

BALTIMORE
CHORAL ARTS
SOCIETY

ANTHONY BLAKE CLARK, Music Director

presents

Sing for Joy!

3:00 PM Sunday, May 18, 2025
Cathedral of Mary Our Queen



Anthony Blake Clark
Music Director



Leo Wanenchak
Associate Conductor



Edmund Milly
Baritone

Sing for Joy!

Baltimore Choral Arts Society

Anthony Blake Clark, *music director & conductor*

Leo Wanenchak, *associate conductor, pianist & organist*

Edmund Milly, *baritone*

We are the Ones We are Waiting For

Sunny McHale, arr. Anthony Blake Clark

Five Mystical Songs

Ralph Vaughan Williams

No. 1. Easter

No. 2. I Got Me Flowers

No. 3. Love Bade Me Welcome

No. 4. The Call

No. 5. Antiphon

Edmund Milly, *baritone*

Hymn of St. Columba

Benjamin Britten

Hymn to the Virgin

Carry Her Over the Water

Seal Lullaby

Eric Whitacre

Leonardo Dreams of His Flying Machine

Intermission

Hark! I Hear the Harps Eternal

arr. Alice Parker

Shenandoah

arr. James Erb

Still I Rise

Rosephanye Powell

Marisabel Cordova, *soprano*

Every Great Dream

Jasmine Barnes

Stars

Ēriks Ešenvalds

Choose Something Like a Star

Randall Thompson

Alleluia

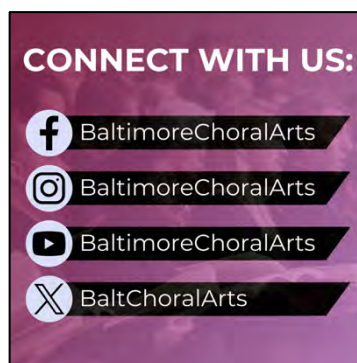
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The use of cameras and recording equipment is not allowed.



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A Note from our Music Director

Dear friends,

Thank you so much for being here today! As we close out yet another season of exciting and meaningful choral music, I feel an urgent need in our community to take the time to consider how we might build bridges of hope and tenderness. Ideologies entrench us, empathy is seen as politically destructive, and the world has not felt this contentious in my lifetime. Today at Baltimore Choral Arts, we choose for our answer to conflict and friction to be gentleness and beauty. Specifically, today we highlight the beauty and light found in the musical heritage of Great Britain and its influence on us, and the many courses this musical river took over the centuries of American musical innovation. Our selections highlight the many similarities and the wonderful differences our familial singing traditions exhibit on both sides of the Atlantic. Insights on the individual pieces of music will be given from the stage during today's performance.

A couple of themes within the theme appear. One such theme is the evergreen desire for divine help by way of mystical connection to God and history's most well-known people of faith. Hymns by Britten connect us to the past by joining our pleas of help to the Virgin Mary and St. Columba, while Vaughan Williams musically illuminates miraculous wonders of faith.

Another theme within the theme is the subject of celestial light. Jasmine Barnes in her "Every Great Dream", inspired by the stargazer Harriet Tubman (and commissioned by Baltimore Choral Arts in 2022 - recordings can be purchased online or in the lobby), connects our dreams of changing the world to following the courses set by the stars. Sara Teasdale's brilliant poetry comes to life in "Stars", and Thompson's quintessentially American musical language turns Frost's poetry into an iridescent call for contemplation during life's trials in "Choose Something Like a Star".

I hope today's performance is different than most - we begin with a participatory song that I understand to be a call to action in a unique time in our world. I hope that the more superficial theme of bridges across the Atlantic is just an entry point into today's more urgent message; that universal truths can help us in eras of turbulence, and that "when at times the mob is swayed to carry blame or praise too far, we may choose something like a star to stay our minds on and be staid", but that ultimately, individual and community peace is only possible through personal and corporate action - we are the ones we are waiting for, after all.

Many exciting musical moments await us after today; we continue with Beethoven's 9th Symphony with the Maryland Symphony in late May, Mahler's 2nd Symphony with Marin Alsop at the National Cathedral in June, and a European tour (Netherlands and Germany) this summer. We would be honored for you to join us at any of these performances - more information can be found at Baltimorechoralarts.org. Of course, please be on the lookout for our 2025-2026 concert information, as we have a line-up of unforgettable concerts you have come to expect of us as we celebrate our 60th season!

In harmony,



Anthony Blake Clark
Music Director

Program Texts

We are the Ones We are Waiting For

Gather by the fire, gather at the well.
Gather near the temple, gather where you dwell.
Gather before sunrise, gather at midday.
Gather in the twilight, gather where you lay.

