

BALTIMORE
CHORAL
ARTS
SOCIETY
ANTHONY BLAKE CLARK
Music Director

MONTEVERDI VESPERS



SUNDAY, MARCH 1, 2020



Baltimore Choral Arts Society

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

Sunday, March 1, 2020 at 3 pm

Shriver Hall Auditorium, The Johns Hopkins
University, Homewood Campus

Monteverdi Vespers

Anthony Blake Clark, *conductor*

Leo Wanenchak, *associate conductor*

Baltimore Baroque Band, Peabody's Baroque Orchestra,

Dr. John Moran and Risa Browder, *co-directors*

Peabody Renaissance Ensemble, Mark Cudek, *director*; Adam Pearl, *choral coach*

Washington Cornett and Sackbutt Ensemble, Michael Holmes, *director*

The Baltimore Choral Arts Chorus

James Rouvelle and Lili Maya, *artists*

Vespro della Beata Vergine

Claudio Monteverdi

I. Domine ad adiuvandum

II. Dixit dominus

III. Nigra sum

IV. Laudate pueri

V. Pulchra es

VI. Laetatus sum

VII. Duo seraphim

VIII. Nisi dominus

Intermission

IX. Audi coelum

X. Lauda Ierusalem

XI. Sonata sopra Sancta Maria ora pro nobis

XII. Ave maris stella

XIII. Magnificat

Monteverdi Vespers is generously sponsored by the
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creator of the Baker Artists Portfolios, www.BakerArtists.org.

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Monteverdi's 1610 *Vespers* is unusually challenging for those who find their musical experience enriched by imagining the circumstances of a work's original performance. There have been several theories to account for its composition, but none of them has met with universal approval. It is not even agreed that it is a single composition rather than an anthology of separately-created movements. There is controversy how the music in the 1610 edition should be ordered and a host of specific problems of performance practice fundamentally affect the whole character of the work.

Location

Three cities have been associated with the *Vespers*: Mantua (where Monteverdi was employed from about 1591 until 1612), Rome and Venice.

Rome features little in Monteverdi's life, apart from the dedication of the *Vespers* to the Pope and his visit there in 1610. The dedication may have been intended to show that he would be a suitable candidate for a senior papal musical position. The Mass, in a learned and polyphonic style, was certainly appropriate for conservative Vatican ecclesiastical taste. Monteverdi might have expected the psalms to win favor for the way that they showed how the traditional change formulae could be combined with the latest compositional style, though his music was like nothing else sung in Rome at the time. He may have had other reasons for the dedication. A letter he wrote on his return shows that at least one object of the visit was to secure a scholarship at a seminary for his son Francesco; he also reports on singers there, so he may also have been acting as a talent scout for the Mantuan court.

Venice was the center of the music publishing industry. Amadino was his current publisher, and it would not be surprising for a composer to visit

the city when he had a complicated publication to see through the press. It has been suggested that the 1610 print was intended to impress those who appointed the *maestro da cappella* at the Ducal Basilica of San Marco. But the current holder of the position, Giulio Cesare Martinengo, had been appointed soon after the death of his predecessor Giovanni Croce in May 1609, leaving no time for applications from as far as Mantua. Although Martinengo's health and administrative abilities were poor, it is unlikely that there was time for rumors of his deficiencies to reach Monteverdi in time to compose anything specifically to impress the Venetians, though one possibility might be that the "sacred concertos" were added to the collection to show that he was familiar with current styles of small-scale motets.

Monteverdi was appointed as a member of the ten-strong choir at the Gonzaga court at Mantua in 1591 and became *maestro da cappella* in 1601. He was responsible for the music at the family church within the palace, Santa Croce. He probably composed a considerable amount of church music, but none survives except what was published in 1610.

Vespers

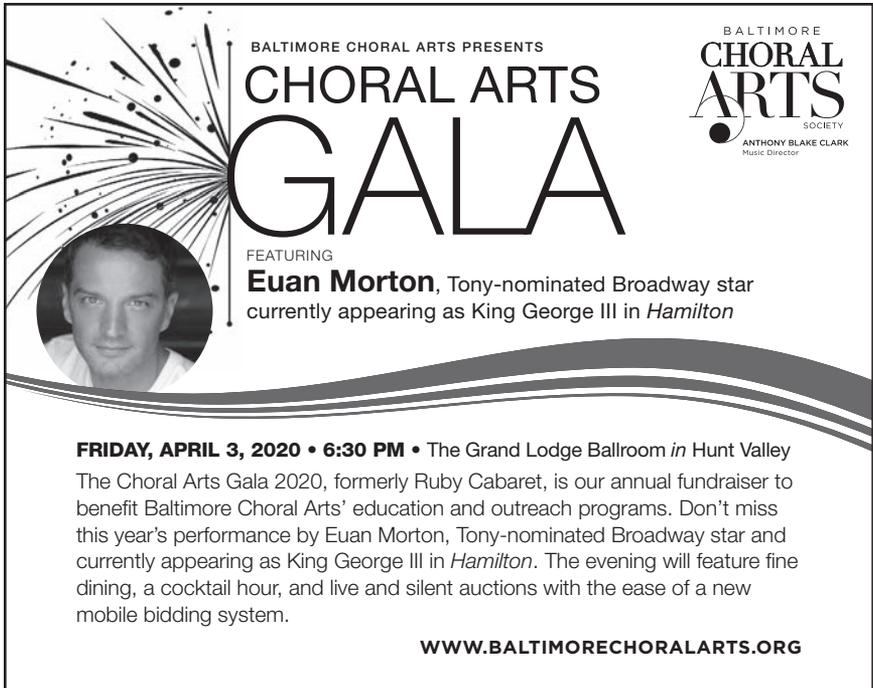
The service of *Vespers* began with a versicle and response and was followed by five psalms, a hymn and the *Magnificat*. The hundred and fifty psalms were divided among the daily service so that the whole Psalter was recited each week. This pattern was broken on major festivals, which had their own particular groups of psalms. The psalms, originally Hebrew hymns, were made more appropriate for Christian worship in two ways. A doxology was added to each of them praising the Holy Trinity, and each psalm was framed by a generally-biblical text (an antiphon) relating the

