

BALTIMORE
**CHORAL
ARTS**
SOCIETY
ANTHONY BLAKE CLARK
Music Director

Journeys 
2026-27 Season

American Belonging

Sun, October 18, 2026, 4PM
Kraushaar Auditorium
at Goucher College



Anthony Blake Clark
Music Director



Leo Wanenchak
Associate Conductor



Judith Krummeck
Author-in-Residence

American Belonging

Baltimore Choral Arts Society
Anthony Blake Clark, *music director*
Leo Wanenchak, *associate conductor*
Judith Krummeck, *author-in-residence*

Reading: *Passport Control*

Judith Krummeck

Oawo Ohen No

George Mensah Essilfie

Reading: *Give Me Liberty*

Judith Krummeck

Vuela

Carlos Cordera

Frostiana: Seven Country Songs

Randall Thompson

1. The Road Not Taken

2. The Pasture

3. Come In

Reading: *Second Thoughts*

Judith Krummeck

4. The Telephone

Reading: *Feeling Far from Home*

Judith Krummeck

5. A Girl's Garden

6. Stopping by Woods on a Snowy Evening

7. Choose Something Like a Star

INTERMISSION

The Star-Spangled Banner	Arr. Abbie Betinis
Reading: <i>Loving and Leaving</i>	Judith Krummeck
Border	Rich Campbell
Reading: <i>May They Be As Strong as Mountains</i>	Judith Krummeck
"Ad Manus" from <i>Membra Jesu Nostri</i>	D. Buxtehude
"Her Beacon-Hand Beckons" from <i>To the Hands</i>	Caroline Shaw
Wide American Earth	Saunder Choi
Reading: <i>We've All Come from Somewhere Else</i>	Judith Krummeck
"I Would Hold You" from <i>To the Hands</i>	Caroline Shaw
Reading: <i>Baltimore Deja Vous</i>	Judith Krummeck
Immigrants	Jim Scott
Reading: <i>The New Colossus</i>	Emma Lazarus
Give Me Your Tired, Your Poor	Irving Berlin, arr. Ringwald
The Star-Spangled Banner	Arr. Stravinsky

About the Flag Used in Today's Performance

The flag is a 25x17' recreation in period appropriate fabric of the "storm flag" that flew over Fort McHenry during the 1814 Battle of Baltimore. The star pattern is a plausible design based on examples and artwork from the period. It is made of loosely woven wool bunting and the stars are cotton. It has 15 stars and 15 stripes.

The original flag was made in Baltimore by Mary Pickersgill, her elderly mother, her daughter, two nieces, and a free Black apprentice named Grace Wisher. It is interesting that this icon of the United States was created by a middle-aged widow, her elderly mother, and teenaged girls.

The recreated flag you see was hand stitched by 22 volunteers at the Fort this summer. We wanted to celebrate the semi quincentennial by coming together to make something we could not do individually (e pluribus unum.)

- Norah Worthington, *Stitching 250 Volunteer Project Coordinator, Fort McHenry National Monument and Historic Shrine*

**Please silence all electronic devices. This concert will be video recorded.
The use of personal cameras and recording equipment is not allowed.**

Baltimore Choral Arts Society is supported in part by:



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THE BALTIMORE COUNTY
COMMISSION ON ARTS AND SCIENCES



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A Note from Blake at the Start of His 10th Season

10 years ago this coming March, I was sitting in a car repair shop parking lot when the then Board Chair of Baltimore Choral Arts called me. I answered and was told that the Board of Directors had unanimously recommended me to be the organization's 3rd Music Director. I was stupefied, and in my attempt to say anything at all, I responded "You've got to be joking!" The Board Chair chuckled and replied, "If I am, then this is a very cruel joke!"



2017: Blake with then Executive Director Linda Moxley and Board Chair Richard Dellheim, backstage at Kraushaar Auditorium for Tom Hall's final concert.

At the final concert of that year, I was introduced to the audience. The final piece Tom Hall conducted was "Sweet Prospect" by Bob Chilcott. The refrain's text is "Oh, the transporting, rapt'rous scene that rises to my sight, sweet fields arrayed in living green and rivers of delight!" As I sat there taking in the iridescent tones of the chorus, it finally sank in for the first time that I was about to join this incredible community with its steadfast musical dedication and its close-knit camaraderie, full of its musical "fields of endless green and rivers of delight." I have never been the same since.