We are the ones / We are waiting for.

Who will feed the hungry, who will serve the poor?
When will we answer the knock upon the door?
We are hands and feet, we are answered prayer.
When the world needs healing, we will all be there.

We are the ones / We are waiting for.

Five Mystical Songs

No. 1. Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name

Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

No. 2. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;

If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

No. 3. Love bade me welcome

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,

I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

No. 4. The call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:

Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

No. 5. Antiphon

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

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Hymn of St. Columba

Regis regum rectissimi
Propre est dies domini,
Dies irae et vindicatae,
Tenebrarum et nebulae,
Regis regum rectissimi.

Diesque mirabilium
Tonitruorum fortium,
Dies quoque angustiae,
Maeroris ac tristitiae.
Regis regum rectissimi.

In quo cessabit mulierum
Amor et desiderium,
Nominumque contentio
Mundi hujus et cupido.
Regis regum rectissimi
prope est dies domini.

Hymn to the Virgin

Of one that is so fair and bright
Velut maris stella,
Brighter than the day is light,
Parens et puella:
I cry to thee, thou see to me,
Lady pray thy Son for me,
Tam pia,
That I may come to thee.
Maria!

All this world was forlorn
Eva peccatrice,
Till our Lord was yborn
De te genetrice.
With ave it went away

Carry Her Over the Water

Carry her over the water,
And set her down under the tree,
Where the culvers white all days and all night,
And the winds from every quarter,
Sing agreeably, agreeably, agreeably of love.

Put a gold ring on her finger,
And press her close to your heart,

*King of kings and of lords most high,
Comes his day of judgement nigh:
Day of wrath and vengeance stark,
Day of shadows and cloudy dark.
King of kings and of lords most high.*

*Thunder shall rend that day apart,
Wonder amaze each fearful heart.
Anguish and pain and deep distress
Shall mark that day of bitterness.
King of kings and of lords most high.*

*That day the pangs of lust will cease,
Man's questing heart shall be at peace;
Then shall the great no more contend
And worldly fame be at an end
King of kings and of lords most high,
Comes his day of judgement nigh.*

Darkest night, and comes the day
Salutis;
The well springeth out of thee.
Virtutis.

Lady, flower of everything,
Rosa sine spina,
Thou bear Jesu, Heaven's King,
Gratia divina:
Of all thou bear'st the prize,
Lady, queen of paradise
Electa:
Maid mild, mother es
Effecta

While the fish in the lake snapshots take,
And the frog, that sanguine singer,
Sing agreeably, agreeably, agreeably of love.

The streets shall flock to your marriage,
The houses turn round to look,
The tables and chairs say suitable prayers,
And the horses drawing your carriage
Sing agreeably, agreeably, agreeably of love.

Seal Lullaby

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.

Leonardo Dreams of His Flying Machine

I.
Leonardo Dreams of his Flying Machine...
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...
And as he's dreaming the heavens call him,
softly whispering their siren-song:
"Leonardo. Leonardo, vieni á volare".
(*"Leonardo. Leonardo, come fly".*)
L'uomo colle sua congiegniate e grandi ale,
facciendo forza contro alla resistente aria.
(A man with wings large enough and duly connected
might learn to overcome the resistance of the air.)

II.
Leonardo Dreams of his Flying Machine...
As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...
And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo. Leonardo, vieni á volare".
(*"Leonardo. Leonardo, come fly".*)
Vicina all'elemento del fuoco...
(Close to the sphere of elemental fire...)
Scratching quill on crumpled paper,
Rete, canna, filo, carta.
(Net, cane, thread, paper.)
Images of wing and frame and fabric fastened tightly.
...sulla suprema sottile aria.
(...in the highest and rarest atmosphere.)

III.
Master Leonardo Da Vinci Dreams
of his Flying Machine...

Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.
Leonardo steels himself,
takes one last breath, and leaps...
"Leonardo, Vieni á Volare! Leonardo, Sognare!"
(*"Leonardo, come fly! Leonardo, Dream!"*)

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Hark! I Hear the Harps Eternal

Hark I hear the harps eternal
ringing on the farther shore
As I near those swollen waters
with their deep and solemn roar
Hallelujah, Hallelujah,
Hallelujah, praise the lamb
Hallelujah, Hallelujah,
Glory to the great I am.

And my soul though stained with sorrow,
fading as the light of day
Passes swiftly o'er those waters
to the city far away

Hallelujah, Hallelujah,
Hallelujah, praise the lamb
Hallelujah, Hallelujah,
Glory to the great I am.