psalm to its place in the church year. By ancient tradition or special papal license, different psalms and antiphons from those of the Roman liturgy were permitted. In Mantua, Santa Barbara had its own recently-created liturgy, while San Marco in Venice maintained long standing local customs, despite papal disapproval. But other churches in Mantua, including Santa Croce, followed the standard Roman practice for the allocation of psalms and antiphons.

Monteverdi's publication provides music for the opening responses, the five Marian Psalms, the hymn and the *Magnificat*. He also includes a series of smaller-scale pieces (the "sacred songs" of the title page) which are placed, in ascending order of the number of parts, between the psalms and look as if they might well function as antiphons. When editors and performers first started to present the *Vespers* in a liturgical context, this caused problems. The text of these pieces, though sometimes corresponding

with the antiphon texts, did not belong to the cycle of antiphons for any single Marian feast. So it was postulated that the antiphons were extraneous items that were merely thrown in as chamber music. But there were still problems, since the modes of the psalm setting do not correspond with the modes of the chant antiphons of any feast, and some editions have included antiphons whose modes match but which would never have been sung together at a single service. When sung entirely in chant, the tone chosen for a psalm should agree with the mode of the antiphon. Practice may have been more lax, but Monteverdi seems almost perversely to have avoided matching his psalms with the mode of the antiphons for any of the Marian feasts.

The order of the items in the 1610 edition presents some liturgical problems. The *Vespers* pieces are printed in order of performances at Vespers, but the five psalms are each followed by a motet: a paraliturgical vocal piece. We tend to call



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ANTHONY BLAKE CLARK
Music Director

any short piece of renaissance polyphony a motet, but from 1600 the word was used for settings for soloists that could be performed more informally. Three of the psalms (*Dixit*, *Laudate pueri* and *Nisi Dominus*) are followed by suitable Marian text. *Duo Seraphim*, however, is in honor of the Holy Trinity, and cannot be justified by association with the independent Trinitarian Santa Barbara. The *Sonata sopra Sancta Maria* may perhaps function as the antiphon to the *Magnificat*. If instrumental pieces are required, Cima's *Concerti ecclesiastici* (also of 1610) offers a choice of four pieces in an otherwise vocal collection of motets. Concerto is a key word: it implies music in the new, post-Peri and Caccini style, with one-to-a-part performance.

Style

The work calls on a wide variety of musical styles, almost as if Monteverdi

is trying to show the full range of his capabilities. The most conservative are the double-choir settings of *Nisi Dominus* and *Lauda Jerusalem*. In both, the cantus firmus is hardly varied; but the other voices have an extraordinary rhythmic suppleness and vitality, and that feature is even more noticeable elsewhere. Generally, the textual declamation of church music was relatively staid; the model for this aspect of the Vespers was not so much previous church music as the more subtle word-setting of vocal chamber music. It is noticeable that even non-specialist modern choirs sing the *Vespers* with much more vigor than they sing Palestrina and without the ecclesiastical patina of holiness – in terms of mid-19th-century English practice, reversing chronology, more west gallery than chancel.

Artists' Notes

written by Lili Maya and James Rouvelle

We're making a video project that includes entirely original footage shot in Italy, Spain, and the US. Some of the imagery is based on, and includes excerpts from works by Fra Angelico, Jan Van Eyck, Aert van der Neer, and The Osservanza Master.

A great inspiration to us, in addition to the music, was the painting of Fra Angelico. As we did some research into Fra Angelico's work we found some incisive theoretical writing by Georges Didi-Huberman. Didi-Huberman observed what he terms *dissemblance and figuration* in Fra Angelico's work. Didi-Huberman's writing can be found in *Fra Angelico: Dissemblance and Figuration*. These ideas resonated strongly with our concept for the project.

What is evoked, experientially, is a meditation on materiality, essence, and meaning. The quantity of marks — five flowers — echo the five wounds of Christ. *Figurability* has to do with experiences evoked from visual media that are unique

to visual media, an a-rational realm of experience and thought exemplified in Fra Angelico's work.

