



Timeless VOICES

CELEBRATING 60 YEARS OF CHORAL INNOVATION

Mahler

Symphony No. 8



Anthony Blake Clark
Music Director



David Briggs
Organ

Sunday, April 26, 2026 | 3:00 PM
Grace United Methodist Church

Mahler Symphony No. 8

Baltimore Choral Arts Society
Anthony Blake Clark, *music director & conductor*
David Briggs, *organ*
Leo Wanenchak, *associate conductor*

The Baltimore Choral Arts Percussion Ensemble

The Deer Creek Youth Choir
Julie Culotta, *Artistic Director*

Featuring:
Yingying Zong, *soprano*
Sara Nealley, *soprano*
Sarah Berger, *soprano*
Anja Tuominen, *mezzo soprano*
Montserrat Buganza-Kim, *mezzo soprano*
Josua Kim, *tenor*
Holden Turner, *baritone*
Jorge Padilla, *bass*

Symphony No. 8
Part I: Hymn, "Veni creator spiritus"

Gustav Mahler
(1860-1911)

Part II: Closing scene from Goethe's *Faust*

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Program Notes

Gustav Mahler (1860-1911): Symphony No 8 in E flat major ('Symphony of a Thousand')

1. Part I: Veni, creator spiritus

2. Part II: Closing scene of Goethe's *Faust*, Part II

The world premiere of Mahler of Mahler's colossal Eighth Symphony, in Munich in September 1910, was greatest success of his life. Ten years earlier, his then future wife, Alma, had received this blunt verdict from her stepfather, the painter Carl Moll: 'Mahler? Great conductor. Also composes - but it's no good.' Until 1910, many would have shared Moll's doubts about Mahler as composer; but with the premiere of the Eighth Symphony all that changed. Mahler's PR man, the wily and brilliantly theatrical impresario Emil Gutmann, did a superb job. It was Gutmann who coined the eye-catching nickname 'Symphony of a Thousand', to Mahler's initial horror - though he relented somewhat when he saw how much interest Gutmann had stirred up. Munich's colossal new Music Festival Hall was sold out, twice. (Gutmann insisted on two performances.) The audiences included a dazzling array of A-list names from the musical and literary worlds, and there were representatives of several European royal houses. The first performance, under Mahler's own direction, was, for once, well prepared, and the response was sensational, from the audience in the hall, and afterwards in the press.

In a sense however, Mahler had done a lot of Gutmann's work for him. His first Symphony, originally named *Titan*, had proclaimed its composer as a 'Heaven-stormer' - like the hero of the Jean-Paul Richter novel from which Mahler had taken his title. Now, in the Eighth Symphony Mahler strained beyond even the language of romantic individualism. In Part Two of the Symphony, an almost complete setting of the closing scene of Goethe's verse drama *Faust*, Part II, Mahler sets one of the most famous utterances in German literature: '*Wer immer strebend sich bemüht, Den können wir erlösen*' - 'The man who endlessly strives, him we can redeem.' Those words could stand as the Eighth Symphony's motto.



In fact, more that you look at Mahler's Symphony No 8, the more the nickname 'Symphony of a Thousand' looks like a cautious understatement. 'The symphony must be like the world, it must embrace everything', Mahler told Jean Sibelius when the two composers met in Helsinki in 1907, the year in which the Eighth Symphony was finished. The timing is telling. In Part One of the Symphony Mahler had painted a thrilling picture of massed humanity pleading for the descent of the Holy Spirit: the sense of scale in this music is awe-inspiring. 'O for a thousand tongues to sing, My great Redeemer's praise', sang Charles Wesley in his famous hymn. 'Only a thousand?' Mahler seems to say. 'I'll show you hundreds of thousands!' Then in Part Two Mahler again places us amid multitudes - suppliant human beings and angelic choirs - nearing the eternal throne. Meanwhile, centre stage (though silent) the archetypal German striving hero, Faust himself, is presented to no less a person than the Queen of Heaven, the Virgin Mother of God herself. To underscore the immensity of his vision, Mahler employs immense, colour-enhanced forces: eight

vocal soloists, expanded choirs, children's choir, huge orchestra, offstage brass, harmonium as well as organ, piano, celesta, mandolins and plenty of harps.

One thing does need to be stressed here however. Mahler had at times felt moved by Catholic devotion, and in 1897 he had converted to Roman Catholicism, though whether there was anything more to that than political opportunism is hard to say - as a Jew Mahler would have been unable to take up the prestigious post of conductor at the Vienna Court Opera. Understandably some have taken the Eighth Symphony as proof that there was more to Mahler's conversion than a shrewd career move. But this is to misread him entirely. 'Veni, creator spiritus', the text of the Symphony's Part One, is indeed medieval Catholic hymn, composed by another iconic German figure, the medieval theologian Hrabanus Maurus; but the inspiration Mahler was invoking (so Alma tells us), was primarily artistic. As for Part Two, Goethe was no Roman Catholic - in fact he made no secret of his distaste for Christianity in general. In Goethe's *Paradise* there is hardly any mention of God, or of Christ (who is never named). Goethe's central figure, bathed in celestial light, is his 'Queen of Heaven', and as the literary members of Mahler's audience would have understood, she is really the *Ewig-Weibliche*, the eternal, ideal feminine. Ideal, but also erotic: she stands for the creative urge in the male mind, a creativity rooted in sexuality but at the same time rising above it - exactly as the philosopher Plato had described it, two-and-half millennia earlier, in his beautiful dialogue *The Symposium*. This is the real meaning of the Symphony's final words: *Das Ewig-Weibliche zieht uns hinan*, 'The eternal feminine draws us onwards' - not, as it's often translated, 'draws us upwards'. Goethe isn't talking about a Heaven above, but here, now. There can be transcendence, but in this world, not an imaginary hereafter.