The past decade has seen Baltimore Choral Arts rise to unmatched musical and organizational heights, even during serious challenges. We have bolstered the sound of the chorus and presented war-horses of the repertoire such as Mendelssohn's *Elijah*, Mozart's *Requiem*, including a very fine commercial recording of the work, Brahms' *Ein deutsches requiem*, Monteverdi's *1610 Vespers*, and many others. We have challenged ourselves with projects like the *Little Match Girl* staged concert, the North American premiere of a community opera project by Jonathan Dove called *Monster in the Maze*, interweaved *The Seven Last Words of the Unarmed* into Brahms' *Requiem* complete with compelling visual images, and most recently, a chamber version of Mahler's *Symphony of a Thousand*. Area partnerships with organizations such as the Baltimore Symphony Orchestra, the National Philharmonic, the US Naval Academy, the Peabody Institute, and the National Orchestra Institute have developed and grown in profile.

During the pandemic, we pivoted to robust online programming that kept our audience and chorus together. We rehearsed outdoors, in cars with thousands of feet of microphone cabling, in parking garages, and held our first return performance outdoors (affectionately nicknamed “The Cicada Concert”). We have received several prestigious invitations in Europe, performing with that continent’s best orchestras in their most storied halls; highlights have included performances with Marin Alsop and the Vienna Radio Symphony, Mahler’s 8th Symphony with the City of Birmingham Symphony Orchestra, performances at the Philharmonie Berlin, St Martin-in-the-Fields London, Vienna Konzerthaus, and Merton College Oxford.



2020: Performing at St Martin-in-the-Fields, London



2023: Sing and Play Early Childhood Music Class

We also have made a vigorous effort to authentically serve children, students, and young professionals in our region with the development and expansion of Sing and Play for ages 0-5, CoroLab for high school students, now in two Baltimore County high schools, and the Vocal Fellows program which aims to employ and equip early career and enterprising professional artists who wish to pursue a career in music. We have also aimed to make the act of singing together more accessible than ever by creating our “Discovery Series,” a free series of events for singers who would like to explore repertoire and experience the joy of massive choirs creating one voice!

As we look to the next 10 years of Baltimore Choral Arts, we all have a unique opportunity to take stock of where we have been and to be bold as we move into the future. A new team of excited staff members and a renewed sense of energy among the singers present us with boundless potential to think big as we continue to learn how we can best serve the Baltimore community. We look forward to this work, and we thank you so much for being part of our mission!

This performance season is sure to be an exciting one; our first subscription concert presents the best of American ideals; guided by a literary journey of immigration to America through Writer in Residence Judith Krummeck’s book *Old New Worlds*, we travel

across continents and through our own nation as we explore what it means to belong here during this, our nation's 250th birthday. The December performance season is one of our most exciting yet, as we continue to present our annual Christmas with Choral Arts program, now having found its televised home at WBAL, our 4th annual presentation of Handel's Messiah with the National Philharmonic, Home Alone and Holiday Spectacular with the Baltimore Symphony, and many community performances in intimate spaces by our Chamber Singers (check our website for full details). The spring brings more collaborations with the Baltimore Symphony, the US Naval Academy, and Marin Alsop's conducting studio at the Peabody Institute. Our final performance of the year, entitled Handel in Italy, brings young Handel's Italian sojourn to life with wild anecdotes and thrilling music by our BCAS Chorus and the Peabody Baroque Band. We hope you join us for this exciting journey that is our 61st season, and you have my deepest thanks for your support these past 10 years. Here's to the next 10!

Affectionately,



Anthony Blake Clark

Music Director, Baltimore Choral Arts



**BALTIMORE
CHORAL
ARTS**
SOCIETY
ANTHONY BLAKE CLARK
Music Director

Christmas with Choral Arts

Tues, December 1st at 7:30 PM at The Baltimore Basilica
Tickets at **BaltimoreChoralArts.org** or call **410-523-7070**



Texts and Translations

Oawo Ohen No

Oawo Ohen no obe gye adasamba nkwa.
Ntsi hom ntow enyigye ndwom,
hom ntow ehurusi ndwom,
Hom ntow enyigyi ndwom o de oawo' Agyenkwan'

Oawo Ohen no wo David ahen kurow no mu,
Hom mbe tsie o, hom mbo hwe o,
Hom mbo som Enyimnyam hen o asomdwee hen o
Hom mbo som Agyenkwan' Messiah,
Enyim nyam hen o.