To us the spirituality of the *Vespers*, and part of its mystery, is evoked by activities of transfiguration (we understand this is an Orthodox/Alchemical concept — things Monteverdi would have been familiar with). In *Vespers* the sacred and secular are interlaced, as are the traditional and new — a radical schema in its day. The work begins with a quotation from Monteverdi's opera *Orfeo*, yet, unlike the serial working out of the narrative found in his great opera, *Vespers* seems to present a parallel/simultaneous meditation on the essence of spirit and the sublime, where objects are formations of spirit — God is not “in” things, things are “of” God. The practice of the artist/chemist/priest (Monteverdi, later in life, was definitely two, and may have been all three) is to evoke this revelation, not through argument, but via experience.



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Program Text

1. Domine ad adiuvandum

Deus, in adiutorium meum intende:
Domine, ad adiuvandum me festina
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.
Alleluja.

Make haste, O God, to deliver me:
make haste, O Lord, to help me.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and ever
shall be, without end. Amen.
Allelujah.

2. Dixit Dominus

Dixit Dominus Domino meo:
Sede a dextris meis: donec ponam inimicos
tuos scabellum pedum tuorum.
Virgam virtutis tuæ emittet Dominus
ex Sion: dominare in medio inimicorum
tuorum.

The Lord said to my Lord,
sit at my right hand, until I make thine
enemies thy footstool.
The Lord shall send out the rod of thy
strength from Zion: rule thou in the midst of
thine enemies.

Tecum principium in die virtutis tuæ
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum:
tu es sacerdos in æternum
secundum ordinem Melchisedech.

At thy beginning in thy day of glory
in the splendour of the holy places,
before the first light I begat thee.
The Lord hath sworn, and will not repent:
thou art a priest for ever
after the order of Melchisedech.

Dominus a dextris tuis
confregit in die iræ suæ reges.
Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

The Lord at thy right hand
shall destroy kings in the day of his wrath.
He shall judge among the nations, fill them
with the dead, and smash heads in many lands.

De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

He shall drink of the brook in the way:
thus shall he raise his head.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and ever
shall be, without end. Amen.

3. Nigra Sum

Nigra sum sed formosa filia Jerusalem.
Ideo dilexit me rex
et introduxit in cubiculum suum et dixit
mihi:
Surge, amica mea, et veni.
Jam hiems transit, imber abiit, et recessit.
Flores apparuerunt in terra nostra,
tempus putationis advenit.

I am a black but comely daughter of
Jerusalem.
Therefore the king hath delighted in me
and brought me to his chamber and said
to me:
Arise, my love, and come.
For the winter is passed, the rain is over
and gone;
Flowers have appeared in our land,
The tune of pruning is at hand.

4. Laudate Pueri Domine

Laudate, pueri, Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in sæculum.

A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

Quis sicut Dominus Deus noster, qui in
altis habitat,
et humilia respicit in coelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem:

Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum lætantem.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

5. Pulchra Es

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea, suavis et decora
sicut
Jerusalem, terribilis ut castrorum acies
ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

6. Lætatus Sum

Lætatus sum in his, quæ dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis,
Jerusalem.

Jerusalem, quæ ædificatur ut civitas:
cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini testimonium Israël
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.

Praise the Lord, ye servants:
praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth for evermore.

From the rising to the setting of the sun,
the Lord's name be praised.
The Lord is high above all nations,
and his glory above the heavens.

Who is like the Lord our God, who
dwelleth on high,
Yet respecteth humbly what is in heaven
He raiseth the simple from the dust,
and lifteth the poor from the mire.

That he may set him with princes,
even the princes of his people.
Who maketh the barren woman to keep
house, a joyful mother of children.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be, without end. Amen.

Thou art beautiful, my love,
a sweet and comely daughter of Jerusalem.
Thou art beautiful, my love, sweet and
comely as
Jerusalem, terrible as an army arrayed for
battle.
Turn thine eyes from me,
for they make me flee away.

I was glad when they said to me:
we will go into the house of the Lord.
Our feet shall stand in thy gates, O
Jerusalem.

Jerusalem, that is built as a city
that is at one with itself.
For thither the tribes go up,
the tribes of the Lord, to the testimony of
Israel, to give thanks to the name of the Lord.
For there are the seats of judgement,
the thrones of the house of David.

Rogate quæ ad pacem sunt Jerusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.

Propter fratres meos, et proximos meos,
loquebar pacem de te:
Propter domum Domini Dei nostri,
quæsivi bona tibi.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

7. Duo Seraphim

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth.
Plena est omnis terra gloria ejus.
Tres sunt, qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth.
Plena est omnis terra gloria ejus.

8. Nisi Dominus

Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædificant eum.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce, hæreditas Domini filii:
merces, fructus ventris.

Sicut sagittæ in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum
ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

Pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls,
and plenty within thy palaces.

For my brethren, and my companions,
I will seek peace for thee.
For the house of the Lord our God,
I will seek to do thee good.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be, without end. Amen.

Two seraphim cried to one another:
Holy, holy, holy is the Lord God of
Sabaoth.
The whole earth is full of his glory.
There are three who bear witness in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.
Holy, holy, holy is the Lord God of
Sabaoth.
The whole earth is full of his glory.

Unless the Lord built the house,
they labour in vain who build it.
Except the Lord keep the city,
he watcheth in vain who keepeth it.

