

REJOICE & SING!

BALTIMORE
CHORAL
ARTS
SOCIETY
ANTHONY BLAKE CLARK
Music Director



SUNDAY, NOVEMBER 7, 2021 | 3 PM
Cathedral of Mary Our Queen

Baltimore Choral Arts Society

Anthony Blake Clark

56th Season: 2021-22

Sunday, November 7, 2021
Cathedral of Mary Our Queen

Rejoice & Sing!

The 24th Annual Ruth Blaustein Rosenberg Concert

Anthony Blake Clark, *conductor*
Leo Wanenchak, *associate conductor & organist*
Jordan Prescott, *organist*

I Was Glad

Charles HH Parry

Messe solennelle

Louise Vierne

Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei

Rejoice in the Lamb

Benjamin Britten

Kerry Holahan, *soprano*
Lauren McDonald, *alto*
Derrick Miller, *tenor*
Tom Barth, *bass*

Intermission

This is Our House

Alysia Lee

This commission by Baltimore Choral Arts Society is supported in part by the Maryland State Arts Council (msac.org)

Abraham Lincoln Walks at Midnight

Florence Price

Darius Sanders, *soloist*
Michael Rickelton, *soloist*

Jerusalem

Charles HH Parry

This concert is sponsored by Andrew C. Frake & Richard G. Bennett, M.D.

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.

Baltimore Choral Arts is grateful to the following institutions for providing critical emergency funding during the coronavirus pandemic.

William G. Baker, Jr. Memorial Fund

Baltimore Civic Fund's Baltimore Nonprofit Relief Fund

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The Creative Baltimore Fund, a program of the Mayor's Office and the City of Baltimore

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

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A Word of Welcome

Welcome back! We have desperately missed you and have long anticipated this special day in which we can perform for you with our full complement of singers in an indoor space. No doubt this will be an emotional but joyful performance!

The 7th of November marks our first live indoor concert as a complete chorus in one year and eight months. In addition to the regrettable loss of life and economic devastation that the COVID-19 pandemic has caused, this extended disruption threatened to decimate the performing communities that so many of us rely on for inspiration, support, and camaraderie. The results of the shutdown for Baltimore Choral Arts were immediate and shocking. However, it was obvious to all of us that our singing family had an innate need to remain connected, so we all took determined steps to keep connection to each other and to our audience. What followed were groundbreaking projects; online rehearsals, made-for-TV documentary style performance programs with live and remote elements (including a global chorus), interviews and masterclasses with leading conductors and composers like Marin Alsop, Ton Koopman, Patrick Quigley, Sir James MacMillan, and ultimately, an outdoor performance in the summer that welcomed back live audiences for the first time in over a year! All of these projects were Herculean, but the most amazing thing about the last year and a half has been the reminders of what we value: our singing family, gratitude for our audiences, wonderment for our artform, and determination to continue.

Today we focus on rejoicing in the ecstasy of music and reveling in the renewed connection of our community. You will hear music that centers on the deliberate act of rejoicing in several forms; *in I Was Glad*, a grand ceremonial English anthem that bursts at the seams with gladness, uncontrollable outbursts of praise and rejoicing in Britten's *Rejoice in the Lamb*, communal praise in the form of a mass, the *Messe solennelle*, a celebration of togetherness in Alysia Lee's new commission *This is Our House*, and the honoring of a once overlooked composer in Florence Price's *Abraham Lincoln Walks at Midnight*. Charles H.H. Parry's exhilarating anthem *Jerusalem* with its triumphant and pew-shaking organ accompaniment, exudes total joy. This piece was composed for the ascension of King Edward the VII to the British throne in 1902. It has been used in every coronation since and is a popular anthem in the Anglican repertoire.

Our Associate Conductor Leo Wanenchak, and guest artist Jordan Prescott will put both pipe organs through their paces as the Symphonic Chorus joins them in Vierne's raucous *Messe solennelle*. This mass setting is approachable harmonically compared to most of this French organist's oeuvre and has incredibly grand moments that make full use of the powerful forces at hand, but then turns on a dime to reveal a few tender and solemn moments. The full spectrum of sound and musical color is represented here!

