.

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# Choral Arts ON TOUR!

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FOLLOW US ON TOUR!  
**JANUARY 10-20, 2020**

Baltimore Choral Arts is touring England, highlighted by a prestigious invitation to sing Mahler's "Symphony of a Thousand" at the City of Birmingham Symphony Orchestra's 100<sup>th</sup> anniversary celebration. The Chorus and Anthony Blake Clark will also perform at the U.S. Embassy, St Martin-in-the-Fields in London, and at Merton College in Oxford.

You can follow tour updates on our Facebook page  
**@BaltimoreChoralArts**



**2019-20 SEASON**

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## The Baltimore Choral Arts Symphonic Chorus

Anthony Blake Clark, *conductor*  
 Leo Wanenchak, *associate conductor, organist and pianist*

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Laura Allison	Martha Nell Fox	Juliana Marin	Michael Selmanoff
Karen Baillargeon	David Frankenberger	Izumi Matsuda	Absalom Heatwole
Thomas Barth	Rob Freund	James Mayo	Shank
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# Bach in Baltimore

FIRST SUNDAY CONCERTS

T. Herbert Dimmock, Founder & Music Director

## The 2019-2020 Season of BAROQUE'S GREATEST HITS!

### BAROQUE OKTOBERFEST

#### OCTOBER 6

Bach's Cantata 20: *O Ewigkeit, du  
Donnerwort* and Telemann's *Tafelmusik II:  
Ouverture Suite in D major*

### BEYOND BACH: MUSIC OF HUMANITY

#### OCTOBER 27

Mozart's Symphony No. 40  
Beethoven's Symphony No. 2, Op. 36

### REFLECTIONS AND RENEWAL

#### NOVEMBER 3

Hollis Thoms' *Adam & Eve* and Bach's Cantata  
165: *O heiliges Geist- und Wasserbad*

### BEYOND BACH: MUSIC OF LIFE,

#### LOVE...AND SURPRISE | NOV. 17

Beethoven's Symphony No. 6 in F Major,  
Op. 68, the *Pastoral Symphony*  
Mozart's Overture from *Marriage of Figaro*  
Beethoven's *Coriolanus* Overture, Op. 62  
Haydn's Andante from Symphony No. 94  
in G Major, the *Surprise Symphony*

### HANDEL'S MESSIAH

#### DEC. 7 at 7 p.m. and DEC. 8 at 3 p.m.

Usher in the spirit of the season with two  
performances of Handel's *Messiah*.

### NEW YEAR'S DAY CELEBRATION

#### JANUARY 1, 2020

Ring in 2020 with our New Year's concert!

### WINTER LIGHTS | JANUARY 5, 2020

Bach's Christmas Oratorio Part V: *Ehre sei  
dir, Gott, gesungen* and Cantata 153  
Albinoni's Oboe Concerto Opus 9, No. 2

### MIDWINTER BAROQUE DAYDREAM

#### FEBRUARY 2, 2020

Bach's *Brandenburg Concerto* No. 5  
Telemann's *Tafelmusik I: Ouverture in E minor*  
C.P.E. Bach's Cello Concerto in A minor

### A HAYDN AFFAIR | MARCH 1, 2020

*Heiligmesse*, Missa Sancti Bernardi von Offida  
*Sinfonia Concertante* in B-flat major

### OBOE LOVERS' DELIGHT &

#### 10TH ANNUAL BACHFEST

#### FUNDRAISER | APRIL 5, 2020

Bach's Orchestral Suite No. 1 in C major  
Albinoni's Concerto for two oboes Op 9, No. 9  
Bach's "Air on the G String" from Orchestral  
Suite No. 3 in D major

The 10th Annual Bachfest directly follows  
the concert.

### B MINOR MASS | MAY 3, 2020

Bach's celebrated crown jewel!

### SUMMER SUNSET | JUNE 7, 2020

Celebrated works by the Baroque masters –  
Zelenka, Bach, Handel and Vivaldi!

Unless otherwise noted, all performances  
begin at 4:00 p.m.

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

Bach in Baltimore is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. Bach in Baltimore acknowledges the William G. Baker, Jr. Memorial Fund, creator of the Baker Artists Awards, [BakerArtistsAwards.org](http://BakerArtistsAwards.org). Bach in Baltimore is supported in part by grants from the Eddie C. & C. Sylvia Brown Family Foundation, Citizens of Baltimore County, Creative Baltimore Fund, Harford County Cultural Arts Board, Howard County Arts Council, Lois & Philip Macht Family Philanthropic Fund, the Peggy & Yale Gordon Trust and Venable Foundation.





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**May 17: Beethoven's Vienna**

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## DISCOVER THE BENEFITS OF *Giving Wisely*



- Baltimore Choral Arts is in its **54th year** of serving the greater Baltimore community.
- We have an established **endowment** to ensure we can continue our good work for years to come.
- There are many financial and **tax benefits** to estate planning.
- If you include Choral Arts in your will, you become part of our **Legacy Circle**.