Enyigye sem nye de N'ahendzi nko bo'adze'ara da.
Hendzi hom ntow enyigye ndwom,
Hom ntow ehurusi ndwom,
Hom ntow enyigyi ndwom o de oawo' Agyenkwan'
Oa no ohen no wo David ahen kurow no mu,
Wo David ahen kurow no mu.
Enyim nyam hen o a somdwee hen o
Hom mbo som Agyenkwan, Messiah,
Enyimnyam hen o, Ohen no, oa wo no.

Vuela

Ave, vuelas alto, vuelas libre, vuelas!
Juntos podemos volar. Podemos ser libres.
Podemos volar, juntos.

Frostiana: Seven Country Songs

1. The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

Translation by Richmond Agyapong

*A King is born to save mankind,
Therefore sing a joyful song,
Sing a cheerful song, sing a joyful song,
For a Savior is born.*

*A King is born in David's city:
King of glory, King of peace.
(Come and listen, Come and see)
Come worship the Savior, Messiah,
King of glory.*

*The joyful news is: His kingdom never ends.
Therefore sing a joyful song,
Sing a cheerful song, sing a joyful song,
For a Savior is born.*

*A King is born in David's city:
King of glory, King of peace.
(Come and listen, Come and see)
Come worship the Savior, Messiah,
King of glory. For He is born!*

Bird, fly high, fly free, fly!
Together, we can fly. We can be free.
We can fly, together.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I --
I took the one less traveled by,
And that has made all the difference.

2. The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.
You come too.

I'm going out to fetch the little calf
That's standing by the mother.
It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.
You come too.

3. Come In

As I came to the edge of the woods,
Thrush music, hark!
Now it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it could still sing.

The last of the light of the sun
That had died in the west

Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went
Almost like a call to come in
To the dark and lament.

But no, I was out for the stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

4. The Telephone

"When I was just as far as I could walk
From here to-day,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say -
You spoke from that flower on the window sill -
Do you remember what it was you said?"

"First tell me what it was you thought you heard."
"Having found the flower and driven a bee away,
I leaned my head, and holding by the stalk,
I listened and I thought I caught the word -
What was it? Did you call me by my name?
Or did you say -
Someone said 'Come' - I heard it as I bowed."
"I may have thought as much, but not aloud."
"Well, so I came."

5. A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had stood,
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plough;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load.

6. Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farm-house near
Between the woods and frozen lake
The darkest evening of the year.

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn,
And even fruit trees

And yes, she has long mistrusted
That a cider apple tree
In bearing there to-day is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, "I know!"

It's as when I was a farmer--"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

7. Choose Something Like a Star

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

Some mystery becomes the proud.
But to the 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.
Talk Fahrenheit, talk Centigrade.

The Star-Spangled Banner

O Say, can you see
By the dawn's early light
What so proudly we hailed
At the twilight's last gleaming?
Whose broad stripes and bright stars
Through the perilous fight
O'er the ramparts we watched
Were so gallantly streaming?

Border

Border, sanctuary, border, asylum
We are all one
Cry, cry, crisis. Cry, cry, freedom.

Mother, father, sister, brother
e pluribus unum.

I was hungry and you gave me something to eat
I was thirsty and you gave me something to drink
I was a stranger, you invited me in

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

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.

And the rockets' red glare
The bombs bursting in air
Gave proof through the night
That our flag was still there

O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

We are your poor, we are your tired
We are yearning, we are yearning to be free
Poor, tired, yearning to be free
e pluribus unum

Border, sanctuary, border, asylum
We are all one
Humanity
Border, Cry, cry, crisis, cry, cry freedom
Border, border, we are all one.

“Ad Manus” from *Membra Jesu Nostri*

Quid sunt plagae istae in medio manuum tuarum?

What are those wounds in the midst of your hands?

“Her Beacon-Hand Beckons” from *To the Hands*

Her beacon-hand beckons:
Give to me those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree

whose branch was lost amid the pleas for mercy
your tired fighters fleeing flying
I will be your refuge
We will be your refuge

Wide American Earth

Aileen Cassinetta, after Carlos Bulosan

We are millions working together.
We are building, creating, molding life.
We are shaping the shining structures of love.
We are everywhere.

We are there when they sentence us to prison for telling
the truth; we are there when they conscript us to fight
their wars; we are there when they throw us in
concentration camps; we are there when they come at
dawn with their guns; we are there.