It is vain for you to rise before dawn:
rise later,
ye who have eaten the bread of sorrows;
When he will give sleep to his chosen.
Lo, children are an heritage of the Lord;
a reward, the fruit of the womb.

As arrows in the hands of the mighty,
thus are the children of outcasts.
Blessed is the man whose quiver is full of
them:
they shall not be ashamed when they confront
their enemies in the way.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be, without end. Amen.



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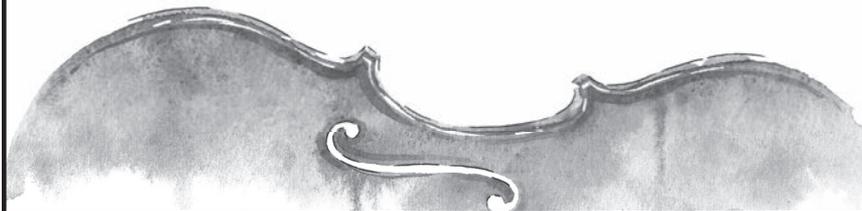
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9. Audi Coelum

Audi, coelum, audi verba mea plena desiderio et perfusa gaudio. Audio Dic, quæso, mihi: Quæ est ista quæ consurgens ut aurora rutilat, ut benedicam? Dicam
Dic nam ista pulchra ut luna, electa ut sol, replet lætitia terras, coelos, maria. Maria

Maria virgo illa dulcis prædicta de propheta Ezekiel, porta orientalis? Talis Illa sacra et felix porta per quam mors fuit expulsa introducta autem vita? Ita

Quæ semper tutum est medium inter homines et Deum pro culpis remedium? Medium Omnes hanc ergo sequamur qua cum gratia mereamur vitam æternam. Consequamur. Sequamur

Præstet nobis Deus, Pater hoc et Filius et Mater cujus nomen invocamus dulce miseris solamen. Amen
Benedicta es, virgo Maria, in sæculorum sæcula.

Hear, O heaven, hear my words full of longing and pervaded by joy. I hear Tell me, I pray, who is she that shines like the dawn in her rising, that I might bless her? I will tell Tell me, for she, beauteous as the moon, radiant as the sun, fills with joy the earth, heavens and seas. Mary

Mary, that sweet virgin foretold by the prophet Ezekiel, the gateway to the East? Even she That sacred and happy portal through which death was driven out and life brought in? Even so

She who is always a sure intermediary between men and God, the cure for our sins? The Mediator Let us all therefore follow her through whose grace we may be granted eternal life. Let us go with her. Let us follow

May God help us, God the Father, and the Son, and the Mother on whose sweet name we call as a comfort to the wretched. Amen
Thou art blessed, virgin Mary, for ever and ever.

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10. **Lauda Jerusalem**

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

11. **Sonata Sopra "Sancta Maria"**

Sancta Maria, ora pro nobis.

12. **Ave Maris Stella**

Ave maris stella,
Dei Mater alma
Atque semper Virgo
Felix coeli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evæ nomen.
Solve vincla reis,
Profer lumen cæcis,
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.
Vitam præsta puram,
Iter para tutum,
Ut videntes Jesum
Semper collætetur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Trinus honor unus. Amen.

Praise the Lord, O Jerusalem;
praise thy God, O Zion.

He hath not dealt so with any nation;
and his judgments he hath not made manifest.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and ever
shall be, without end. Amen.

Holy Mary, pray for us.

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.
Taking that Ave
from the mouth of Gabriel,
preserve us in peace,
giving Eve a new name.
Loose the chains of the bound,
bring light to the blind,
drive out our ills,
invoke all things good.
Show thyself to be a mother,
may he who was born for us
receive our prayers through thee.

Singular virgin,
more gentle than all,
absolve us from sin and
make us gentle and pure.
Grant us a pure life,
prepare a safe way,
that in seeing Jesus
we may rejoice forever.
Praise be to God the Father,
glory to Christ on high,
and with the Holy Spirit
one triple honour. Amen.

13. Magnificat

Magnificat anima mea Dominum:
et exultavit spiritus meus in Deo salutari
meo.

Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc
beatam me dicent omnes generationes.

Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israël puerum suum,
recordatus misericordiæ suæ.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my
saviour.

For he hath regarded the lowliness of his
handmaiden: for behold from henceforth
all generations shall call me blessed.

He hath filled the hungry with good things,
and the rich he hath sent empty away.
He hath sustained Israël his servant,
remembering his mercy.
As he promised to our forefathers,
Abraham and his seed forever.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and ever
shall be, without end. Amen.

Choral Arts ON TOUR!

Baltimore Choral Arts traveled to England on January 10, 2020, prompted by an invitation to perform Mahler's "Symphony of a Thousand" with the City of Birmingham Symphony Orchestra as part of their 100th anniversary celebration. Our chorus and guests traveled all throughout the country, sight-seeing and absorbing the English culture. Our singers also performed concerts at the **St Martin-in-the Fields** and the **U.S. Embassy in London**, as well as **Merton College Chapel in Oxford University** as a part of this 10-day tour.



Leo and Blake
greeting us in
Beefeater attire.