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Gail Bendit

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Thomas M. Brown

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*Thank you for your ongoing support and for considering Choral Arts in your estate planning.*

If you would like information about being a part of the Legacy Circle, please contact Executive Director Jack A. Fishman at 410.523.7070, ext. 302.

## Is **YOUR** employer on the list?



Double your donation to Baltimore Choral Arts while encouraging your employer's philanthropic interests and help us reach \$10,000 in matching gifts this year!

Visit [www.BaltimoreChoralArts.org/Giving](http://www.BaltimoreChoralArts.org/Giving) for a list of 50 local companies that match employees' donations. Talk to your Human Resources or Payroll department about their matching gift policy.

If you have questions about matching gifts, please contact Development Director **Julia Malecki** at **410.523.7070, ext. 303.**



*The mission of the Baltimore Choral Arts Society is to sustain and promote the art of choral music. We are dedicated to the highest standards of artistic excellence.*



# THANK YOU!

Donate to Choral Arts today and we will thank you with the following benefits.

## Annual Fund Individual Donor Benefits

### DONOR LEVELS

	The High Cs	Gold	Silver	Bronze	Friend
Benefits	\$1,000 and up	\$500-\$999	\$250-\$499	\$100-\$249	Under \$100
Website Listing	x	x	x	x	
Shriver Hall Program Listings	x	x	x		
Open Rehearsal (for 2)	x	x	x		
Christmas Program Listing	x	x			
Vocal Fellows Event (for 2)	x	x			
Student Composer Project (for 2)	x				
Annual Gift	x				

*Gifts made to Choral Arts Gala, our endowment, or restricted funds receive separate recognition.*

# Contributors

Baltimore Choral Arts is very grateful to the following foundations, corporations and government agencies that have made generous donations received between July 1, 2018 and September 20, 2019.

## **Institutional Major Donors**

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Scott & Judy Phares  
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*Ruby Cabaret auction winners are listed at the tax-deductible value of their purchase.*

*We make our best efforts to keep this list accurate, so please contact Julia Malecki at 410-523-7070 x303 if you would like to request a correction.*

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*We greatly appreciate donations of all sizes, and all other donations are listed on our website at [www.BaltimoreChoralArts.org](http://www.BaltimoreChoralArts.org).*

# Artistic Excellence

The Fund for Artistic Excellence is used to engage special guest artists and enhance Choral Arts concerts. The Fund for Young Singers supports early-career vocal artists employed by Choral Arts. We are deeply grateful to the following donors for their pledges and payments to these funds through March 22, 2019.

## **Masterwork** (\$10,000 and above)

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## **Oratorio** (\$5,000 to \$9,999)

Jane R. Dummer  
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## **Cantata** (\$2,500 to \$4,999)

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*We greatly appreciate donations of all sizes, and all other donations to these funds are listed on our website at [www.BaltimoreChoralArts.org](http://www.BaltimoreChoralArts.org).*

# Endowment Fund Contributors

We are grateful to the following for pledges and contributions received through September 20, 2019, to the Baltimore Choral Arts Society Endowment, including the Clementine Peterson Fund, the Tanya Bendit Fund for Jewish Music, the Theodore Morrison Founders' Fund, and the Tom Hall Endowment Fund.

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*We greatly appreciate donations of all sizes, and all other donations to our Endowment are listed on our website at [www.BaltimoreChoralArts.org](http://www.BaltimoreChoralArts.org).*

## **Upcoming Events with Baltimore Choral Arts**

**[www.BaltimoreChoralArts.org](http://www.BaltimoreChoralArts.org)**

### **Community Outreach Concerts & Events**

#### **CoroLAB**

##### **Overlea High School**

In its third year, Baltimore Choral Art's education program CoroLAB amplifies Baltimore County students' awareness about art and life through participation in a professional singing environment beyond their high-school offerings. To participate in a big project outside their normal scope of reference can transform a young person, building their self-confidence and skills, and this interactive learning will instruct them in self-discipline, teamwork, vocal technique, and more.

#### **Caroling in Little Italy**

##### **Friday, December 6, 2019 at 6:30 pm**

Music Director Anthony Blake Clark and members of the Baltimore Choral Arts Chorus will carol throughout the restaurants and businesses of Little Italy, spreading the holiday joy throughout the community.

#### **Immanuel Lutheran Church**

##### **Saturday, December 7, 2019 at 3 pm**

For information, call (410) 435-6861

A FREE concert presented by Baltimore Choral Arts of holiday and winter-themed works.