That Mahler was keenly aware of Goethe's meaning and adopted it as his own is evident from this letter to Alma - to whom he dedicated the Eighth Symphony - written just before the 1910 premiere. The essence of Goethe's and Plato's teaching, he says, is that:

'all love is founded not only in the body but also in the soul, and that the two together constitute an outlet for this "eros". In the closing scene of Faust this concept is represented symbolically. The surface attraction of [Plato's] Symposium lies in the vitality of its narrative and the dramatic fire of its "story"... only at the very end does one realise what this carefully planned rise in intensity is actually leading to... Eros as the creator of the world!'

As a quick summary of Plato's *Symposium* that's not a bad effort, but as Mahler talks about the 'vitality of its narration and the dramatic fire of its "story"', and about the 'carefully planned rise in intensity' leading to final revelation, it is clear that what he is really talking about is his own Eighth Symphony. In one fundamental element at least, Symphony No 8 is strikingly economical. Most of its 'narrative vitality' and 'dramatic fire' is fuelled by Mahler's use of a handful of striking motifs. At the beginning, the choruses shout out the words 'Veni, veni creator spiritus!', whose melodic shape the trombones immediately distil into a six-note figure. However rich, overflowing in detail, Part One may seem, so much of the music derives from this figure. Then at the beginning of Part Two, low strings pick out a theme that is to dominate this much longer section of the Symphony - its last five notes will eventually be identified with the final words '*zieht uns hinan*' ('draw us onwards'). When the voices enter for the first time in Part Two, *pianissimo*, the motif they pick out may seem unpromising, but as Mahler's 'carefully planned rise in intensity' unfolds, this figure grows in stature, until at last it is married to the words '*das Ewig-Weibliche*' ('the eternal feminine'), the inspirer of the male creative urge. Thus we are drawn, in the overwhelming final crescendo, to the climactic image: 'Eros as the creator of the world'; and here all the Symphony's leading motifs at last combine, with the Symphony's very opening motif, the three notes first sung to the words 'Veni, ve-' now straining even higher on offstage trumpets and trombones. Mahler has truly 'embraced everything', and rounded it all off with a masterly symphonic Q.E.D.

Texts and Translations

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1. Hymnus: Veni, creator spiritus

Veni, creator spiritus,
mentes tuorum visita;
imple superna gratia,
quae tu creasti pectora.

Qui Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

Infirma nostri corporis
virtute firmans perpeti;
accende lumen sensibus,
infunde amorem cordibus.

Hostem repellas longius,
pacemque dones protinus;
ductore sic te praevio
vitemus omne pessimum.

Tu septiformis munere,
dexterae paternae digitus;
Per te sciamus da Patrem,
noscamus Filium, spiritum
credamus omni tempore.

Da gaudiorum praemia,
da gratiarum munera;
dissolve litis vincula,
adstringe pacis foedera.

Gloria Patri Domino,
Deo sit gloria et Filio
natoque, qui a mortuis
surrexit, ac Paraclito
in saeculorum saecula.

1. Come, Creator Spirit

*Come, Creator Spirit,
To dwell in the heart of your faithful ones!
Replenish with heavenly Grace
The souls of your creatures!*

*You are named the Comforter,
A gift from the highest God,
Living fountain, fire and love,
Spiritual anointment.*

*Therefore, strengthen our feeble bodies
With divine power!
Enlighten our senses,
Infuse your love into our hearts!*

*Drive away the enemy
And give us everlasting peace!
Guide us on our pathway,
So that we may shun all perils!*

*You, sevenfold tribute of the Father.
The finger in his hand,
Reveal to us the Father and the Son!
Let us have faith in you forever,
The Spirit that from both of you emanates!*

*Grant us the joys of heaven,
Bestow on us your offering of Grace!
Settle matters where conflict prevails,
And bring peace there!*

*Let God the Father be praised
And his resurrected Son
And the comforting Spirit
In all eternity!*

2. Schlußszene aus *Faust*

HEILIGE ANACHORETEN - CHOR UND ECHO

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

HOLY ANCHORITES - CHORUS AND ECHO

*Forests are swaying near,
Rocks press upon,
Roots cling to them,
Tree trunks move closer,
Wave on wave splash,
The deepest cave gives shelter;
Lions silently prowl,
Tame, surrounding us,
Honoring the sacred place,
Refuge of Love and Grace.*

PATER ECSTATICUS (auf und abschwebend)

Ewiger Wonnebrand,
Glühendes Lieband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich!
Daß ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern.

PATER ECSTATICUS (*hovering up and down*)

*Eternal, ecstatic fire,
Glowing bond of love,
Seething pain of the breast,
Sparkling divine ecstasy.
Arrows, transpierce me,
Lances, subdue me,
Bludgeons, beat me down,
Lightning, fall upon me,
That now, futility
Volatilizes all things, even
The splendor of the most enduring
Essence of Eternal Love.*

PATER PROFUNDUS (tiefe Region)

Wie Felsenabgrund mir zu Füßen
 Auf tiefem Abgrund lastend ruht,
 Wie tausend Bäche strahlend fließen
 Zum grausen Sturz des Schaums der Flut,
 Wie strack mit eignem kräft'gen Triebe,
 Der Stamm sich in die Lüfte trägt;
 So ist es die allmächt'ge Liebe,
 Die Alles bildet, Alles hegt.
 Ist um mich her ein wildes Brausen,
 Als wogte Wald und Felsengrund!
 Und doch stürzt, liebevoll im Sausen,
 Die Wasserfülle sich zum Schlund,
 Berufen gleich das Tal zu wässern:
 Der Blitz, der flammend niederschlug,
 Die Atmosphäre zu verbessern,
 Die Gift und Dunst im Busen trug,
 Sind Liebesboten, sie verkünden,
 Was ewig schaffend uns umwallt.
 Mein Innres mög' es auch entzünden,
 Wo sich der Geist, verworren, kalt,
 Verquält in stumpfer Sinne Schranken,
 Scharf angeschloss'nem Kettenschmerz.
 O Gott! beschwichtige die Gedanken,
 Erleuchte mein bedürftig Herz!