Visit www.baltimorechoralarts.org/choralartsontour to see all the tour photos, videos, and reviews of the CBSO Mahler 8 performance, as well as a full blog describing each day of our trip. You can also see more content on our Facebook page @**BaltimoreChoralArts** and #**ChoralArtsOnTour!**

Baltimore Choral Arts Society and Music Director Anthony Blake Clark

The Baltimore Choral Arts Society, now in its 54th season, is one of Maryland's premier cultural institutions. The Symphonic Chorus, Chorus, and Chamber Singers perform throughout the Mid-Atlantic region, as well as in Washington, D.C., New York, and in Europe. In his third season as Music Director, Anthony Blake Clark has established new, large-scale collaborative performances with Maryland Institute College of Art, Maryland State Boychoir, and Peabody Youth Orchestra. In January of 2020, Choral Arts went on its first England tour, with a prestigious invitation to perform with the City of Birmingham Symphony Orchestra.

The Baltimore Choral Arts Society provides a number of thoughtful and impactful music education programs that serve youth in and around Baltimore. These programs include CoroLAB, a new partnership with Overlea High School and Baltimore City College's choral music programs; Vocal Fellows, an expanded professional development program for early-career singers; Student Composer Project, a competition for high-school and college composers; and *Christmas for Kids*. Through these four primary educational programs, Choral Arts serves the very young to early-career adult musicians.

For the past 23 years, WMAR Television, the ABC network affiliate in Maryland, has featured Choral Arts in an hour-long special, *Christmas with Choral Arts*, which won an Emmy Award in 2006. The ensemble has been featured frequently on *The First Art* (Public Radio International), *Performance Today* (National Public Radio) and VOX (XM Radio). In Europe, Choral Arts was featured in a program devoted to

the music of Handel broadcast on Radio Suisse Romande.

In 2010, Choral Arts released *Christmas at America's First Cathedral* on Gothic Records, recorded at the Baltimore Basilica, which includes familiar Christmas favorites as well as premieres by Rosephanye Dunn Powell and James Lee, III. A recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos. Choral Arts has two other recordings in current release: *Christmas with Choral Arts* and a live recording of the Rachmaninoff *All-Night Vigil*.

Currently leading his third season as Music Director of the nationally acclaimed and Emmy Award-winning Baltimore Choral Arts Society, conductor and composer **Anthony Blake Clark** enjoys a reputation as one of the freshest young voices in classical music.



During his tenure with the Baltimore Choral Arts Society, Anthony Blake Clark received rave reviews for their own programs, prepared them for performances with the Baltimore Symphony Orchestra, led them on an enthusiastically received UK tour which culminated in the prestigious invitation to perform Mahler's 8th Symphony with the City of Birmingham Symphony Orchestra (UK), and made his television conducting debut with ABC's *Christmas with Choral Arts* holiday production. The premiere choral organization in the Baltimore region, it

reaches more than 45,000 people each year and is an integral part of the fabric of Baltimore's performing arts scene. Mr. Clark is also Director of Choral Activities in The George Washington University's Corcoran School of Art and Design, where he conducts the University Singers and Women's Ensemble, and mentors student conductors. His university choirs have performed at the Kennedy Center, the National Cathedral, and St. Nicholas Church in Prague.

Appreciated for his scrupulous attention to detail, Anthony Blake Clark has prepared choruses for esteemed maestri Sir John Eliot Gardiner, Simon Halsey, CBE and , Marin Alsop, and Mirga Gražinytė-Tyla, for concerts with internationally renowned ensembles, including the Baltimore Symphony Orchestra, Berliner Philharmoniker, City of Birmingham Symphony Orchestra and Rundfunk Chor Berlin. At New York City's Lincoln Center for the Performing Arts, he was recently one of several conductors for David Lang's 1,000-voice *the public domain*, working under his mentor Simon Halsey; he returned as chorusmaster for the 2018 premiere of John Luther Adams' *In the Name of the Earth*. Clark is equally adept in the orchestral field and has served as cover conductor for the National Symphony Orchestra, assisting conductors such as Ton Koopman, Gianandrea Noseda, and Christoph Eschenbach.

A native of Texas, Anthony Blake Clark attended Baylor University School of Music, where he studied composition. While still an undergraduate, he began his professional conducting activity by co-founding The Texas Baroque Ensemble, presenting in and around San Antonio a wide range of repertoire from the Baroque and Classical eras. Mr. Clark completed a Master's Degree in Choral Conducting under three-time Grammy Award winner Simon

Halsey, CBE at the United Kingdom's University of Birmingham, which conferred his Masters of Music Degree in 2015.

While a graduate student, he helped administer the choral ensembles on campus, conducted the University Camerata and was a member of the famed City of Birmingham Symphony Chorus, singing under the batons of Sir Simon Rattle, Edward Gardiner, Andris Nelsons and Gianandrea Noseda. His time in England also included employment by the CBSO to conduct its Arts Champion Community Choir as part of an initiative to create a community Chorus network across the city, conducting the London Symphony Chorus "Come and Sing Day," took rehearsals for the CBSO Chorus and led the Barber festival Sinfonia in its annual summer festival performance.

