

BALTIMORE
CHORAL ARTS
SOCIETY

ANTHONY BLAKE CLARK, Music Director

Praise, **MAGNIFIED**

*J.S. Bach &
John Rutter*
MAGNIFICATS

SUNDAY, MARCH 17, 2024 | 3 PM
CATHEDRAL OF MARY OUR QUEEN
5200 N Charles Street, Baltimore MD



Praise, Magnified

Anthony Blake Clark, *music director & conductor*

Leo Wanenchak, *associate conductor & organist*

The Baltimore Choral Arts Orchestra

Aani Bourassa, soprano

Logan Tanner, countertenor

Gene Stenger, tenor

Joseph Parrish, bass-baritone

Magnificat

John Rutter

1. *Magnificat anima mea*
2. *Of a Rose, a Lovely Rose*
3. *Quia fecit mihi magna*
4. *Et misericordia*
5. *Fecit potentiam*
6. *Esurientes*
7. *Gloria Patri*

Intermission

Magnificat, BWV 243

J.S. Bach

1. *Magnificat anima mea*
2. *Et exultavit*
3. *Quia respexit*
4. *Omnes generationes*
5. *Quia fecit mihi magna*
6. *Et misericordia*
7. *Fecit potentiam*
8. *Deposuit potentes*
9. *Esurientes*
10. *Suscepit Israel*
11. *Sicut locutus est*
12. *Gloria*

This concert is sponsored by Charles Berardesco and Jeffrey Thurston.

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Additional support is provided by the Maryland State Arts Council (msac.org), the Citizens of Baltimore County, and the Creative Baltimore Fund, a program of the Mayor's Office and the City of Baltimore.



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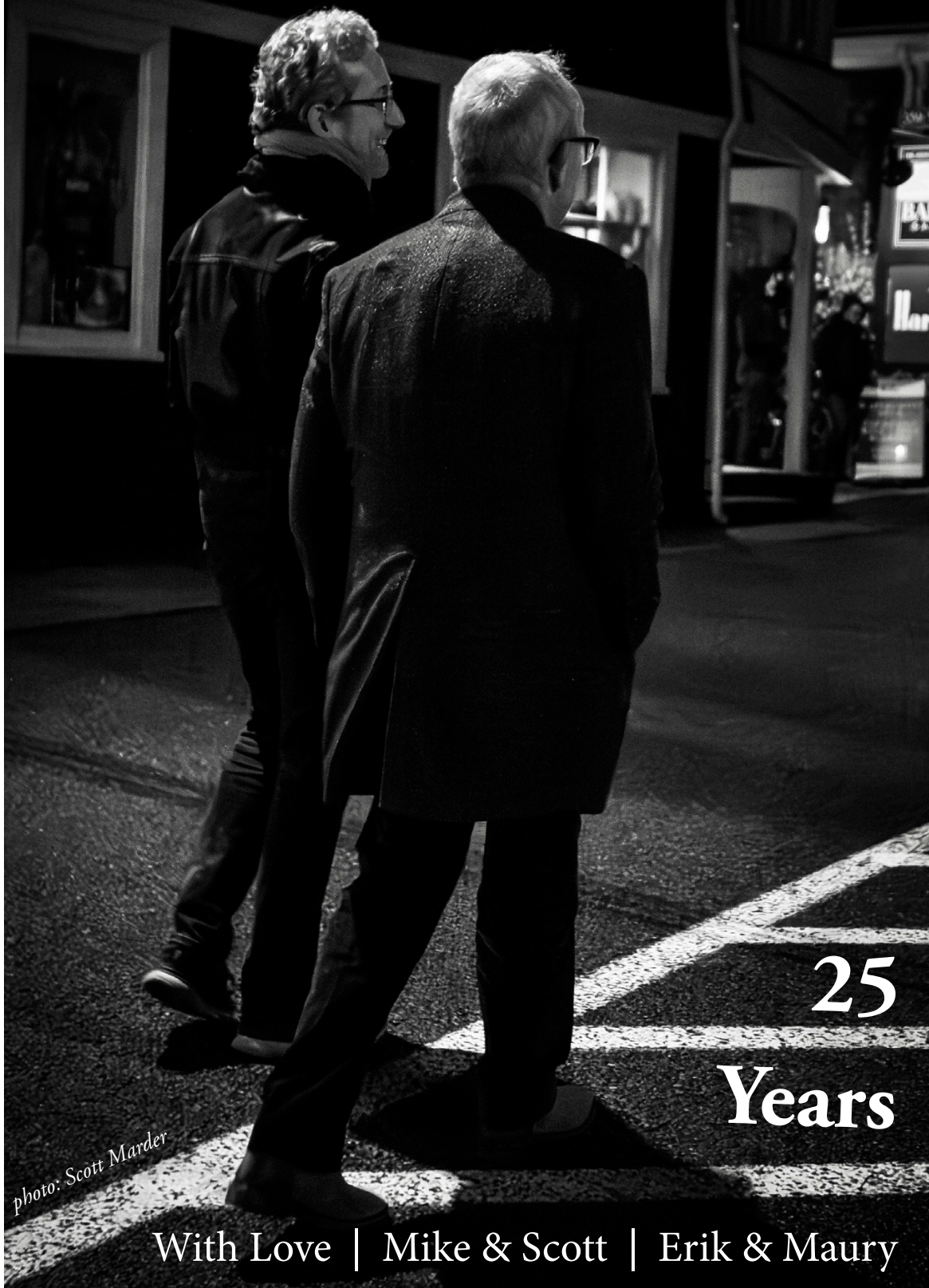
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The use of cameras and recording equipment is not allowed.