In my mouth is a country of longing
The bittersweet of border crossings
Some words don't come easy—scarce, scars
English is a language of leaving

a lexicon of who invaded
and what they left behind

I taste what passes for shrimp paste
I crave spice, some sharpness and haste
I chased a life around shifts and routes

First train leaves before first light
Last train comes before midnight
Transport me with the sight of filtered light
In my mouth is a country of bittersweet crossings
The only space I will ever occupy
is this expanse of longing

“I Would Hold You” from *To the Hands*

I would hold you
I will love you
I will hold you

Ever ever will I hold you
Ever ever will I enfold you
In medio manuum tuarum

Immigrants

We are but immigrants,
refugees from ports unknown,
Seeds we sow with dreams,
and hope will not ever be our own.
Our children's paths not ours
but adventures theirs alone.
We are wanderers and seekers
for the passage safely home.

Of salt and water born,
of one ocean we are made.
Gifts of love from fertile soil,
so is life's foundation laid.

Find rest and refuge here,
though our wandering never done.
May this haven bless all journeys,
welcome traveler, we are one.

Give me your tired, your poor,
your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore,
send these, the homeless, tempest-tossed to me,
For those yearning to breathe free,
refuse of your teeming shore.
Send the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!

Give Me Your Tired, Your Poor

Give me your tired, your poor,
your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore,
send these, the homeless, tempest-tossed to me,

For those yearning to breathe free,
refuse of your teeming shore.
Send the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!



We'd like to hear your thoughts about today's program.

Scan the code or visit **BaltimoreChoralArts.org/programs**
to complete a short survey about *American Belonging*.

As a thank you for participating in the survey, you will be
entered into a raffle to **win a pair of tickets to one of this
season's upcoming Baltimore Choral Arts performances.**

Please complete the survey by November 13, 2026 to qualify.



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 61 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 conductors, in demand by amateur and professional ensembles alike for his “readily apparent musicality” (*Baltimore Sun*) and his conviction that classical music can transform lives onstage and in the audience.

Dr. Clark has collaborated with many of the world’s foremost orchestras and choruses in leading venues across the United States and Europe. He has prepared choirs for the Berliner Philharmoniker, Boston, Baltimore, Chicago, Dallas, and City of Birmingham Symphonies, the Vienna Radio Orchestra, and the Richmond Symphony, working with conductors including Marin Alsop, Andris Nelsons, Sir John Eliot Gardiner, Fabio Luisi, and Edward Gardner. His choirs have appeared at the Berlin Philharmonie, Vienna Konzerthaus, Symphony Hall Birmingham (UK), St. Martin-in-the-Fields London, The Kennedy Center, St. Thomas Church Leipzig, and Washington National Cathedral, among others.

At Baltimore Choral Arts, where he serves as Music Director, Clark has expanded subscription offerings while building a robust education and community engagement profile. He has earned strong critical acclaim for his work on the podium and as chorusmaster for the Baltimore Symphony and regional partners, recognition that includes an American Prize in Choral Conducting, a second nomination for best community ensemble, and the Chorus America/ASCAP Alice Parker Award. He conducts and produces the televised “Christmas with Choral Arts” concerts first on Maryland’s ABC affiliate, then on Maryland PBS, garnering three regional Emmy® nominations. Recent projects have included a sold-out UK tour and residency with the City of Birmingham Symphony Orchestra for Mahler’s *Symphony No. 8*, a Berlin Philharmonie debut with the Freie Universität Orchester, and performances with the Vienna Radio Orchestra and Vienna Singakademie under Marin Alsop, as well as Mahler’s *Resurrection Symphony* with the National Orchestral Institute at Washington National Cathedral.

Appointed Chorus Director of the Dallas Symphony Orchestra by Music Director Fabio Luisi in 2023, Clark leads the choral programs of the DSO and prepares its 175-voice chorus for classical, pops, and touring projects. Recent highlights include Brahms’s *Ein deutsches Requiem*,

Schmidt’s *Das Buch mit Sieben Siegeln*, Mahler’s *Symphony No. 8*, and a European tour with performances at the Berlin Philharmonie, St. Thomas Leipzig, and Prague’s Smetana Hall. Anthony Blake Clark made his podium debut with the DSO in 2024 as the part of the headline concert at the American Choral Directors Association national conference. The DSC under Clark’s preparation has been featured on Medici TV and the DSO’s “Next Stage” streaming platform with forthcoming label releases including Wagner’s *Ring Cycle* and Schmidt’s *Das Buch mit Sieben Siegeln*.