A centerpiece of this program is Britten's famed extended anthem *Rejoice in the Lamb*. Christopher Smart's exuberant text is equally as masterful as Benjamin Britten's tightly constructed music. In this 17 minute anthem, Smart's religious enthusiasm mingles with his creative and vivid language, creating off-beat and descriptive scenes of all things rejoicing and praising God, each in their own way. Uninhibited worship and gratitude emanates from a motivic section that repeats twice throughout the piece: "Hallelujah from the heart of God, and from the hand of the artist inimitable." Not everything is cheerful; the middle section of the piece reflects Smart's own experience in a mental institution as he

compares his mistreatment by his care providers with the experience of Christ; it is a bleak and haunting look into an afflicted mind. After this torment, Britten's selections of Smart's words return to joy, but one that is deeply rooted in mysticism rather than religious frenzy. Britten's placid musical setting brings out the wonderment of concord, when "malignity ceases and the devils themselves are at peace. For this time is perceptible to man by a remarkable stillness and serenity of soul." After immense hardship, Christopher Smart still finds a way to see the miracle of a vast network of living things and inanimate objects rejoicing in their creation.

After a brief intermission, we return with a new commission by Baltimore composer and educator Alysia Lee. Lee constructed *This is Our House* based on conversations with members of Baltimore Choral Arts about what singing, being in a choir, and staying connected during the pandemic meant to them. Ideas from these workshop sessions were about the connection to past, present, and future that can be found in singing certain repertoire, connectedness through music to each other, and finding ingenuity and determination in the face of great challenges.

The final piece we perform for you today is *Abraham Lincoln Walks at Midnight* by Florence Price. Being a black woman in early-to mid-20th century Chicago was an instant barrier to success in the musical institutions of the time. Her musical output is vast and yet only recently have we begun regularly programming her works on the stages of major concert halls. In the piece you will hear today, the spirit of Lincoln cannot rest because, in the aftermath of the First World War, his important unifying work has not been completed. The piece references dreadnaughts, kings murdering kings, and peasants fighting for reasons unknown to them, all obvious references to the 1914-1918 conflict. Unfortunately, the century-old lyrics still ring true. At the work's conclusion, Lincoln's spirit ponders who will bring peace upon his resting place. The reverent music of Florence Price beckons us to be the arbiters of that peace which Lincoln's legacy so strongly requires.

Program Text

I Was Glad – Hubert Parry

I was glad when they said unto me, let us go into the house of the Lord
Our feet shall stand within thy gates, O Jerusalem
Jerusalem is builded as a city that is compact together:
Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord
For there are set thrones of judgment, the thrones of the house of David
Pray for the peace of Jerusalem: they shall prosper that love thee
Peace be within thy walls, and prosperity within thy palaces
For my brethren and companions' sakes, I will now say, Peace be within thee
Because of the house of the Lord our God I will seek thy good

Rejoice in the Lamb – Benjamin Britten

Rejoice in God, O ye Tongues.
Give the glory to the Lord,
And the Lamb.

Nations, and languages,
And every Creature
In which is the breath of Life.

Let man and beast appear before him,
And magnify his name together.
Let Nimrod, the mighty hunter,
Bind a leopard to the altar
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,
And give praise for the liberty
In which the Lord has let him at large.

Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.

Let Daniel come forth with a lion,
And praise God with all his might
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,
And bless the name of Him
That cloatheth the naked.

Let Jakim with the satyr
Bless God in the dance,
Dance, dance, dance.

Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeffry.
For he is the servant of the living God.
Duly and daily serving him.

For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter

Than his peace when at rest.

For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

For the Mouse is a creature
Of great personal valour.
For this is a true case--
Cat takes female mouse,
Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
A hospitable disposition.

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation
With my Savior,
For they said,
He is besides himself.
For the officers of the peace
Are at variance with me,
And the watchman smites me
With his staff.
For the silly fellow, silly fellow,
Is against me,
And belongeth neither to me
Nor to my family.
For I am in twelve hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.