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Congratulations Charlie and Jeffrey!



25
Years

photo: Scott Marder

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Program Texts

Magnificat

John Rutter

1. Magnificat anima mea Dominum:
et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent
omnes generationes.

2. Of a Rose, a lovely Rose,
Of a Rose is all my song.
Hearken to me both old and young,
How this Rose began to spring;
A fairer rose to mine liking
In all this world ne know I none.

Five branches of that rose there been,
The which be both fair and sheen;
The rose is called Mary, heaven's queen.
Out of her bosom a blossom sprang.

The first branch was of great honour:
That blest Marie should bear the flow'r;
There came an angel from heaven's tower
To break the devil's bond.

The second branch was great of might,
That sprang upon Christmas night;
The star shone over Bethlem bright,
That man should see it both day and night.

3. Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

4. Et misericordia eius
a progenie in progenies timentibus eum.

*My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his hand-
maiden:
for behold, from henceforth all generations
shall call me blessed.*

The third branch did spring and spread;
Three kinges then the branch gan led
Unto Our Lady in her child-bed;
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,
The devil's power for to fell:
That no soul therein should dwell,
The branch so blessedfully sprang.

The fifth branch it was so sweet,
It sprang to heav'n, both crop and root,
Therein to dwell and be our bote*:
So blessedly it sprang.

Pray we to her with great honour,
She that bare the blessed flow'r,
To be our help and our succour,
And shield us from the fiendes bond.

**bote: salvation (15th century English)*

*For he that is mighty hath magnified me:
and holy is his name.
Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are filled with thy glory.
Hosanna in the highest.*

*And his mercy is on them
that fear him throughout all generations.*

5. Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

Deposuit potentes de sede,
et exaltavit humiles.

6. Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

*He hath shewed strength with his arm:
he hath scattered the proud in the imagination of
their hearts.*

*He hath put down the mighty from their seat,
and hath exalted the humble and meek.*

*He hath filled the hungry with good things:
and the rich he hath sent empty away.*

*He remembering his mercy
hath holpen his servant Israel.*

*As he promised to our forefathers,
Abraham and his seed for ever.*

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Frederick Douglass Evensong | 2•11, 4:30 pm
The Baltimore Consort | 2•23, 7:30 pm
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Music for Good Friday | 3•29, 7:30 pm
Pentecost Evensong | 5•19, 4:30 pm
Music Spira and the Choir of St. David's | 5•3, 7:30 pm
Pride Evensong | 6•2, 4:30 pm

7. Gloria Patri, et Filio,
et Spiritui Sancto!

Sancta Maria, succurre miseris,
iuva pusillanimes, refove flebiles:
ora pro populo, intervine pro clero,
intercede pro devote femineo sexu:
sentiant omnes tuum iuvamen,
quicumque tuum sanctum implorant auxilium.
Alleluia.

Sicut erat in principio,
et nunc, et semper, et in saecula saeculorum.
Amen.