ENGEL

*(schwebend in der höhern Atmosphäre,
 Faustens Unsterbliches tragend)*
 Gerettet ist das edle Glied
 Der Geisterwelt vom Bösen:
 Wer immer strebend sich bemüht,
 Den können wir erlösen;
 Und hat an ihm die Liebe gar
 Von oben teilgenommen,
 Begegnet ihm die sel'ge Schar
 Mit herzlichem Willkommen.

CHOR SELIGER KNABEN

(um die höchsten Gipfel kreisend)
 Hände verschlinget euch
 Freudig zum Ringverein,
 Regt euch und singe, Heil'ge Gefühle drein!
 Göttlich belehret, Dürft ihr vertrauen;
 Den ihr verehret,
 Werdet ihr schauen.

PATER PROFUNDIS (lower region)

*As at my feet rocky abyss,
 Rest on abysses deep below,
 As like thousand beaming streams flow,
 To a dreadful plunge, the foaming torrent,
 As by its own impulsion driven,
 The tree trunk is born up into the air,
 So is almighty Love,
 That forms and preserves all things.
 Around me sounds a savage roaring,
 As if forest and rocky ground heaved!
 And yet in gentle pouring flows,
 Abundant water down the gorge,
 Called, as it were, to irrigate the vales;
 Lightning struck ablaze,
 To cleanse and ameliorate the air,
 That carried poisonous fumes in its bosom:
 They are Love's heralds proclaiming,
 What ever-creating us enfold.
 May then, likewise, my inner Self inflame,
 Where the Spirit, confused and cold,
 Torments and bounds itself through blunted senses,
 As by the sharpest pain of fetters.
 O God! Soothe my bewildered thoughts,
 Bring light to my needy heart!*

ANGELS

*(hovering in the higher atmosphere,
 bearing Faust's immortal soul)*
 Now the noble member
 Of the spiritual world is saved from evil:
 Whoever constantly aspires and perseveres,
 Him can we redeem;
 And if he fully merges in the
 Love high above,
 The sacred congregation will meet him
 With the most heartfelt welcome.

CHORUS OF THE BLESSED BOYS

(circling the highest summits)
 Hands entwined
 Joyously in a circle, Rejoice and sing
 With the holiest feeling therein!
 Divinely enlightened, You may trust;
 The one whom you worship,
 And thus him you shall behold.

DIE JÜNGEREN ENGEL

Jene Rosen, aus den Händen
Liebend-heiliger Büsserinnen,
Halten uns den Sieg gewinnen
Und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister,
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! Es ist gelungen.

DIE VOLLENDETEREN ENGEL (Chor mit Altsolo)

Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär' er von Asbest
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienatur
Der innigen beiden;
Die ewige Liebe nur
Vermag's zu scheiden.

DIE JÜNGEREN ENGEL

Ich spür' soeben,
Nebelnd um Felsenhöh',
Ein Geisterleben.
Regend sich in der Näh'
Seliger Knaben,
Seh' ich bewegte Schar
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn
Diesen gesellt!

THE YOUNGER ANGELS

*Those roses from the hands
Of loving holy penitent women,
Helped us to make the fight victorious
And to accomplish the lofty work,
To capture this soul's treasure as a prize.
Evil ones retreated, as we strewed,
Devils fled, when we encountered them.
Instead of the wonted pangs of Hell
They felt the torments of Love;
Even he, old Satan-Master
Was pierced with keenest pain.
Rejoice! The work's completed.*

THE MORE PERFECT ANGELS (Chorus with alto solo)

*We still have an Earth's residue
Difficult to bear,
And even if it were asbestos
It is not pure.
When the powerful force of the Spirit
Has seized up to itself
Every element together,
No angel could break apart
Twin-natures formed into one
The inner cores of both;
Eternal Love alone
May separate them.*

THE YOUNGER ANGELS

*I noticed just now,
Mist-like, on rocky heights,
A Spiritual Life
Moving nearer.
I see a multitude
Of blissful boys approaching,
Free from earthly burdens,
Assembled in a circle,
Who joyously relish
In the new springtime bloom
Of the upper world.
Let it be the beginning
Of ever increasing benefits
As their companion!*

DIE SELIGEN KNABEN

Freudig empfangen wir
 Diesen im Puppenstand;
 Also erlangen wir
 Englisches Unterpfind.
 Löset die Flocken los,
 Die ihn umgeben!
 Schon ist er schön und groß
 Von heiligem Leben.

THE BLESSED BOYS

*Joyously, we now welcome
 Him in a state of chrysalis;
 And thus, we receive
 Angelic pledge.
 Let the flakes of earth detach,
 That cling around him!
 As yet he is fair and great
 From Divine Life.*

DOCTOR MARIANUS

(in der höchsten, reinlichsten Zelle)
 Hier ist die Aussicht frei,
 Der Geist erhoben.
 Dort ziehen Frauen vorbei,
 Schwebend nach oben,
 Die Herrliche mitterin
 Im Sternenkranze,
 Die Himmelskönigen,
 Ich seh's am Glanze,
 Höchste Herrscherin der Welt!
 Lasse mich im blauen,
 Ausgespannten Himmelszelt
 Dein Geheimnis schauen!
 Bill'ge, was des Mannes Brust
 Ernst und zart beweget
 Und mit heil'ger Liebeslust
 Dir entgegen trägt!
 Unbezwänglich unser Mut,
 Wenn du hehr gebietest;
 Plötzlich mildert sich die Glut,
 Wenn du uns befriedest.

DOCTOR MARIANUS

(in the highest, purest cell)
 Here the view is free,
 The Spirit lifted;
 There, women march,
 Soaring upward;
 The Glorious One therein
 With a crown of stars,
 The Heavenly Queen,
 I see it in her splendour!
 Highest ruler of the world,
 Let me behold your Mystery
 In the azure, widespread
 Celestial canopy!
 Assent to what, grave and tenderly,
 Moves man's breast
 And, with holy delight of love,
 Bears to greet thee!
 Our courage will be indomitable,
 At thy sublime command;
 All at once, our ardour is mitigated,
 When thou appease us.

DOCTOR MARIANUS, CHOR

Jungfrau, rein im schönsten Sinn,
 Mutter, Ehren würdig,
 Uns erwählte Königin,
 Göttern ebenbürtig.