#### **Catholic Charities' Annual Christmas Festival**

##### **Thursday, December 12, 2019 at 7:30 pm**

##### **The Baltimore Basilica**

Catholic Charities' annual Christmas Festival aims to celebrate the music of Christmas in the beautiful Basilica of the National Shrine of the Assumption and give to those less fortunate.

#### **Fairhaven Retirement Community**

##### **Tuesday, March 10, 2020 at 7 pm**

A private performance presented by Baltimore Choral Arts for its residents.

#### **Broadmead Retirement Community**

##### **Wednesday, March 18, 2020 at 7 pm**

A private performance presented by Baltimore Choral Arts for its residents.

#### **First and Franklin Spire Concert Series**

##### **Sunday, March 22, 2020 at 4 pm**

The First and Franklin Spire Series is committed to presenting both musical and visual artists and fostering community, while celebrating the unique space at First & Franklin Presbyterian Church.

For tickets, call 410-728-5545 or visit [firstfranklin.org](http://firstfranklin.org)

**Student Composer Project**  
**Monday, June 1, 2020 at 7:30 pm**

The Student Composer Project is an annual event that encourages young people to compose choral music. The project offers several student composers the opportunity to receive feedback on their works from a well-known guest composition clinician, Music Director Anthony Blake Clark, Associate Conductor Leo Wanenchak, and the BCAS Chamber Singers in a Master Class in the spring of 2019.

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**Fundraiser Event**

**Choral Arts Gala**  
**Friday, April 3, 2020 at 6:30 pm**  
**The Grand Lodge Ballroom**

Choral Arts Gala is our annual fundraising silent and live auction event, benefitting Baltimore Choral Arts' education and outreach programs.

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**Other Concerts**

**Choral Arts on Tour!**  
**January 10-20, 2020**

Baltimore Choral Arts is touring England, highlighted by a prestigious invitation to sing Gustav Mahler's "Symphony of a Thousand" at the City of Birmingham Symphony Orchestra's 100th anniversary celebration. This gala will be led by conducting superstar and CBSO Music Director Mirga Gražinytė-Tyla. The Baltimore Choral Arts Chorus will also perform at St Martin-in-the-Fields in London, the U.S. Embassy, and Merton College in Oxford.

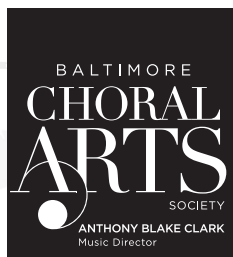
**Holiday Spectacular with the Baltimore Symphony Orchestra**  
**Saturday, December 21, 2019 at 3 pm and 8 pm**  
**Joseph Meyerhoff Symphony Hall**

For tickets call (410) 783-8000, or visit [BSOmusic.org](http://BSOmusic.org)

**Lerner and Loewe Classics with the Baltimore Symphony Orchestra**  
• **Thursday, May 28, 2020 at 8 pm at the Music Center at Strathmore**  
• **Friday, May 29, 2020 at 8 pm at the Joseph Meyerhoff Symphony Hall**  
• **Saturday, May 30, 2020 at 8 pm at the Joseph Meyerhoff Symphony Hall**  
• **Sunday, May 31, 2020 at 3 pm at the Joseph Meyerhoff Symphony Hall**  
For tickets call (410) 783-8000, or visit [BSOmusic.org](http://BSOmusic.org)

# Choral Arts ON TOUR!

*Astonishing Journeys | Timeless Masterpieces*



2019-20 SEASON

Baltimore Choral Arts charts thrilling musical voyages in our 54<sup>th</sup> season, performing choral masterpieces from America, England, Hungary, Italy, and Vienna. Our tour theme also extends to our new concert home at Shriver Hall Auditorium and a tour to England.

## Christmas with Choral Arts

TUESDAY, DECEMBER 3, 2019 AT 7:30 PM • THE BALTIMORE BASILICA

Holiday choral favorites in the historic and inspiring setting of The Baltimore Basilica continue a 36-year tradition.

## Monteverdi Vespers

SUNDAY, MARCH 1, 2020 AT 3 PM • SHRIVER HALL AUDITORIUM

Baltimore Baroque Band, Peabody's Baroque Orchestra, Peabody Renaissance Ensemble, Washington Cornett and Sackbutt Ensemble, Maryland Institute College of the Arts

In Baltimore Choral Arts' second collaboration with MICA, their faculty and graduate students will add multi-sensory images to this Baroque masterpiece.

Claudio Monteverdi      Vespro della Beat Vergine

## Mozart Requiem

SUNDAY, MAY 17, 2020 AT 3 PM • SHRIVER HALL AUDITORIUM

Steven Soph, tenor and Philip Munds, horn

Wolfgang A. Mozart	Horn Concerto No. 1 in D major, K. (412+514)/386b
Benjamin Britten	Serenade for Tenor, Horn and Strings, Op. 31
Mozart	Requiem in D minor, K. 626

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