*Glory be to the Father, and to the Son,
and to the Holy Ghost!*

*Holy Mary, succour those in need,
help the faint-hearted, console the tearful:
pray for the laity, assist the clergy,
intercede for all devout women:
may all feel the power of your help,
whoever prays for your holy aid.
Alleluia.*

*As it was in the beginning,
is now, and ever shall be, world without end.
Amen.*

Magnificat, BWV 243

J.S. Bach

1. Magnificat anima mea Dominum
2. Et exultavit spiritus meus in Deo salutari meo
3. Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent
4. Omnes generationes.

My soul doth magnify the Lord

and my spirit hath rejoiced in God my Savior.

*For he hath regarded the lowliness of his hand-
maiden: for behold, from henceforth shall call me
blessed*

All generations.

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Sunday, February 25, 2024 - 3:00 PM
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Sunday, April 21, 2024 - 4:00 PM
Spring Concert

Saturday, May 18, 2024 - 7:30 PM
Baltimore Boychoir Festival Concert

Visit our social media pages & our website to learn more about these events!
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The Maryland State Boychoir
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Baltimore, MD 21213

Artistic Director
Stephen Holmes

Assistant Director
Joseph Shortall

5. Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

6. Et misericordia a progenie in progenies
timentibus eum.

7. Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.

8. Deposuit potentes de sede et exaltavit
humiles.

9. Esurientes implevit bonis et divites dimisit
inanes.

10. Suscepit Israel puerum suum recordatus
misericordiae suae.

*For he that is mighty hath magnified me,
and holy is his name.*

*And his mercy is on them that fear him throughout
all generations.*

*He hath shewed strength with his arm, he hath
scattered the proud in the imagination of their hearts.*

*He hath put down the mighty from their seat and
hath exalted the humble and meek.*

*He hath filled the hungry with good things and the
rich he hath sent empty away.*

*He remembering his mercy hath holpen his servant
Israel.*

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Music at Emmanuel

2023–2024 Season

11. Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

12. Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

*As he promised to our forefathers,
Abraham and his seed for ever.*

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

Program Notes

By Anthony Blake Clark

Mary's song found in the Gospel of Luke is one of unbridled joy and celebration. This pairing of settings of the Magnificat, while simultaneously different and yet remarkably related, are full of the musical embodiment of such joyful and celebratory feelings.

300 years ago this season, Johann Sebastian Bach was installed in his new post as Thomaskantor in Leipzig, a position which would prove to be his most stable and musically profitable one which therefore gave western music the largest body of church music written by a single composer. Famously, 3 annual cycles of church cantatas, the B Minor Mass, both passion settings (and yet another that has been tragically lost to time), all six motets, and this Magnificat, all come from his work in Leipzig. The Magnificat, premiered 300 years and 3 months ago, is bursting with champagne-like effervescence that flies off the page, a true party piece. This near-perfect masterwork condensed into 30 minutes has always been a favorite of mine, and recently I have found an outlet for the devotion I have to the music of JS Bach in my work with Bach Vespers NYC – the soloists you will hear today are all brought together by our work doing the Magnificat together in New York. What sets Bach's Magnificat apart is its intuitive pacing and rich musical language. Comprising twelve movements, each distinct in character and mood, the work showcases Bach's

skillful use of counterpoint with intricate textures and rich harmonies interwoven throughout. The opening chorus immediately establishes a sense of jubilation and grandeur, setting the tone for the entire piece. Melismatic tunes (long series of fast runs in the vocal and instrumental lines) are punctuated by trumpet and timpani exclamations. The material is so good, Bach returns to it at the end of the piece! In the fourth movement, each of the five vocal parts repetitively intones "omnes, omnes generations" throughout more than 23 measures, each part operating independently until converging in rhythmic unison for the final 3 ½ measures. The resultant effect vividly portrays diverse generations, spanning various eras, collectively acknowledging Mary's blessedness across time.



Music Director Anthony Blake Clark

Equally enchanting is the ninth movement, designated as an aria for alto. Despite its classification, it unfolds as a multifaceted four-part texture, featuring a solo alto voice, two solo flutes, and the continuo. This movement exemplifies Bach's seamless integration of obbligato instruments within the texture, eschewing the typical alternation with the solo voice as seen in Handel's compositions. The melodic richness accompanying the phrase "et divites dimisit inanes" (and the rich he sends away empty) poignantly illustrates God's benevolence towards the needy juxtaposed with the incomplete flute phrase at the end of the movement, representing the empty-handed departure of the affluent.