DOCTOR MARIANUS & CHORUS

*Virgin, in the most graceful sense,
 Mother, of honours worthy,
 To us, elected Queen,
 In God's image.*

CHOR

Dir, der Unberührbaren,
 Ist es nicht benommen,
 Daß die leicht Verführbaren
 Traulich zu dir kommen.
 In die Schwachheit hingerafft,
 Sind sie schwer zu retten;
 Wer zerreißt aus eig'ner Kraft
 Der Gelüste Ketten?
 Wie entgleitet schnell der Fuß
 Schiefem, glattem Boden!

CHOR DER BÜSSERINNEN (und Una poenitentium)

Du schwebst zu Höhen
 Der ewigen Reiche,
 Vernimmt das Flehen,
 Du Gnadenreiche!
 Du Ohnegleiche!

MAGNA PECCATRIX (Luke 7)

Bei der Liebe, die den Füßen
 Deines gottverklärten Sohnes
 Tränen ließ zum Balsam fließen,
 Trotz des Pharisäer-Hohnes:
 Beim Gefäße, das so reichlich
 Tropfte Wohlgeruch hernieder:
 Bei den Locken, die so weichlich
 Trockneten die heil'gen Glieder.

MULIER SAMARITANA (John 4)

Bei dem Bronn, zu dem schon weiland
 Abram ließ die Herde führen:
 Bei dem Eimer, der dem Heiland
 Kühl die Lippe durft' berühren:
 Bei der reinen, reichen Quelle,
 Die nun dorthier sich ergießet,
 Überflüssig, ewig helle,
 Rings durch alle Welten fließet.

CHORUS

*You, the untouched,
 It is not denied,
 That the ones led astray, easily
 Trusting, come to you.
 Captured in their weakness,
 It is hard to rescue them.
 Who could, by his own strength
 Cut the chains of lust?
 May not the foot quickly slip
 On slanting, polished ground?*

CHORUS OF WOMEN PENITENT (and a Penitent)

*You that hover in the heights
 Of eternal realms,
 Listen to our pleading,
 You, merciful!
 Incomparable Maiden!*

MAGNA PECCATRIX

*By the love that at the feet
 Of your Son, glorified by God,
 Let tears like balsam flow,
 In spite of the Pharisee's derision;
 By the vessel that so copiously
 Shed down a pleasant scent;
 By the locks that so softly
 Dried the sacred limbs*

MULIER SAMARITANA

*By the well, to which
 Old Abraham once led the flock;
 By the jar, that to refresh and moisten
 The Saviour's lips could touch;
 By the pure, copious fountain,
 That now hence gushes forth,
 Overflowing, ever clear,
 Irrigates the whole world*

MARIA AEGYPTIACA (Acta Sanctorum)

Bei dem hochgeweihten Orte,
 Wo den Herrn man niederließ:
 Bei dem Arm, der von der Pforte,
 Warnend mich zurücke stieß,
 Bei der vierzigjäh'gen Buße,
 Der ich treu in Wüsten blieb:
 Bei dem sel'gen Scheidegruße,
 Den im Sand ich niederschrieb.

MARIA AEGYPTIACA (Acta Sanctorum)

*By the sacred place,
 Where the Lord was descended;
 By the arm, which from the portal,
 Warning, pushed me back;
 By the forty years' penance,
 That I, faithfully spent in the desert;
 By the holy, farewell sentence,
 Which I wrote in the sand --*

**MAGNA PECCATRIX, MULIER SAMARITANA,
 MARIA AEGYPTIACA**

Die du großen Sünderinnen
 Deine Nähe nicht verweigerst,
 Und ein büßendes Gewinnen
 In die Ewigkeiten steigerst:
 Gönn' auch dieser guten Seele,
 Die sich einmal nur vergessen,
 Die nicht ahnte, daß sie fehle
 Dein Verzeihen angemessen!

THE THREE

*You, that to gravely sinful women
 Your proximity not denies;
 And their repentance benefits
 In the eternity heightens,
 Grant as well to this benevolent soul,
 Who only once forgot,
 Who, unsuspectingly, erred
 Your judicious forgiveness!*

**UNA POENITENTIUM (sonst Gretchen genannt, sich
 anschmiegend)**

Neige, neige,
 Du Ohnegleiche,
 Du Strahlenreiche,
 Dein Antlitz gnadig meinem Glück!
 Der früh Geliebte,
 Nicht mehr Getrübte,
 Er kommt zurück.

A PENITENT (also called Gretchen, approaching)

*Approach, approach,
 You Incomparable,
 You, full of radiance,
 Your countenance favours my bliss!
 The once beloved,
 No longer afflicted,
 He is coming back.*

**DIE SELIGE KNABEN (in Kreisbewegung sich
 nähernd)**

Er überwächst uns schon
 An mächt'gen Gliedern,
 Wird treuer Pflege Lohn
 Reichlich erwidern.
 Wir wurden früh entfernt
 Von Lebechören;
 Doch dieser hat gelernt,
 Er wird uns lehren.

**THE BLESSED BOYS (approaching in circling
 movement)**

*He already rises above us
 With his mighty limbs,
 The wages of faithful care
 He will profusely return.
 Early, we were set free
 From the living community,
 Yet he has learned:
 And he will teach us.*

UNA POENITENTIUM

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar
Sieh, wie er jedem Erdenbande
Der alten Hülle sich entrafft,
Und aus ätherischem Gewande and,
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag!

MATER GLORIOSA

Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

DOCTOR MARIANUS UND CHOR (auf dem Angesicht anbetend)

Blicket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!