Anthony Blake Clark is a frequent clinician and has led sessions for Historic Christchurch Alexandria, the Deer Creek Chorale and high school choirs in Maryland, New York and Texas. Recently, he made his debut with the Symphony Orchestra of Northern Virginia. Mr. Clark also has extensive training in festivals and workshops under master tutors. He was granted a Fellowship to conduct in the Yale School of Music's Norfolk Music Festival, led by Simon Carrington, with whom he also worked in the Sarteano Choral Workshop. In London, he participated in an orchestral conducting program that culminated in a performance of Mozart's *Symphony #41* with the London Classical Soloists.

An active composer, Anthony Blake Clark has had his scores performed in the Washington, D.C. area, throughout London, Oxford, Texas, and at Prague's Dvořák National Museum Concert Hall. Most recently, his music has been

premiered by Maryland's Baltimore Choral Arts Society and National Philharmonic Chamber Singers. His chamber piece *Incidental Music on the Pied Piper of Hamelin* won the Robert Browning Bicentennial Composition Contest and was performed on a concert series on the Baylor University campus.

Leo Wanenchak,

associate conductor, is an accomplished conductor, pianist, organist, vocalist, educator, composer, and clinician. He has been with the Choral Arts Society since 2000. Leo has prepared the Chorus for appearances with the Baltimore Symphony under conductors Marin Alsop, Jack Everly, John Storgårds, and Yuri Temirkanov. Mr. Wanenchak is the director of The Larks, a women's vocal ensemble and community service project of the Junior League of



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



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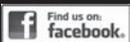
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Guest Artists

Hailed as “technically polished, rich in color and refined nuances” by Tim Smith (*Baltimore Sun*, 28 January 2015), **Baltimore Baroque Band (BBB)** is the baroque orchestra of the Peabody Conservatory of Music. Working side-by-side with their professors, students learn to play in a conductor-less large ensemble that combines the commitment and attentiveness of chamber music with the discipline of orchestral playing. BBB has played a critical role in introducing many of these students, majors and non-majors alike, into the professional world of early music. Highlights from recent seasons include Bach’s *St. John Passion*, Handel’s *Giulio Cesare* with Peabody Opera, Charpentier’s *Messe de Minuit*, Purcell’s *Birthday Ode: Come Ye Sons of Art* with the Peabody Renaissance Ensemble, and this year’s critically acclaimed performances with Peabody Opera of Charpentier’s *Le mariage forcé* and *La descente d’Orphée aux enfers*.



John Moran enjoys a broad-ranging musical career. He holds performance degrees from Oberlin and the Schola Cantorum in Basel and a Ph.D. in musicology from King’s College London. His formative teachers include Brigitte Czernik-Gruenther, Robert Ashby, Richard Kapuscinski, Catharina Meints, and Hannelore Mueller. He teaches viol, Baroque cello, and musicology at Peabody Conservatory, where he and Risa Browder are founding co-directors of the school’s critically acclaimed Baltimore Baroque Band. Early Music America recognized them for this work as joint recipients of its 2018 Thomas Binkley Award for outstanding achievement by a university early music ensemble director.

As a core member of REBEL, he tours extensively and can be frequently heard on the radio. He is artistic director

of Modern Musick, in residence at Georgetown University. He is a longtime principal player and sometime guest director with the Washington Bach Consort. He is the co-creator of the group’s Wunderkind Projekt, an outreach program that introduces DC Public School students to Bach cantatas. He has performed and recorded with many of the leading period-instrument ensembles in Europe and North America. The Washington Post has called his Bach “eloquent” and praised the “bravado” of his Boccherini and the “nimble fluency” of his Vivaldi, while the LA Times has written, “Cellist Moran projected vigorous and expressive bass lines.” He keeps busy with writing and editing projects, and is currently president of the Kindler Cello Society of Washington, DC, and vice president of the Viola da Gamba Society of America. He is married to the violinist Risa Browder.



Risa Browder, violinist and violist, whose playing The Washington Post has called “flavorful and expressive,” grew up in Princeton, New Jersey. She received her Bachelor of Music degree from Oberlin Conservatory, an A.R.C.M. from the Royal College of Music in London, and studied at the Schola Cantorum Basiliensis (Basel, Switzerland). Her principal teachers were Marilyn McDonald, Catherine Mackintosh, and Jaap Schroeder. After nine years in Europe where she performed and recorded with many notable period instrument ensembles, and where her two sons were born, she returned to this country and currently lives in Arlington, Virginia. She performs frequently with the Folger Consort, Washington Bach Consort, the National Cathedral Baroque Orchestra, and REBEL. An active teacher, Ms. Browder directs the orchestras at the

H-B Woodlawn Program in Arlington, teaches baroque violin and viola at the Peabody Conservatory, and co-directs the Baltimore Baroque Band, Peabody's acclaimed baroque orchestra, for which work she and her husband John Moran were joint recipients of Early Music America's 2018 Thomas Binkley Award.

The Peabody Renaissance Ensemble (PRE) was founded in 1988 at the Peabody Institute of Johns Hopkins University by its director, Mark Cudek. PRE is comprised of students and staff of Peabody and the Johns Hopkins University as well as guests from the Baltimore-Washington early music community. PRE consists of a vocal ensemble and instrumental consorts of violas da gamba, recorders, lutes and guitars, and most recently flute and sackbut. PRE alumni have performed with Alkemie, Apollo's Fire, Baltimore Consort, Folger Consort, Hesperus, Les Arts Florissant, New York Collegium, Philharmonia Baroque Orchestra, Washington Bach Consort, Waverly Consort *et al* and include two GRAMMY-winners.