Throughout the work, Bach utilizes a variety of compositional techniques to convey the emotional depth and theological significance of the text. From the intimate and introspective arias to the majestic chorales and triumphant fugues, Bach's Magnificat offers a profound musical reflection on the divine mysteries encapsulated within Mary's words.

In another composer origin story, a young (or at least younger) John Rutter had just exploded onto the contemporary classical music scene in the late 1980's with his Gloria – it was followed quickly by a new commission in 1990 for a Carnegie Hall performance - thus, the Magnificat was born. Rutter's Magnificat is a radiant jewel in the contemporary choral repertoire; it layers modern yet accessible writing with devices such as fanfares, frequent use of open fifths, melodies reminiscent of chant, and the dispatching of the organ to create hints of a medieval sound world past, transporting the listener to 13th century England. In this way John Rutter very early on

in his career is staking his musical claim as heir to the English sound world inherited by Vaughan Williams, Holst, Britten, etc.

The opening movement introduces the work with a grand fanfare, enveloping listeners in a majestic atmosphere characterized by rich harmonies and soaring melodic lines. This regal proclamation sets the stage for the ensuing journey of reverence and celebration. In contrast, the second movement, *Of a Rose*, offers a moment of serene introspection, diverging rather conspicuously from the traditional Magnificat text and instead opting for a Renaissance English text. Rutter's lyrical writing for choir creates a tender and contemplative ambiance, enhanced by delicate orchestration reminiscent of a delicate rose in bloom. A soprano soloist is utilized in several of the movements and is used as the musical embodiment of Mary herself with tender and stunningly beautiful results. The third and seventh movements share fanfare material, both of which burst forth with joyful energy, propelled by rhythmic drive and exuberant vocal writing. Incorporating dance-like rhythms and syncopated patterns, the finale infuses the music with a sense of liveliness and celebration, leading to a thrilling climax with the final "Amen."

Throughout the work, Rutter demonstrates a keen sensitivity to the text, weaving intricate vocal lines and lush orchestration to evoke a wide range of emotions, from awe and wonder to tender reverence and jubilant praise. With its timeless beauty and spiritual depth, Rutter's Magnificat continues to captivate audiences worldwide, reaffirming its status as a beloved masterpiece of modern choral repertoire.

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Baltimore Choral Arts Society and Music Director Anthony Blake Clark

Baltimore Choral Arts Society builds a stronger, more connected, more inspired community by celebrating the joy of choral music through exceptional performances and diverse educational and artistic partnerships.

Baltimore Choral Arts Society, now in its 58th season, is one of Maryland's premier cultural institutions. The Symphonic Chorus, Chorus, and Chamber Singers perform throughout the Mid-Atlantic region, as well as in Washington, D.C., New York, and in Europe. Music Director Anthony Blake Clark has established new, large-scale collaborative performances with Maryland Institute College of Art, Maryland State Boychoir, and Peabody Youth Orchestra. In October 2022, Choral Arts went on its second European tour under the direction of Maestro Clark, with performances in Vienna, Berlin, and Prague, and concluded with a prestigious invitation to perform with the Vienna Radio Orchestra under the baton of Marin Alsop.

Baltimore Choral Arts provides several thoughtful and impactful music education programs that serve youth in and around Baltimore. These programs include CoroLAB, a partnership with Overlea High School and 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 *Sing and Play with Baltimore Choral Arts*, a series of free music classes for children ages 0-5 and their caregivers, presented in conjunction with the Enoch Pratt Free Library. Through these educational programs, Choral Arts serves the very young to early-career adult musicians.

For the previous 25 years, WMAR Television, the ABC network affiliate in Maryland, featured Choral Arts in an hour-long special, *Christmas*

with Choral Arts, which won an Emmy Award in 2006. In 2022, *Christmas with Choral Arts* was broadcast on Maryland Public Television, bringing the performance to new audiences. In 2022, Choral Arts collaborated with composer Jasmine Barnes to present *Mozart's Requiem Reframed*, which was recorded by Maryland Public Television for the Emmy® Award-winning episode, *Artworks: Dreamer*. The ensemble has been featured frequently on *The First Art* (Public Radio International), *Performance Today* (National Public Radio) and VOX (XM Radio). In Europe, Choral Arts was featured in a program devoted to the music of Handel broadcast on Radio Suisse Romande.