CHORUS MYSTICUS:

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

A PENITENT

*Surrounded by a lofty choir of spirits,
The newcomer is hardly aware of himself,
He has no notion of the New Life,
So, as yet, he becomes like the Holy Host.
See, how he is set free
From the old enfolding of earthly bonds.
Out of ethereal garments
The early force of youth appears!
Allow me to instruct him,
He is still dazzled by the New Day's light.*

MATER GLORIOSA & CHORUS

*Come! Elevate yourself to higher spheres!
If he perceives you, he shall follow you.*

DOCTOR MARIANUS (praying in her presence)

*All you, frail penitents,
Look up to the redeeming sight,
That gratefully re-creates you
To a blessed fate!
That every best sense
Be ready at your service;
Virgin, Mother, Queen
Goddess, keep being merciful!*

CHORUS MYSTICUS

*All things transitory
Are only symbols;
What is insufficient,
Here becomes an event;
The indescribable
Here is accomplished;
The eternal feminine
Pulls us upwards.*

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, currently celebrating 60 years of choral innovation, is one of Maryland's premier cultural institutions. Under the leadership of Music Director **Anthony Blake Clark**, 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, and collaborate with other prestigious organizations, such as the Baltimore Symphony Orchestra, National Philharmonic, and Maryland Symphony Orchestra. In June 2025, Choral Arts went on its third European tour under the direction of Maestro Clark, with performances in Amsterdam, Lübeck, and Berlin, and concluded with an appearance at the CHORALSPACE festival at the Berliner Philharmonie, directed by Simon Halsey.

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 Eastern 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.

As part of an ongoing effort to make choral music accessible to the greater Baltimore community, Choral Arts offers multiple free concerts and workshops every year through its *Discovery Series*. Recent *Discovery* performances have included *Baltimore's Big Sing*, presented in collaboration with Artscape, and *Come-and-Sing* workshops featuring choral-orchestral masterworks

with the Peabody Graduate Conducting Studio, under the direction of Marin Alsop.

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.

Baltimore Choral Arts Society recently celebrated 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*, an original commission by Jasmine Barnes. Choral Arts has two other recordings in current release: *Christmas at America's First Cathedral*, recorded at the Baltimore Basilica, which includes familiar Christmas favorites as well as premieres by Rosephanye Dunn Powell and James Lee, III, and a recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, which was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos, and a live recording of the Rachmaninoff *All-Night Vigil*. Other 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.

Dr. 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, City of Birmingham Symphony Orchestra, Vienna Radio Orchestra, Dallas Symphony Orchestra, and the Richmond Symphony Orchestra for esteemed conductors such as Marin Alsop, Sir John Eliot Gardiner, Fabio Luisi, 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, among others. In the summer of 2025 Clark led choirs on a European tour with performances including his fourth appearance at the Philharmonie Berlin, a concert in the historic St. Thomas Church in Leipzig, and a featured engagement at the Prague Summer Nights Festival.

At Baltimore Choral Arts, 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. He 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 for performances of *Mahler’s 8th Symphony* (soon to be repeated

in a joint performance under Fabio Luisi with the Dallas 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. Recently, Baltimore Choral Arts appeared once again with Marin Alsop, this time at the Washington National Cathedral in performances of Mahler’s *Resurrection Symphony* with the National Orchestra Institute.

Maestro Clark has recently been appointed as 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 to become Chorus Director beginning in the 2023–2024 season. In Dallas, Clark administers the choral programs of the Dallas Symphony, preparing the 200-voice ensemble for classical and pops programs. Highlights in his tenure include Brahms’ *Ein Deutsches Requiem*, Schmidt’s *Das Buch mit Sieben Siegeln*, and a European tour with stops at 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*). Upcoming recordings on the Dallas Symphony’s label featuring Clark’s choral preparation include Wagner’s *Ring Cycle* and Schmidt’s *Das Buch mit Sieben Siegeln*.

Anthony Blake Clark also served as Artistic Director of Bach Vespers in New York City. In residence at Holy Trinity Lutheran Church in midtown Manhattan, Clark and the Bach Choir and Players presented works of Bach using historically informed practices within the liturgical context of a Vespers service. He has also served as the James Erb Choral Chair Interim Director of Choruses for the Richmond Symphony Orchestra. He currently serves as Co-Artistic Director of the Amalfi Music Festival’s Choir Week, where he leads choral performances and residencies on Italy’s Amalfi Coast.

Maestro Clark is equally adept in the orchestral field and made his Baltimore Symphony debut in 2021 and his Richmond Symphony debut in 2022. He has also appeared as cover conductor for the National Symphony Orchestra, assisting conductors such as Ton Koopman, Gianandrea Noseda, Teddy Abrams, Christoph Eschenbach, and

Manfred Honeck, and has assisted Marin Alsop at the Baltimore Symphony. He is also adept in opera repertoire, having conducted the North American premiere of Jonathan Dove's *Monster in the Maze*, in addition to his work as assistant conductor and/or chorusmaster for *The Merry Widow*, *Albert Herring*, and *Götterdämmerung*. He was recently asked to guest conduct Choral Space's *At the Opera* gala at the Berlin Philharmonie with over 300 singers and the Frei Universität Orchestra. During the 2025–2026 season, he will make his debut appearances with the Boston Symphony Orchestra, Vienna Singakademie, Amarillo Opera, and Amarillo Symphony.

Dr. 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 Maestro Clark's musical philosophy; he is a mentee of Marin Alsop's, having worked with her extensively and studied with her at the Peabody Institute, of whose doctoral conducting program he is now an alumnus. Dr. Clark completed his Doctor of Musical Arts degree in Orchestral Conducting under Alsop's mentorship at the Peabody Institute. Maestro 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 country 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 Dvořák Museum Concert Hall. In 2022 his new performance edition of Mozart's *Requiem* was recorded by Acis Records.

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Leo Wanenchak enjoys a fulsome career as conductor, pianist, organist, vocalist, composer, narrator, clinician, and teaching artist. This is his 25th year with 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 "ParkinSonic's" 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 ParkinSonic's were featured in a Kennedy Center webinar with René Fleming, "Music and the Mind Live" and participated in the Iowa State University Neuromotor Lab



Julie Culotta is a dynamic choral conductor and music educator whose passion for vocal music has shaped young voices across Maryland. As the founding Artistic Director of the Deer Creek Youth Choir (DCYC), she leads a thriving community organization in its 10th season, bringing together young singers from 19 schools across

Harford and Northern Baltimore counties and Southern Pennsylvania. The choir meets weekly for rehearsals in Fallston, MD.