Mark Cudek is Chair of the Historical Performance Department at the Peabody Conservatory, Artistic Director of the Indianapolis Early Music Festival, and a founding member

of the Baltimore Consort. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble and the High School Early Music Program at the Interlochen Arts Camp, Mark received from Early Music America the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contribution to Early Music Education. He is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2019 was promoted to the rank of Full Professor.

Mark is also director of the Peabody

Renaissance Chamber Ensemble (students) and Peabody Consort (alumni) which have toured the Dominican Republic, Italy, Japan, and Taiwan.

Mark has performed with Apollo's Fire (Cleveland Baroque Orchestra), Catacoustic Consort, Folger Consort, and Hesperus, and in his youth, worked as a café guitarist in the Virgin Islands. Selected festival appearances are the Boston Early Music Festival, Glasgow International Early Music Festival, Ottawa International Chamber Music Festival, and Tage Alter Musik/ Regensburg, with appearances at the Kennedy Center, Metropolitan Museum, National Theatre of Panama, and Vienna Konzerthaus. Mark has recorded over twenty-five CDs on the Dorian, Eclectra, Koch International, Linn, and Windham Hill labels.

Adam Pearl (choral coach) is an award-winning early keyboard specialist and director who is in demand as a performer of both solo and ensemble music. He has performed throughout the United States as well as in Europe, South America, and Asia. Pearl has been principal harpsichordist for Philadelphia's baroque orchestra, Tempesta di Mare, since 2005. He also performs with ensembles such as Chatham Baroque, the Folger Consort, the Catacoustic Consort, the American Bach Soloists, the Bach Sinfonia, Modern Musick, and various modern symphony orchestras. He has recorded on the Chandos, Dorian, and Plectra labels.

A lover of Baroque opera, Pearl has directed numerous productions with American Opera Theater and Peabody Chamber Opera. From the keyboard, he has led performances of Blow's *Venus and Adonis*, Purcell's *Dido and Aeneas*, Cavalli's *La Calisto* and *La Didone*, Monteverdi's *L'Incoronazione di Poppea*, Charpentier's *David et Jonathas*, and Handel's *Acis and Galatea*, *Giulio Cesare* and fully staged productions of *Messiah* and *Jephtha*.

Pearl is a member of the Historical Performance faculty at the Peabody Conservatory. His duties include teaching

harpsichord, coaching ensembles, vocal coaching, teaching classes in continuo, baroque ornamentation, harpsichord tuning, and harpsichord literature. He directs the Peabody Renaissance Ensemble's singers and directs Baroque opera productions. He also has taught at various early music workshops, including the Amherst Early Music Festival, the Madison Early Music Festival, and the Rocky Ridge Music Festival.

Considered one of the premiere ensembles of its kind in North America, the **Washington Cornett and Sackbutt Ensemble (WCSE)**, directed by Michael Holmes, consists of historic brass instrument specialists based in Washington D.C. Assemblages of cornetts (curved hybrid brass/woodwind instruments) and sackbuts (early trombones) comprised what was the standard brass ensemble of the late Renaissance and early Baroque eras of Western music.

WCSE's membership has modified and grown considerably since its inception in 1997, performing extensively and in high demand in the Eastern U.S. with some of the more prominent historic vocal and instrumental groups in the American early music community. Its repertoire is vast, exploring nearly every possible style, period and region where early brass sources were represented, including music from the Italian, German, Polish, Bohemian, Moravian, Scandinavian, Spanish, and English courts, as well as the Americas.

WCSE performed at the 2015 Boston Early Music Festival, and more recently was the featured ensemble for the Washington Bach Consort's *Christmas with the Consort* in December 2016. The ensemble continues to provide their unique, mellifluous, and historically informed sound for numerous choirs who want to enrich their programming through the glorious forgotten practice of *colla parte* ("doubling the choral parts") or providing *Stadtpipeffer* ("town piper")

fanfares and flourishes for ceremonial occasions. <https://www.earlybrassdc.org/>

Maya + Rouvelle is a collaboration between Lili Maya and James Rouvelle that began in 2009 in New York. They work in a variety of media and forms, including installation, performance, object making, and intervention. Their current body of work explores the presence of the ancient and eternal within the contemporary and ephemeral. Their works have been shown nationally and internationally, and recent venues include the Cooper-Hewitt in New York, Palais de Tokyo in Paris, and the Mercedes-Benz Arena in Shanghai. Lili was educated at RISD and James was educated at Juilliard. They are both professors at MICA.

James Rouvelle grew up in New York City and began his creative life as a composer and performer. James studied composition at Juilliard and Aspen with Eric Ewazon and Charles Jones.



He co-directed and occasionally conducted a chamber music group in New York for several years. Curious about the increasing influence of technology on music and art he switched gears and undertook a serious study of technology, including electronics and programming. At the same time he pursued his interests in Art and began making interactive, sculptural installations. He currently develops projects in a variety of media that explore the presence and wisdom of the ancient within the materials of the present.