Equally active on the orchestral podium, Clark made his Baltimore Symphony debut in 2021, his Richmond Symphony debut in 2022, and his Dallas Symphony conducting debut in 2024, and he appears regularly with the National Philharmonic. He has served as cover conductor for the National Symphony Orchestra, assisting Ton Koopman, Gianandrea Noseda, Teddy Abrams, Christoph Eschenbach, Manfred Honeck, and others, and has frequently assisted Marin Alsop at the Baltimore Symphony. Recent debuts include appearances with the Amarillo Symphony and with the Prague Summer Nights Festival Orchestra at Smetana Hall. In 2026 he participated in an American conducting festival with the North Bohemian Opera Orchestra. In the genre of opera, he has led the North American premiere of Jonathan Dove’s *Monster in the Maze* and recently conducted Amarillo Opera’s *Marriage of Figaro*. He has served as assistant conductor and/or chorusmaster for *The Merry Widow*, *Albert Herring*, *Madame Butterfly*, and *Götterdämmerung*. He was recently invited to guest conduct Choral Space’s At the Opera gala at the Berlin Philharmonie with more than 300 singers and the Freie Universität Orchestra.

Anthony Blake Clark has also served as Artistic Director of Bach Vespers in New York City, presenting Bach’s music in historically informed performances within the liturgical setting at Holy Trinity Lutheran Church in midtown Manhattan. He has been Interim Director of Choruses and James Erb Choral Chair for the Richmond Symphony Orchestra where he led the chorus and orchestra in performances across the city of Richmond, and he is Co-Artistic Director of the Amalfi Music Festival’s Choir Week, leading choral performances and residencies on Italy’s Amalfi Coast. Clark is a regular guest conductor with Choral Space Festival in Germany and has been a repeat guest with the Vienna Sing Academy’s “Vocal Week” in Melk Abbey.

A dedicated educator, Dr. Clark was Director of Choral Activities at The George Washington University in Washington, DC, where his ensembles performed at the Kennedy Center and National Cathedral and collaborated with the Washington Chorus, Baltimore Choral Arts, the Naval Academy Glee Club, and the Baltimore and Annapolis Symphonies. He has served as Guest Conductor/Lecturer for the Westminster Choir College Symphonic Choir and frequently leads workshops and clinics for school, university, and community choirs. Clark is a trusted conducting pedagogue and has coached conductors at the University of North Texas, the American Guild of Organists convention, the Amalfi Music Festival, and as part of his regular work in Dallas and Baltimore.

Mentorship and legacy are central to Clark's artistic outlook. A mentee of Marin Alsop at the Peabody Institute,



Leo Wanenchak enjoys a fulsome career as conductor, pianist, organist, vocalist, composer, narrator, clinician, and teaching artist. This is his 26th 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 "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 René Fleming, "Music and the Mind Live" and

he is an alumnus of its doctoral conducting program and continues to work closely with her. He holds a master's degree from the University of Birmingham, where he studied with three-time Grammy Award winner Simon Halsey CBE, his longtime mentor; during his time in the UK he immersed himself in the country's choral life, singing under Sir Simon Rattle, Edward Gardner, and Andris Nelsons, and conducting the London Symphony Chorus and the CBSO Chorus. His other principal teachers include Dr. Simon Carrington and Dr. Lynne Gackle.

An active composer and arranger, Dr. Clark has heard his music performed in Washington, DC, London, Oxford, Texas, and at Prague's Dvořák Museum Concert Hall. His new performance edition of Mozart's Requiem was recorded in 2022 by Acis Records.

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.



Judith Krummeck is a writer, broadcaster, and immigrant. Her debut novel, *The Deceived Ones*, a contemporary reimagining of Shakespeare's *Twelfth Night*, was a finalist for the Eric Hoffer Book Award and for the 2025 Next Generation Indie Book Awards, and it was long-listed for The Somerset Maugham Award. Her

biographical memoir, *Old New Worlds*, an intertwining of immigrant stories, was a finalist in the 2020 Next Generation Indie Book Awards and the 2020 National Indie Excellence Awards®. Her first book, *Beyond the Baobab*, is

a memoir-in-essays about her immigrant experience, and her screenplay, *Philida*, based on the novel of the same name by André Brink, is in development in South Africa. Judith is the afternoon drive-time host for Maryland's classical music station WBJC 91.5 FM. She is the recipient of two creativity grants from the Maryland State Arts Council; she has twice been named Baltimore's Best by Baltimore Magazine; and she received a Praise Singer Award for arts coverage from South Africa's Foundation for the Creative Arts. Judith graduated from the University of Cape Town with a double major in drama and history of art, and she holds an MFA in Creative Writing & Publishing Arts from the University of Baltimore.



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