Souls have crossed before me saintly
to that land of perfect rest
And I hear them singing faintly
in the mansions of the blest
Hallelujah, Hallelujah,
Hallelujah, praise the lamb
Hallelujah, Hallelujah,
Glory to the great I am.

Shenandoah

Oh, Shenandoah, I long to see you
And hear your rolling river
Oh, Shenandoah, I long to see you
way, we're bound away
Across the wide Missouri.

I long to see your smiling valley
And hear your rolling river
I long to see your smiling valley
way, we're bound away
Across the wide Missouri.

'Tis seven long years since last I've seen you
And hear your rolling river
'Tis seven long years since last I've seen you
way, we're bound away
Across the wide Missouri.

Oh, Shenandoah, I long to see you
And hear your rolling river
Oh, Shenandoah, I long to see you
way, we're bound away
Across the wide Missouri.



**TICKETS &
INFORMATION**

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Music at Emmanuel

2024–2025 Season

Still I Rise

Though I have been wounded, aching heart, full of pain
(Still I rise, yes, still I rise)
Just like a budding rose
My bloom is nourished by rain
(Still I rise, yes, still I rise)
Haven't time to wonder why, though fearful I strive
(Still I rise, yes, still I rise)
My prayer and faith uphold me 'til my courage arrives
(Still I rise, yes, still I rise)

Still I rise (still I rise, as an eagle)
Still I rise (still I rise, soaring above every fear)
With each day I succeed
I grow strong and believe
That it's all within my reach
I'm reaching for the skies
Bolstered by courage, yes, still I rise
(Still I rise)
Yes, it's all within my reach
I'm reaching for the skies
Yes still I rise, still I rise
Still I rise
Gentle as a woman
Tender sweet are my sighs
(Still I rise, yes, still I rise)
Strength is in my tears and healing
Rains in my cries

Every Great Dream

Every great dream begins with a dreamer
A dreamer
Every great dream begins with a dreamer
A dreamer

Always remember, you have within you
The strength, the patience
And the passion
To reach for the stars
To change the world

(Still I rise, yes, still I rise)
Plunging depths of anguish, I determine to strive
(Still I rise, yes, still I rise)
My prayer and faith uphold me 'til my courage arrives
(Still I rise, yes, still I rise)

Though you see me slump with heartache
Heart so heavy that it breaks
Be not deceived I fly on birds' wings
Rising sun, its healing rays
Look at me, you see a woman
Gentle as a butterfly
But don't you think, not for one moment
That I'm not strong because I cry

Yes still I rise (as an eagle)
Still I rise (soaring above every fear)
Still I rise
With each day I succeed
I grow strong and believe
That it's all within my reach
I'm reaching for the skies
Bolstered by courage, yes, still I rise
That it's all within my reach
I'm reaching for the skies
Higher and higher, yes
Still I rise

You have the strength
You have the patience
You have the passion to change the world
Every great dream begins with a dreamer
A dreamer
Every great dream begins with a dreamer
A dreamer
Dream

Stars

Alone in the night on a dark hill
With pines around me spicy and still
And a heaven full of stars over my head
White and topaz and misty red;
Myriads with beating hearts of fire
The aeons cannot vex or tire;

Choose Something Like a Star

O Star, The fairest one in sight
O Star, We grant your loftiness the right
O Star, To some obscurity of cloud
O Star, It will not do to say of night,
O Star, Since dark is what brings out your light.

O Star...

Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.

Say something to us we can learn
By heart and when alone repeat.
Say something! And it says 'I burn.'
But say with what degree of heat.

Up the dome of heaven like a great hill
I watch them marching stately and still
And I know that I am honored to be
Witness of so much majesty

Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.

O Star...

And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.



The Frederick Chorale is a mixed chorus that has been performing locally, nationally, and around the world since 1977. The group performs repertoire in a wide variety of styles ranging from Baroque masterworks to classic folk songs and Broadway hits, all with the mission of enriching the cultural life of the Frederick community.

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Baltimore Choral Arts Society and Music Director Anthony Blake Clark

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.

Baltimore Choral Arts Society, now in its 59th 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 October 2022, Choral Arts went on its second European tour under the direction of Maestro Clark, with performances in Vienna, Berlin, and Prague, and concluded with a prestigious invitation to perform with the Vienna Radio Orchestra under the baton of Marin Alsop.

Baltimore Choral Arts 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 Easter Technical High School'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 *Sing and Play*, a series of free early childhood music classes presented in partnership with the Enoch Pratt Free Library. Through these educational programs, Choral Arts serves the very young to early-career adult musicians.