For H is a spirit

And therefore, he is God.
For K is king
And therefore, he is God.
For L is love
And therefore, he is God.
For M is music
And therefore, he is God.
And therefore, he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.

Messe solennelle – Louise Vierne

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.

For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory be to God in the highest.
And in earth peace
to men of good will.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

This is Our House – Alysia Lee

The circle of memory...
We come together, this is our house.
Truth and pain and joy and light and laughter.

I am one, I am home.
We are one, we are home.
Never ever take it for granted.
Shoulder to shoulder singing together.

The circle of memory is flowing backwards
The circle of memory is flowing through us
Sharing stories, sharing family
Overcoming, and connecting
Sharing...
Truth and pain and joy and light and laughter.

I never know all that I could do
I never saw all that we can be
I never thought...

We come together, this is our house.
Hard things are possible here in our house

Truth and pain and joy and light and laughter
Are lifted, lifted, lifted

Here in the house.

We sing together in the house
We built it together
With sticks and stones and time
Zoom and glue and sweets
Wood and nails and sweat
Beer and time and space
And miles and haze and heat,
Time and beat,
Fire and air AND...
Truth and pain and joy and light and laughter

I am one, I am home.
We are one, we are home.
Never ever take it for granted.
Shoulder to shoulder singing together.
The circle of memory is flowing though us
This is our house.

Abraham Lincoln Walks at Midnight – Florence Price

It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest,
Near the old court-house pacing up and down,

Or by his homestead, or in shadowed yards
He lingers where his children used to play,
Or through the market, on the well-worn stones
He stalks until the dawn-stars burn away.

A bronzed, lank man! His suit of ancient black,
A famous high top-hat and plain worn shawl
Make him the quaint great figure that men love,
The prairie-lawyer, master of us all.

He cannot sleep upon his hillside now.
He is among us:—as in times before!
And we who toss and lie awake for long,
Breathe deep, and start, to see him pass the door.

His head is bowed. He thinks of men and kings.

Yea, when the sick world cries, how can he sleep?
Too many peasants fight, they know not why;
Too many homesteads in black terror weep.

The sins of all the war-lords burn his heart.
He sees the dreadnaughts scouring every main.
He carries on his shawl-wrapped shoulders now
The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn
Shall come;—the shining hope of Europe free:
A league of sober folk, the Workers' Earth,
Bringing long peace to Cornland, Alp and Sea.

It breaks his heart that things must murder still,
That all his hours of travail here for men
Seem yet in vain. And who will bring white peace
That he may sleep upon his hill again?



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

ONLINE AUCTION:
WEDNESDAY, MARCH 30, 2022 AT 9 AM ET
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AMNS 294 And did those feet in ancient time

Melody: Jerusalem

William Blake
(1757-1827)

C. H. H. Parry
(1848-1918)

And did those feet in an - cient

time walk up-on Eng-land's moun-tains green? And was the ho - ly Lamb of

God on Eng-land's plea-sant pas-tures seen? And did the coun - te-nance di -

vine shine forth up - on our cloud-ed hills? And was Je - ru - sa-lem build-ed

here a-mong those dark sa-tan - ic mills?

Bring me my bow of burn-ing gold! Bring me my ar - rows of de -

sire! Bring me my spear! O clouds, un - fold! Bring me my cha - ri-ot of

fire! I will not cease from men-tal fight, nor shall my sword sleep in my

hand, till we have built Je-ru-sa - lem in Eng-land's green and plea-sant land.

This edition produced by Andrew Sims, 2020

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 fourth 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 Eschenbach, 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, associate conductor, is an accomplished conductor, pianist, organist, vocalist, educator, composer, and clinician. He has been with the Choral Arts Society since 2000 and was a conducting student of Choral Arts founder, Theodore Morrison. Mr. Wanenchak has prepared the Chorus for many 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 in conjunction with the Johns Hopkins Center for Music and

Medicine. This past year members of ParkinSonics were featured in a webinar with Reneé Fleming, “Music and the Mind Live with The Kennedy Center” and participated in the Iowa State University Neuromotor Lab Virtual Singing Festival with Parkinson’s singers worldwide. 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, Mr. Wanenchak cofounded Avivo.com: Creative, Comprehensive & Customized Education for Musicians. Throughout the United States, his appearances include performances at Carnegie Hall, Riverside Church and Grace Cathedral. Performances abroad have brought him to England, France, Greece, The Netherlands and Romania. He sustains a large private teaching studio in Bolton Hill.