In 2010, under the direction of then-Music Director Tom Hall, Choral Arts released *Christmas at America's First Cathedral* on Gothic Records, recorded at the Baltimore Basilica, which includes familiar Christmas favorites as well as premieres by Rosephanye Dunn Powell and James Lee, III. A recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos. Choral Arts has two other recordings in current release: *Christmas with Choral Arts* and a live recording of the Rachmaninoff *All-Night Vigil* and will soon celebrate the release of their newest album, *Dreamer*, on Acis Records, featuring Maestro Clark's new edition of Mozart's *Requiem* and *Portraits: Douglass and Tubman* by Jasmine Barnes. Recent awards and recognitions include the 2020 Chorus America/ASCAP Alice Parker Award, the 2020 American Prize in Community Chorus Conducting (Anthony Blake Clark), and the 2020 Emmy Award nomination for the 2019 *Christmas with Choral Arts* broadcast.



Anthony Blake Clark is a leading voice among his generation of choral conductors. He is in demand by both amateur and professional choral artists because of his

“readily apparent musicality” (Baltimore Sun) and his conviction that lives can be changed by participating in classical music, whether on the stage or in the audience.

Clark has performed with some of the most important ensembles in legendary venues throughout the USA and Europe. He has prepared choral ensembles for prestigious orchestras such as the Rundfunkchor Berlin with the Berliner Philharmoniker, Baltimore Symphony Orchestra, Chicago Symphony Orchestra, 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.

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 annually conducts and produces the celebrated “Christmas with Choral Arts” television concert, first on ABC2 and now on Maryland PBS station

MPT, for which the ensemble has received three regional Emmy® nominations. Clark has secured invites to several important festivals and collaborations; after a sold-out and enthusiastically received UK tour, BCAS was in residence with the City of Birmingham Symphony Orchestra and Chorus for performances of Mahler’s 8th *Symphony*. Recently, Clark and Baltimore Choral Arts made their Berlin Philharmonie debut with the Freie Universität Orchester. On the same tour, BCAS collaborated with the Vienna Singakademie to perform with the Vienna Radio Orchestra under Marin Alsop.

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 this season include Brahms’ *Ein deutsches Requiem* and Schmidt’s *Das Buch mit Sieben Siegeln*. The Dallas Symphony Chorus under Clark’s preparation can be seen on Medici TV (Orff *Carmina Burana* and *Catulli Carmina*) and DSO’s “Next Stage” streaming platform (Beethoven’s 9th *Symphony*).

Anthony Blake Clark is also the Artistic Director of Bach Vespers in New York City. In residence at Holy Trinity Lutheran Church in mid-town Manhattan, the Bach Choir and Players are composed of some of the finest early music professionals in the nation, presenting works of Bach using historically informed practices within the liturgical context of a Vespers service. Anthony Blake’s passion for Baroque historical performance has been able to take flight with Bach Vespers and in the coming season they will present many cantatas celebrating the 300th anniversary of Bach’s arrival in Leipzig as Thomaskantor, culminating in a performance of the *B-minor* Mass. He has also served as the

James Erb Choral Chair Director of Choruses for the Richmond Symphony Orchestra.

Anthony Blake Clark is equally adept in the orchestral field and made his Baltimore Symphony debut in 2021 and made 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 Eshenbach, and Manfred Honeck, and has assisted Marin Alsop at the Baltimore Symphony.

Maestro 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; he is a mentee of Marin Alsop's, having worked with her extensively and studied with her at the Peabody Institute in the doctoral conducting program. Mr. Clark completed a master's degree under three-time Grammy Award winner Simon Halsey CBE at the United Kingdom's University of Birmingham and considers Halsey his lifelong mentor. During his time in the UK, he embedded himself in the choral life of the UK and sang under the batons of Sir Simon Rattle, Edward Gardiner, and Andris Nelsons, and had opportunities to conduct the London Symphony Chorus and the CBSO Chorus. Other teachers include Simon Carrington (Yale Norfolk Festival, Sarteano Workshop) and Lynne Gackle (Baylor University).

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





Leo Wanenchak enjoys a fulsome career as conductor, pianist, organist, vocalist, composer, narrator, clinician, and teaching artist. This is his 21st year with the Baltimore Choral Arts Society. He

studied conducting with its founder, Theodore Morrison. In 2016 he was named Associate Conductor. In addition to preparing and performing with the chorus in the acclaimed Choral Arts Concert Series and outreach, He has prepared the chorus for performances with the Baltimore Symphony Orchestra under the batons of Marin Alsop, Jack Everly, John Storgårds and Yuri Temirkanov.