Prior to starting the Deer Creek Youth Choir, Ms. Culotta served as the Artistic Director of the All Children's Chorus of Annapolis (now Youth Chorus of Annapolis) and taught choral music at North Harford Middle School and St. Joseph School - Cockeysville. Mrs. Culotta has served as

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.

adjunct faculty at Towson University, teaching graduate courses in choral music and supervising student teachers. A lifelong church musician, she is currently on the music ministry staff at St. Joseph Catholic Church in Cockeysville, Maryland.

Mrs. Culotta earned her Bachelor of Music Education from the University of Maryland – College Park, studying with Ed Maclary, Martha Randall, and Philip Silvey, followed by a Master of Music in Choral Conducting from Georgia State University under Deanna Joseph. An active member of ACDA, NAFME, and Chorus America, Mrs. Culotta is a sought-after clinician and adjudicator who regularly presents at state and regional conferences, sharing her expertise in choral repertoire and rehearsal strategies.

Mrs. Culotta resides in Lutherville, Maryland, with her husband Dave and their four children: Adelyn, Cooper, Camden, and Grace.



“Mr. Briggs is one of our finest organists, and also a particularly good transcriber of orchestral works for his own instrument.”
The New York Times

David Briggs is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and

ability to excite and engage audiences of all ages. Consistently ranked as one of the finest organists of his generation, David’s extensive repertoire spans five centuries. He has also become one of the foremost organ transcribers of symphonic works, thereby giving listeners the opportunity to experience the organ in a new way. He has transcribed orchestral compositions by Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach as well as Mahler’s Second, Third, Fourth, Fifth, Sixth, and Eighth symphonies.

Described as ‘an intrepid improviser’ by Michael Barone, host of American Public Media’s Pipedreams, David also frequently performs improvisations to silent films such as Phantom of the Opera, Hunchback of Notre-Dame, Nosferatu, Jeanne d’Arc, Metropolis, King of Kings, Dr Jekyll and Mr Hyde, the General, and a variety of Charlie Chaplin films.

At the age of 17, David obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning the Silver Medal of the Worshipful Company of Musicians. From 1981-84 he was Organ Scholar at King’s College, Cambridge University, during which time he studied with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St Albans International Improvisation

Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David held positions at Hereford, Truro and Gloucester Cathedrals.

Deeply committed to ensuring organ music remains relevant and vibrant, David enjoys giving pre-concert lectures and demonstrations that help make organ music more broadly accessible. He teaches performance at Cambridge University, frequently serves on international organ competition juries, and gives master classes at colleges and conservatories across the U.S. and Europe.

David performs more than 50 concerts a year at such venues as Maison Symphonique, Montreal; Royal Albert Hall, London; Notre -Dame, St Sulpice and St Eustache, Paris; Kimmel Center, Philadelphia; Berlin Philharmonie, Germany; St James Cathedral, Toronto; International Performing Arts Center, Moscow; Valencia Cathedral, Spain; National Auditorium, Madrid; Christ Church Cathedral, Victoria (BC); Nidaros Cathedral, Trondheim, Norway; Grace Cathedral, San Francisco (CA); and King’s College, Cambridge.

David Briggs is also a prolific composer and his works range from full scale oratorios to works for solo instruments. He has recorded two DVDs, and 37 CDs, many of which include his own compositions and transcriptions.

David is currently Artist-in-Residence at the Cathedral of St John the Divine in New York City. For more information, Please visit: www.david-briggs.org.



Yinying Zong is a soprano from Shanghai, China, currently based in Baltimore, where she is pursuing GPD at the Peabody Conservatory under the guidance of Prof. Elizabeth Futral. She is the First Prize winner of the 12th Georges Enesco International Vocal Competition and has been praised for her “rich, expressive, and

deeply moving” interpretation of Enesco’s Songs of Du Conflict en Douleur.

Zong is recognized for her warm, expressive voice and nuanced character portrayals. Her operatic roles include Mimì and Musetta (*La Bohème*), Donna Anna (*Don Giovanni*), Nedda (*Pagliacci*), Violetta (*La Traviata*), Vitellia (*La Clemenza di Tito*), and Anna Murrant (*Street Scene*). Her performances are noted for their depth, emotional honesty, and dramatic sensitivity.



Sara Nealley, soprano, is a native of Ardmore, Pennsylvania, USA. She completed her undergraduate studies in Vocal performance at the Eastman School of Music in Rochester, New York, and her graduate studies at the Royal Conservatoire of Scotland in Glasgow. Sara is currently pursuing a GPD at the Peabody

Traviata, Mediterranean Opera Studio and Festival; Fiordiligi, *Così fan tutte*, Opera in the Ozarks; Hanna Glawari, *The Merry Widow*, College Light Opera Company; Krystyna Zywulska, *Out of Darkness*, Eastman Opera Theatre.

Sara was the first-place winner in the 2025 Peabody Art Song Competition and the second-place winner in Peabody’s Sylvia Greene Competition this spring. She was the runner-up in the 2025 NATSAA Mid-Atlantic Preliminary Round, and she is the recipient of an Encouragement Award in Arkansas District of the Metropolitan Opera Competition. This summer, Sara will be working at the Chautauqua Institute as a member of their resident professional opera company.