Kennedy Center Citizen Artist Fellow **Alysia Lee** is the Founder and Artistic Director of Sister Cities Girlchoir (SCG), the El Sistema-inspired, girl empowerment choral academy in Pennsylvania, Maryland, and New Jersey. SCG has performed for audiences at Carnegie Hall, The Kennedy Center, The Smithsonian Institute, The Kimmel Center, Citizens Bank Park, National Constitution Center, The Barnes Foundation, New Jersey Performing Arts Center, and throughout their local communities. The girls cherish their recent performances with The Philadelphia Orchestra under the baton of Yannick

Nézet-Séguin, Vijay Gupta, Opera Philadelphia, Westminster Choir College, and a host of community artists.



Hailed by *The Baltimore Sun* as a “rising organ star,” Jordan Prescott has established himself as one of the leading organists, conductors, and scholars of his generation. A native of Greenville, North Carolina, Jordan holds the Bachelor of Music in Organ and Sacred Music from East Carolina University and the Master of Music in Organ Performance cum laude from the Peabody Conservatory of Johns Hopkins University. He is currently pursuing the Doctor of Musical Arts in Organ Performance at Peabody Conservatory where he holds

the coveted Dean’s Fellowship. Jordan’s teachers have included John Walker, Andrew Scanlon, and Christopher Jacobson. Additionally, he has studied in Paris with Marie Louise Langlais. He currently serves as Organist-Choirmaster at Grace and St. Peter’s Episcopal Church in downtown Baltimore having formerly served Emmanuel Episcopal Church in Baltimore and Duke University Chapel in Durham, NC.

As a solo recitalist, Jordan performs extensively across the United States including appearances at Trinity Church (Boston), West Point Military Academy Cadet Chapel, Princeton University Chapel, Washington National Cathedral (Washington, D.C.), Grace Cathedral (San Francisco), St. Thomas Fifth Avenue, and the Cathedral of St. John the Divine (New York City). As an ensemble musician, Jordan has appeared under the batons of Marin Alsop, Nicolas McGegan, and Joseph Young. Jordan earned first prize in the 16th International Organ Competition at West Chester University and was named one of *Diapason* magazine’s ‘20 Under 30’ in 2019. Jordan’s research has been published in *The American Organist* and *Tracker* magazines and he regularly presents conference workshops, guest lectures, and masterclasses.

An active member of the American Guild of Organists, Jordan holds the organization’s Associateship diploma. He currently serves on the National Board of AGO Young Organists and on the National Nominating Committee. Jordan was awarded an E. Power Biggs Fellowship from the Organ Historical Society in 2015. He is an avid distance runner and a finisher of the Baltimore Marathon. Learn more online at www.jordanprescott.com.