Community outreach and education are hallmarks of Leo's métier. He is the director of "The Larks," a women's vocal ensemble, community service project of the Junior League of Baltimore, bring the gift of song to the underserved. He developed and is director of "ParkinSonics" choral ensemble for the Johns Hopkins Hospital Department of Neurology in conjunction with the Johns Hopkins Center for Music and Medicine. This past year members of ParkinSonics were featured in a Kennedy Center webinar with René Fleming, "Music and the Mind Live" and participated in the Iowa State University Neuromotor Lab Virtual Singing Festival with Parkinsons singers worldwide.

He has served as Director of The Maryland Camerata at the University of Maryland Baltimore County, the Children's Chorus of Maryland, and on the faculty of the Peabody Preparatory as Director of Arts for Talented Youth, Chair of the Piano Department and member of the Dean's Council. Formerly the Academic Dean and Director of the Walden School Choral Program, Leo is a devoted advocate of new music. During his over 35 years at Walden and the Peabody, he mentored over 1,000 young composers and world

premiered over 1,500 of their works. His students have been awarded by the Music Teacher's National Association and Broadcast Music Incorporated. With the founding generation of The Walden school, he founded Avivo.com, creative, comprehensive, and customized education for musicians.

Mr. Wanenchak's appearances include performances at Carnegie Hall, Riverside Church, and Grace Cathedral. He has also performed in England, France, Germany, Greece, The Netherlands and Romania. He is a sought-after clinician and maintains a large private teaching studio in Bolton Hill, Baltimore, where he lives with his husband and their Coton de Tulear, Tsiky.



15th Opera BALTIMORE

MOZART'S THE IMPRESARIO
 April 10 at 7:30pm
 April 12 at 7:30pm
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 Semi-staged Concert Opera

THIRSTY THURSDAY AT THE OPERA
 May 16 at 7:30pm
 Beverage Tastings paired with performances

"LET'S GET LOUD" BLOCK PARTY
 June 1 at 11:00am
 At the Shake and Bake Family Fun Center

16TH SEASON PREVIEW PARTY
 June 4th at 5:30pm
 A celebration of the upcoming season

All events will be at the Engineers Club unless otherwise noted.

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American soprano **Aani Bourassa** is a versatile singer of stunning emotional depth, praised for her “brilliant, yet sparkling high notes” (Burlington *Hawkeye*).

Highlights and memorable engagements from recent seasons include performances of Bach’s magnificent motet *Jesu, Meine Freude* and his *Easter Oratorio* with the American Classical Orchestra at Alice Tully Hall at Lincoln Center; Karlheinz Stockhausen’s *Stimmung* (outdoors in the middle of a starry Kansas field) at the Ad Astra Music Festival; Bach’s *Magnificat* and *Cantata 140* on Michigan’s Upper Peninsula (while experiencing the absolute glory that is winter on Lake Superior) as part of the Marquette Bach Festival; recordings of the complete Czerny Opus 432 with pianist Samuel Gingher; polyphony at The Old Round Church in Richmond, Vermont; Brian Eno’s *Music for Airports*, part of Bang on a Can’s Long Play festival; and numerous other feature performances, collaborating with some of the best colleagues and friends one can hope for in the business.

Ms. Bourassa is a frequently sought after choral and chamber musician and has performed regularly with the Choir of Trinity Wall Street,

the Choir of St. Luke in the Fields, Bach Vespers at Holy Trinity Lutheran Church, Ad Astra Music Festival, the Schola of St. Vincent Ferrer, Spire Ensemble. She is passionate about folk music from Appalachia, promoting the works of under-represented composers, and seeking out positive collaborative musical relationships.

A native of Iowa, she trained at the Capital University Conservatory of Music and the University of Illinois: Urbana-Champaign studying with Dr. Lynn Roseberry and then Yvonne Gonzales-Redman. Equally comfortable in recital, concert and operatic settings, she has also performed as a soloist in Bach’s *St. Matthew Passion*, Beethoven’s *Symphony No. 9*, Haydn’s *Lord Nelson Mass*, Mozart’s *Requiem*, Vaughan Williams’s *Dona Nobis Pacem*, Mozart’s *Don Giovanni*, *Così fan tutte* and *Die Zauberflöte*, Handel’s *Saul*, Puccini’s *Madama Butterfly*, Britten’s *The Rape of Lucretia*, Missy Mazzoli’s *Proving Up*, Eşenvalds *Passion and Resurrection*, George Crumb’s *Madrigal 2*, and Steve Reich’s *So-drumming*.