Lili Maya is an artist with a background in art and design. She prefers working with fragments, with the edges of things. Edges bring the work closer to gaps where binaries collapse, blur, integrate, oscillate — where ambiguity may reveal truth.

The Baltimore Choral Arts Chorus

Anthony Blake Clark, *conductor*

Leo Wanenchak, *associate conductor and keyboardist*

Thomas Barth	Sarah Hansen	Lauren McDonald	Geoff Stack
Eloise Bensberg	James A. Hartman	Lura McDougall	Alan Sweatman
Sarah Berger	Absalom Heatwole	Elizabeth McGonigle	Kelly Sweatman
Jean Shaffer Blair	Shank	Timothy McGowan	Ross Tamaccio
Julia Boscov-Ellen	Ruth Heilman	Ashley R. Miller	Rachel Tanenblatt
Kelly Buchanan	Patricia Hengen	Jonathan Morrone	Tim Teeter
JoAnn Cain	Catherine Hinton	Michael Mountain	Shelbi Timmons
John Cain	Kerry Holahan	Jen Newgent	Raymond Toy
Eunju Chung Chen	Danielle Horetsky	Lauren M. Osborne	Elisabeth Vaeth
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Elizabeth DeVito	Henry Hubbard	Nerissa Paglinauan	Kevin Wenzel
Chris Dias	Douglas Jones	Corbin Phillips	Tyler Wert
Melanie Diaz Dodson	Erin S. Koch	Clark D. Pickett	Dan Weyandt
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Cameron Falby	Sandra Losemann	James Scofield	Norah Worthington
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Dr. John Moran and Risa Browder, *co-directors*

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Teresa Deskur	Steph Zimmerman	Jonathan Milord	
Forrest Ransburg	Kimberlyn Wu	Anita Chan	Baroque Guitar
	Daniel Lima		Cole Manel
Sackbut	Lucinda Rouse	Viola da Gamba	Organ &
Nicholas Bulgarino	Angela Che	Colton Hodge	Harpsichord
	Carolyn Foulkes		Paula Maust
	Winnie Chen	Baroque	
		Violoncello	
		John Moran	
		Aaron Feeney	

Peabody Renaissance Ensemble

Mark Cudek, *director* Adam Pearl, *choral coach*

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Miranda Brugman	Cass Durgin	Michael Manganiello	Luc Renaux
Sarah Buskirk	Christopher Fominaya	Julia McCabe	Elisa Sikula
Kyle Carney	Zoë Jones	Evan Nelson	Mara Yaffee

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Michael Holmes, *director*

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

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We are grateful to the following for pledges and contributions received through January 8, 2020, to the Baltimore Choral Arts Society Endowment, including the Clementine Peterson Fund, the Tanya Bendit Fund for Jewish Music, the Theodore Morrison Founders' Fund, and the Tom Hall Endowment Fund.

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We greatly appreciate donations of all sizes, and all other donations to our Endowment are listed on our website at www.BaltimoreChoralArts.org.

Upcoming Events with Baltimore Choral Arts

www.BaltimoreChoralArts.org

Community Outreach Concerts & Events

CoroLAB

Overlea High School & Baltimore City College

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

Fairhaven Retirement Community

Tuesday, March 10, 2020 at 7 pm

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

Broadmead Retirement Community

Wednesday, March 18, 2020 at 7 pm

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

First and Franklin Spire Concert Series

Sunday, March 22, 2020 at 4 pm

The First and Franklin Spire Series is committed to presenting both musical and visual artists and fostering community, while celebrating the unique space at First & Franklin Presbyterian Church. For tickets, call 410-728-5545 or visit firstfranklin.org.

Student Composer Project

Monday, June 1, 2020 at 7:30 pm

The Student Composer Project is an annual event that encourages young people to compose choral music. The project offers several student composers the opportunity to receive feedback on their works from a well-known guest composition clinician, Music Director Anthony Blake Clark, Associate Conductor Leo Wanenchak, and the BCAS Chamber Singers in a Master Class in the spring of 2020.

Fundraiser Event

Choral Arts Gala

Friday, April 3, 2020 at 6:30 pm

The Grand Lodge Ballroom

Choral Arts Gala is our annual fundraising silent and live auction event, benefitting Baltimore Choral Arts' education and outreach programs. This year's performance is by Euan Morton, Tony-nominated Broadway star and currently appearing as King George III in *Hamilton*.

Other Concerts

United States Naval Academy

Friday, April 17, 2020

Baltimore Choral Arts will perform *Carmina Burana* in the United States Naval Academy's 47th Annual Spring Oratorio with the Annapolis Symphony Orchestra.

Lerner and Loewe Classics with the Baltimore Symphony Orchestra

- **Thursday, May 28, 2020 at 8 pm at the Music Center at Strathmore**
- **Friday, May 29, 2020 at 8 pm at the Joseph Meyerhoff Symphony Hall**
- **Saturday, May 30, 2020 at 8 pm at the Joseph Meyerhoff Symphony Hall**
- **Sunday, May 31, 2020 at 3 pm at the Joseph Meyerhoff Symphony Hall**

For tickets call (410) 783-8000, or visit BSOmusic.org

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