The Baltimore Choral Arts Symphonic Chorus

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

Antonio Abreu	Cameron Falby	Christine Layton	Michael Selmanoff
Andrew Alness	Sandra Files	Benjamin Lieberman	Anthony Sharp
Rachael Altemose	Carla Finkelstein	Robert Lieberman	Karen Shively
Karen Baillargeon	Martha Nell Fox	Jonathan Loewy	Joel Slotkin
Tom Barth	David Frankenberger	Sandra Losemann	Kevin Smith
Rayanne Beers	Rob Freund	Mark Lowitt	Hyesun Stuart
Elizabeth Belli	Michael Furlane	Amy Mansfield	Alan Sweatman
Eloise Bensberg	Louis Gephardt-	Lauren McDonald	Kelly Sweatman
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Martha Blakely	Ruth Heilman	Derrick Miller	Terese Thonus
Sandra Boyd	Patricia Hengen	Kirk Monotoño	Shelbi Timmons
Kelly Buchanan	James Hildreth	Jonathan Morrone	Raymond Toy
Eunju Chung Chen	Kerry Holahan	Michael Mountain	Elisabeth Vaeth
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Melanie Diaz	James Kaper	Bob Pownall	Lynn Wolf
Dodson	Erin S. Koch	Michael Rickelton	Robert Woods
Lauren Dodsen	Daniel G. Kookan	Frances Ritterman	Norah Worthington
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Amanda Edgar	Samantha Kymmel	Maria Satyshur	
Elizabeth Elliott	Laurie Lane	Natalie Schneiderman	
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Simply call Development Director Julia Malecki at 410-523-7070 x303 to learn more about the Legacy Circle.

Thank you for considering Choral Arts in your estate planning.

Baltimore Choral Arts remembers Dr. Judith Sheagren, a long-time chorus member, and Mr. Robert Wesley, a long-time subscriber, who each passed away earlier this year. We are grateful to the following people for their contributions to Baltimore Choral Arts in memory of Judith and Robert.

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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>

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Baltimore Choral Arts is very grateful to the following individuals who have made generous donations to the Annual Fund received between July 1, 2020 and October 15, 2021.

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We at Baltimore Choral Arts work to prioritize the safety of our singers, staff, and patrons during the COVID-19 pandemic. To ensure the safety of everyone this season, proof of full vaccination against COVID-19 will be required to attend performances. Proof of a negative COVID-19 test will not be acceptable for entry at this time. We will be implementing social distance seating at all venues.



Rejoice & Sing!

SUNDAY, NOVEMBER 7, 2021 | 3 PM
CATHEDRAL OF MARY OUR QUEEN

Rejoice & Sing! features uplifting and inspiring choral works while celebrating two women composers. Highlights include our commission of *This is Our House* by Alysia Lee, supported in part by the Maryland State Arts Council (msac.org), and a performance using both organs in the Cathedral of Mary Our Queen.

The 24th Annual Ruth Blaustein Rosenberg Concert

Christmas with Choral Arts

TUESDAY, DECEMBER 7, 2021 | 7:30 PM
CATHEDRAL OF MARY OUR QUEEN

Sponsored by **BGE**
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Holiday choral favorites continue a 38-year tradition with *Christmas with Choral Arts*, broadcasted by WMAR-TV, WYPR Radio and WBJC Radio. This year, we return to the Cathedral of Mary Our Queen for this special holiday performance featuring a brass ensemble.

Carmina Burana

SUNDAY, FEBRUARY 27, 2022 | 3 PM
SHRIVER HALL AUDITORIUM

The synergy between voice and dance will be spotlighted in *Carmina Burana* as we collaborate with dancers and the Children's Chorus of Maryland to bring Carl Orff's masterpiece to life in the two-piano and percussion edition.

Mozart Requiem Reframed

SUNDAY, JUNE 5, 2022 | 3 PM
MURPHY FINE ARTS CENTER, GILLIAM CONCERT HALL AT MORGAN STATE UNIVERSITY

In *Mozart Requiem Reframed*, we premiere a commission by Morgan State University alumna Jasmine Barnes. The work pulls inspiration from the Mozart Requiem to reflect on Baltimore today with texts by Harriet Tubman and Frederick Douglass. We also premiere Music Director Anthony Blake Clark's new edition of the Mozart Requiem, joined by The Carter Legacy Singers. This concert will be recorded for a new commercial album, our first in more than a decade. This commission and recording are sponsored by the J.S. Plank & D.M. DiCarlo Family Foundation, with additional support from the Bozzuto Family Charitable Fund.

Christmas for Kids

SATURDAY, DECEMBER 11, 2021 | 11 AM
THE CHRYSALIS AT MERRIWEATHER PARK AT SYMPHONY WOODS

Sponsored by **BGE**
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Our special children's program *Christmas for Kids* will also make its return with a brand-new twist, in collaboration with Young Audiences of Maryland.