For the previous 25 years, WMAR Television, the ABC network affiliate in Maryland, featured Choral Arts in an

hour-long special, *Christmas with Choral Arts*, which won an Emmy Award in 2006. In 2022, *Christmas with Choral Arts* was broadcast on Maryland Public Television, bringing the performance to new audiences. In 2022, Choral Arts collaborated with composer Jasmine Barnes to present *Mozart's Requiem Reframed*, which was recorded by Maryland Public Television for the Emmy® Award-winning episode, *Artworks: Dreamer*. 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* and will soon celebrate the release of their newest album, *Dreamer*, on Acis Records, featuring Maestro Clark's new edition of Mozart's *Requiem* and *Portraits: Douglass and Tubman* by Jasmine Barnes. 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.



Anthony Blake Clark is a leading voice among his generation of choral conductors. He is in demand by both amateur and professional choral artists because of his “readily apparent musicality” (Baltimore Sun) and his conviction that lives can be changed by participating in

classical music, whether on the stage or in the audience.

Clark has performed with some of the most important ensembles in legendary venues throughout the USA and Europe. He has prepared choral ensembles for prestigious orchestras such as the Rundfunkchor Berlin with the Berliner Philharmoniker, Baltimore Symphony Orchestra, Chicago Symphony Orchestra, Dallas Symphony Orchestra, City of Birmingham Symphony Orchestra, Vienna Radio Orchestra, and the Richmond Symphony Orchestra for esteemed conductors such as Marin Alsop, Fabio Luisi, Sir John Eliot Gardiner, Jonathon Heyward, Mirga Gražinytė-Tyla, and Simon Halsey. He and his choirs have performed at the Berlin Philharmonie, the Vienna Konzerthaus, Symphony Hall Birmingham (UK), St. Martin-in-the-Fields London, The Kennedy Center, and the Washington National Cathedral.

Maestro Clark was recently named the Jean D. Wilson Chair Chorus Director for the Dallas Symphony. After preparing three critically praised programs for the Dallas Symphony Chorus in 2022 and 2023, Music Director Fabio Luisi appointed Clark as Chorus Director beginning in the 2023-2024 season. As Chorus Director, Clark prepares the 200-voice ensemble for classical and pops programs. This season Clark will lead the orchestra and chorus in the music of Bernstein in Dallas and will also lead the DSC on a tour with stops in the Philharmonie Berlin, St. Thomas Leipzig, and Smetana Hall in Prague. The Dallas Symphony Chorus under Clark’s preparation can be seen on Medici TV (Orff’s *Carmina Burana* and *Catulli Carmina*) and DSO’s “Next Stage” streaming platform (Beethoven’s *9th Symphony*, Brahms’ *Ein deutsches requiem*, Schmidt’s *Das Buch mit Sieben Siegeln*).

At Baltimore Choral Arts, Anthony Blake Clark has expanded subscription concert offerings while building

a robust community outreach and education initiative. He has consistently received glowing reviews, both for work on the podium and as chorusmaster for performances with the Baltimore Symphony and other area partners. His work with BCAS has been recognized with an American Prize in Choral Conducting and a second nomination for best community ensemble, as well as the Chorus America/ASCAP Alice Parker Award and an Emmy® Award for best regional documentary. He annually conducts and produces the celebrated “Christmas with Choral Arts” television concert, first on ABC2 and now on Maryland PBS station MPT, for which the ensemble has received three regional Emmy® nominations. Clark has secured invites to several important festivals and collaborations; after a sold-out and enthusiastically received UK tour, BCAS was in residence with the City of Birmingham Symphony Orchestra and Chorus for performances of Mahler’s *8th Symphony*. Recently, Clark and Baltimore Choral Arts made their Berlin Philharmonie debut with the Freie Universität Orchester. On the same tour, BCAS collaborated with the Vienna Singakademie to perform with the Vienna Radio Orchestra under Marin Alsop.

Anthony Blake Clark served as Artistic Director of Bach Vespers in New York City. In residence at Holy Trinity Lutheran Church in mid-town Manhattan, the Bach Choir and Players are composed of some of the finest early music professionals in the nation, presenting works of Bach using historically informed practices within the liturgical context of a Vespers service. Clark’s passion for Baroque historical performance has been able to take flight with Bach Vespers. He has also served as the James Erb Choral Chair Director of Choruses for the Richmond Symphony Orchestra.

Anthony Blake Clark is equally adept in the orchestral field, making his Baltimore Symphony debut in 2021 and made his Richmond Symphony debut in 2022. This season marks his conducting debuts with the Dallas Symphony and the National Philharmonic. He has also appeared as cover conductor for the National Symphony Orchestra, assisting conductors such as Ton Koopman, Gianandrea Noseda, Teddy Abrams, Christoph Eshenbach, and Manfred Honeck, and has assisted Marin Alsop at the Baltimore Symphony.