Institute where she studies with Randall Scarlata. Her previous roles include: Quinn, *Alice Tierney*, Opera on Tap Philadelphia; Rusalka, *Rusalka*, LAH-SOW; Vitellia, *La clemenza di Tito*, Peabody Opera Theatre; Gianetta, *The Gondoliers*, Ohio Light Opera; Violetta, *La*



Soprano **Sarah Berger** has performed solo and chamber repertoire ranging from Heinrich Schütz to John Adams with ensembles including Baltimore Choral Arts Society, Southern Delaware Chorale, Harford Choral Society, Handel Choir of Baltimore, Thomas Circle Singers, Hopkins Symphony Orchestra, Washington

Morning Music Club (DC) and Saint David’s Church in Roland Park; Mendelssohn’s *Elijah* and Brahms *Requiem* with Baltimore Choral Arts; Handel’s *Messiah* with Southern Delaware Chorale and Handel Choir of Baltimore; Bach’s Cantata 51 with trumpeter Andrew Balio as part of Christ Lutheran Church’s *Hafenmusik* concert series; and, with the Thomas Circle Singers, John Rutter’s *Requiem*, Rick Sowash’s *The Harvest of a Quiet Eye*, and James Whitbourn’s *Annelies*. She is the soprano soloist at Baltimore’s Christ Lutheran Church, Inner Harbor.

Ms. Berger received a Bachelor of Arts in musicology and English literature from Oberlin College, a Master of Music degree in vocal performance from the Peabody Conservatory, and most recently a Master of Fine Arts degree in creative writing and publishing arts from the University of Baltimore. You can read and hear more at sarahbergersoprano.com.

Bach Consort, Concert Artists of Baltimore, Lincoln’s Symphony Orchestra, Hood College Choir, Bach Sinfonia, Baltimore Masterworks Chorale, and Orchestra of the 17th Century. Ms. Berger is a Vocal Fellow with Baltimore Choral Arts, performing solo repertoire in recent seasons ranging from Johann Sebastian Bach to Felix Mendelssohn to Eric Whitacre. Recent solo appearances in the Baltimore area have included the Fauré *Requiem* with Harford Choral Society; recitals of works by Hillary Kruh at Friday



Anja Tuominen is a Finnish American mezzo-soprano. Recently, she has performed the roles of Mistress Quickly in *Falstaff*, Mrs. Jones in *Street Scene*, and Pâtre in *L'enfant et les Sortilèges* with the Peabody Opera Theatre. During the Summer 2025 season, she was an Emerging Artist at Opera in the Ozarks, where she

performed the roles of Mercedes in *Carmen* and Praskovia in *The Merry Widow*. She also joined their pre-season outreach trio for a concert tour around Northwest Arkansas. Other performance credits include *Turandot* (chorus) with Opera Delaware, *Beethoven's Ninth Symphony* (alto section leader) with the Allentown



Montserrat Buganza-Kim is a mezzo-soprano singer-actor and interdisciplinary voice teacher from Mexico. Currently based in Baltimore, Maryland, she is recognized for her dynamic vocals and engaging stage presence. Montserrat emphasizes expressive storytelling and emotional connection in both opera and

musical theater, a philosophy she carries into her teaching. Before moving to Baltimore for her M.M. in Voice and Vocal Pedagogy at the Peabody Institute of the Johns



Josua Kim is a lyric leggero tenor who seeks to communicate the meeting point of text and music with clarity and sincerity. Born in Vienna to a father who studied conducting, he grew up in a musical environment and began studying violin at the age of four, continuing through his teenage years. This early training laid a

strong musical foundation that continues to inform his vocal artistry. He is particularly interested in balancing sound and language on stage and shaping dramatic flow through thoughtful musical choices. Recent highlights include covering the title role in Mozart's *La clemenza di Tito* with Peabody Opera and appearing as the tenor soloist

in a *Beethoven Symphony No. 9* masterclass under Marin Alsop. He has also performed the roles of Rodolfo in *La Bohème* and Edgardo in *Lucia di Lammermoor*. At Peabody, he appeared as Lippo in Kurt Weill's *Street Scene*. In Korea, he performed in the summer gala *One Summer Night Aria* alongside leading professors and sang *Buha Jangsu* in the new opera *Maek* at KT&G Sangsangmadang Chuncheon. In 2022, he appeared as Adogan in the new opera *Heo Hwanghu* at the Seoul Arts Center. His Austrian upbringing informs his deep affinity for art song, particularly German *Lieder*. He explores how prosody, accent, and imagery align with musical breath and pacing, and continues to develop programs that emphasize text-driven storytelling. He completed his voice studies at Sejong University and is currently pursuing graduate studies at the Peabody Institute of Johns Hopkins University.

Hopkins University, she managed an independent voice studio in San Antonio, Texas, guiding bilingual and bicultural students to embrace their unique artistic voices and overcome language barriers. During this time, she studied privately with tenor and pedagogue John Nix. In her latest performance, Montserrat portrayed Mistress Quickly from Verdi's *Falstaff* as part of the Peabody Institute's opera showcase, "Passione." She previously earned her B.M. in Voice Performance from the Boston Conservatory at Berklee under Dr. Marilyn Bulli and now studies under Professor William Sharp at the Peabody Institute, where she continues to pursue her passion for music and teaching.

in a *Beethoven Symphony No. 9* masterclass under Marin Alsop. He has also performed the roles of Rodolfo in *La Bohème* and Edgardo in *Lucia di Lammermoor*. At Peabody, he appeared as Lippo in Kurt Weill's *Street Scene*. In Korea, he performed in the summer gala *One Summer Night Aria* alongside leading professors and sang *Buha Jangsu* in the new opera *Maek* at KT&G Sangsangmadang Chuncheon. In 2022, he appeared as Adogan in the new opera *Heo Hwanghu* at the Seoul Arts Center. His Austrian upbringing informs his deep affinity for art song, particularly German *Lieder*. He explores how prosody, accent, and imagery align with musical breath and pacing, and continues to develop programs that emphasize text-driven storytelling. He completed his voice studies at Sejong University and is currently pursuing graduate studies at the Peabody Institute of Johns Hopkins University.



American baritone **Holden James Turner** is known for his powerful emotional delivery and his commitment to connecting with audiences across a wide range of musical settings—from traditional opera and oratorio stages to community engagement events. Dedicated to making music accessible to diverse communities,

he approaches each performance with authenticity, empathy, and a belief in music’s capacity to educate, heal, and inspire.

Mr. Turner has appeared as a featured soloist with ensembles such as the Tanglewood Music Center Orchestra, Rochester Philharmonic Orchestra, Syracuse Orchestra, Eastman Philharmonia, and others. He has most recently served as Bass Soloist for Mozart’s Great Mass in C Minor with the Buffalo Philharmonic Orchestra.



Jorge Padilla believes in music’s power to nourish the soul through his passionate, expressive vocal performances. Having sung a variety of musical genres, from opera and choral repertoire to contemporary commercial music, Jorge proves to be an eclectic, versatile artist. With more than six years of concert experience, he

brings his vibrant voice to audiences in Philadelphia, Baltimore, and abroad.

Highlights of Jorge’s 2025-2026 season include performing the titular role of Verdi’s Falstaff in a semi-staged production of Italian bel canto opera excerpts at Goucher College, as well as performing as Steve Sankey in a fully-staged production of Weill’s Street Scene at Morgan State University. Winner of the 2023 Shang-How Music Fund, Jorge performed in a semi-staged opera gala in

Equally active on the operatic stage, Mr. Turner recently performed the roles of Marcello from *La Bohème* and Enrico from *Lucia di Lammermoor* in Italian Opera Scenes with the Peabody Opera Theatre, with additional credits at Buffalo Opera Unlimited, the Finger Lakes Opera, Eastman Opera Theatre, and more. Deeply committed to outreach, he has participated in and conducted masterclasses, lecture-recitals, and programs in schools, museums, and correctional facilities like the Monroe County Jail and the Strong Museum of Play. He currently serves as a Community Engagement Intern for Peabody’s LAUNCHPad office.

Holden Turner is pursuing his M.M. in Vocal Performance and Pedagogy at the Peabody Institute and holds a B.M. from the Eastman School of Music. He also holds awards from the Peabody Conservatory, the William Warfield Scholarship Fund, the Monroe County Legislature, and The Links Organization.

Thessaloniki, Greece for the 9th Summer Music Performance Program ACT / A Division of Anatolia College. This summer, Jorge will perform with the Berlin Opera Academy for their Summer Opera Festival as Count Almaviva in Mozart’s *Le nozze di Figaro*.

Jorge is also a recorded artist, having sung with the Epiphany Singers on their 2025 choral album *Sing Me a Love Song* and for the international drama debut film *Le Meilleur du Monde* by Marion Standefer. As an independent singer-songwriter, Jorge connects directly with listeners worldwide through his original music.

Jorge is currently pursuing his M.M. in Vocal Performance and Pedagogy at the Peabody Conservatory under the tutelage of Randall Scarlata. He received his B.A. in Peace and Conflict Studies, Music, and Environmental Studies from Swarthmore College, where he studied voice with Lara Nie.

The Baltimore Choral Arts Percussion Ensemble

Nehemiah Russell, *Timpani*

Chris Williams, *Principal Percussion*

William Kan, *Percussion*

The Baltimore Choral Arts Symphonic Chorus

Abreu, Antonio	Edmonston, Anastasia	Lowitt, Mark	Swaminathan, Pooja
Ayres, Ashleigh	Fernandez, Rafi	Madder, Caleb	Sweatman, Alan
Baldrige, Diane	Files, Nathan	Mansfield, Amy	Sweatman, Kelly
Baldrige, Doug	Files, Sandra	McCoy, Brendan*	Tanenblatt, Rachel*
Barth, Tom*	Finkelstein, Carla	McDonald, Lauren*	Teeter, Tim
Battista, Valerie	Frankenberger, David	McGonigle, Elizabeth	Thaler, Chris
Belcher, Mimi	Freund, Rob	Moore, Rachael Altemose	Thompson, Eric
Belli, Elizabeth	Gee, Eric	Mountain, Diane	Timmons, Shelbi
Bensberg, Eloise	Gephardt, Louis	Mountain, Michael	Toy, Raymond
Berger, Sarah*	Gilmore, Steven	Myers, Alexander	Tucker, Evan
Blair, Jean Shaffer	Goetz, Lauren	Myers, Chet	VanGorder, Adam
Blakely, Martha	Griese, Alyson	Nibhanupudi, Spoorthi	Vaeth, Elisabeth
Boyd, Sandra	Haar, Caroline	Nutt, Claire	Wald, Rebecca
Brosius, Shelley	Heilman, Ruth	Ostrander, Darin	West, Natalie
Buchanan, Kelly	Hengen, Carl*	Paglinauan, Nerissa	West, Rita
Calvin, Lavenia	Hengen, Patricia*	Pallikal, Emily	Weyandt, Dan
Chappell, Franklin	Horetsky, Danielle	Pickett, Clark D.	Wilhoit, Mel
Chen, Eunju Chung	Hurd, Phil	Pounds, Moses	Wilhoit, Susan
Cimorelli, Chris	Husselbee, Claire	Pownall, Bob	Williams, Lauren
Clyburn-Miller, Opal*	James, Elizabeth	Rickelton, Michael*	Wilson, Ryan
Cook, Jeb	Kaper, James	Rivera, Sarah	Winter, Eric
Cordova, Marisabel	Kesar, Avery	Samuelson, Kristen	Wolf, Lynn
Crist, Noah	Koch, Erin S.	Sekar, Priya	Woods, Steven R.
Cronin, Lindsay	Kymmell, Samantha	Selmanoff, Michael	Worthington, Norah
Davidson, Shelagh	Lang, Julie	Serrero, Ginette	Wright, John*
DeVito, Elizabeth	Lawrence, Adria	Sheets, Lindsay	Yabko, Elyssa
Dias, Chris	Layton, Christine	Shively, Karen	Yaffee, Mara*
Ding, Arthur	Lieb, Rebecca W.	Slotkin, Joel	Zdanov, Ivan
Dodson, Melanie	Lieberman, Benjamin	Smith, Jennifer Simone*	Zukowski, Adam
Dodson, Lauren	Losemann, Sandy	Steinhauer, Rina	

**Baltimore Choral Arts Vocal Fellows, generously supported by the Angell Foundation and The Larks, of the Junior League of Baltimore, in honor of Leo Wanenchak's 25 years of inspired leadership and dedicated service as their Musical Director.*

The Chorus Council

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