Clark is a passionate teacher and served as Director of Choral Activities at The George Washington University in DC. His university choirs performed at the Kennedy Center and National Cathedral and sang with the Washington Chorus, Baltimore Choral Arts, Naval Academy Glee Club, and the Baltimore and Annapolis Symphonies. Recently he was Guest Conductor/Lecturer for the Westminster Choir College Symphonic Choir. He regularly leads workshops and clinics for school and community ensembles.

Legacy and mentorship are paramount to Clark's musical philosophy; he is a mentee of Marin Alsop, having worked with her extensively and studied with her at the Peabody Institute in the doctoral conducting program. Mr. Clark completed a master's degree under three-time Grammy Award winner Simon Halsey CBE

at the United Kingdom's University of Birmingham and considers Halsey his lifelong mentor. During his time in the UK, he embedded himself in the choral life of the UK and sang under the batons of Sir Simon Rattle, Edward Gardiner, and Andris Nelsons, and had opportunities to conduct the London Symphony Chorus and the CBSO Chorus. Other teachers include Simon Carrington (Yale Norfolk Festival, Sarteano Workshop) and Lynne Gackle (Baylor University).

An active composer and arranger, Anthony Blake Clark's music has been performed in Washington DC, London, Oxford, Texas, and at Prague's Dvorák Museum Concert Hall. In 2022 his new performance edition of Mozart's *Requiem* was recorded 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

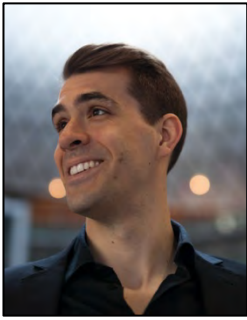
Associate Conductor. In addition to preparing and performing with the chorus in the acclaimed Choral Arts Concert Series and outreach, He has prepared the chorus for performances with the Baltimore Symphony Orchestra under the batons of Marin Alsop, Jack Everly, John Storgårds and Yuri Temirkanov.

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 Reneé 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, Germany, Greece, The Netherlands and Romania. He is a sought-after clinician and maintains a large private teaching studio in Bolton Hill, Baltimore, where he lives with his husband and their Coton de Tulear, Tsiky.



Bass-Baritone **Edmund Milly** is sought after for his “annunciatory power” (New York Times), “perfect diction” (Los Angeles Times), and distinctive “delicacy and personal warmth” (Boston Classical Review). This season saw his solo

debuts with the Baltimore Symphony (in Stravinsky’s *Renard*) and the Lancaster Symphony (in Handel’s *Messiah*). Other recent solo engagements include Britten’s *War Requiem* with the Yale Symphony, Bach’s *St. Matthew Passion* with the Washington Bach Consort, Haydn’s *Creation* with Princeton Pro Musica, and Vaughan Williams’ *Five Mystical Songs* with the Baltimore Choral Arts Society. In 2024 he was nominated for a GRAMMY award as a soloist on Benedict Sheehan’s *Akathist*.

Edmund’s education began with cello lessons at age 3 and continued at the American Boychoir School, where he became steeped in the concert repertoire while singing under conductors such as Seiji Ozawa, Kurt Masur, Sir John Eliot Gardiner, and André Previn. Edmund holds degrees from McGill University and the Yale Institute of Sacred Music, where he studied with James Taylor.

Since his Lincoln Center debut as Jesus in Bach’s *St. John Passion* with Yale Schola Cantorum led by Masaaki Suzuki, Edmund has been frequently engaged as a soloist in Bach’s *Passion* settings, with performances at the Oregon Bach Festival, Bach Akademie Charlotte, Trinity Wall Street, and the Staunton Music Festival. He has also performed over 100 of Bach’s cantatas. Edmund “stole the show” (Seen and Heard International) in his Bachfest Leipzig debut in 2024, and cherishes his work with many of the organizations around the country committed to bringing Bach’s music to life, including the Bach Choir of Bethlehem, Gamut Bach Ensemble, and Cantata Collective.

A veteran of the U.S. Army Band “Pershing’s Own,” Edmund has been a soloist at the White House, the Pentagon, and the U.S. Supreme Court. His recorded work includes solo credits on the BBC and CBC, and appearances on several GRAMMY-nominated albums. Edmund often performs alongside his wife, mezzo-soprano Sylvia Leith, including in their work with the Polyphonists, a vocal quartet they co-founded which recently made its Lincoln Center debut in Richard Einhorn’s *Voices of Light*.

www.edmundmilly.com



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