When she’s not making music, Ms. Bourassa enjoys obsessively watching movies, experimenting in the kitchen, playing video games, running in Prospect Park, learning the Appalachian dulcimer, and tending to her growing collection of houseplants. She lives in Brooklyn, New York with her husband, Kevin.



Praised for his “striking musicality, clarity, and strong coloratura” (*Opera Canada*), countertenor **Logan Tanner** has performed on operatic stages throughout the United States and abroad.

Mr. Tanner has garnered awards in numerous competitions, placing first in the American Prize Opera Competition, the Choralis Young Artist Competition, Ise-Shima International Singing Competition, New Opera Stars Vocal Competition, New York Classical Music Society International Competition, and the Vano Visioli International Opera Competition. He took third prize in the Dallas Opera Guild Vocal Competition and 5th in the Opera Tools International Competition and has won the Pasadena Vocal Competition Special Encouragement Award. In addition, Tanner was granted honorable mention by the NOMEA International Competition and the Vienna New Year Concert International Competition. Tanner has been a Stern fellow at SongFest, and a Vocal Fellow at The Music Academy of the West, where he worked with famed mezzo-soprano, Marilyn Horne. He has been engaged as soloist with the Pacific Symphony orchestra, Boise Baroque, Memphis Symphony Orchestra, Austin Symphony Orchestra, and Orchestra Europa to name a few.

Tanner’s concert repertoire spans a wide breadth of material, and he is known for bringing a flowing bel canto dimension to the alto solos in Handel’s *Messiah*, the Roasting Swan in Orff’s *Carmina Burana*, the Brahms Viola Songs, and the treble solos in Bernstein’s *Chichester Psalms*, which he performed alongside Jamie Bernstein, author, and daughter of Leonard Bernstein. Tanner has also appeared in concert alongside renowned artists including

Cynthia Phelps of the New York Philharmonic, and Martin Katz. Tanner will make several international debuts in the 2021 season including appearances in Australia, Singapore, New Zealand, and Germany. A native of Texas, Mr. Tanner started his musical studies as a tenor at Baylor University and went on to graduate studies at Westminster Choir College. There he studied with Christopher Arneson who encouraged him to become a countertenor. Mr. Tanner dove into the repertoire and found it a perfect match. He entered the 2017 New York Classical Music Society International Competition and won it. “It was kind of mind-blowing,” he said. “I never looked back after that.”

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Hailed as an “impressive tenor” (*The New York Times*) who sings with “sweet vibrancy” (*The Cleveland Plain Dealer*) **Gene Stenger** is one of the country’s most called upon Bach specialists who is also heralded for

his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart.

Mr. Stenger’s 2023-2024 season includes solo debuts with the Washington Bach Consort (Bach’s *St. John Passion*), Winston-Salem Symphony (Handel’s *Messiah*), Baltimore Choral Arts Society (Bach’s *Magnificat*), Resonance Works Pittsburgh (Bach’s *Magnificat* & Esmail’s *This Love Between Us*), and The Cathedral Church of the Advent Birmingham (Handel’s *Messiah*). He makes returning solo appearances with the Wisconsin Chamber Orchestra (Handel’s *Messiah*), Bach Society of St. Louis

(Bach’s *St. John Passion*), Colorado Bach Ensemble (Bach’s *Mass in B Minor*), Yale Symphony (Britten’s *War Requiem* – cover soloist), Upper Valley Baroque (Bach’s *St. John Passion*), Bach Collegium at St. Peter’s NYC (Bach’s *St. John Passion*), Bach Vespers at Holy Trinity New York (BWV 75 & 165), and a solo quartet performance of David Lang’s *the little match girl passion* at The Metropolitan Museum of Art in New York.

Originally from Pittsburgh, Gene holds degrees from Yale University’s School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Mr. Stenger recently recorded a new solo quartet version of David Lang’s *the little match girl passion* which was released this past Fall on Cantaloupe Records, and is now available on all streaming platforms. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale.



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Winner of the 2022 YCA Susan Wadsworth International Auditions, **Joseph Parrish** is a Baltimore native and holds degrees from the University of Cincinnati College-Conservatory of Music and The Juilliard

School. Recent operatic credits include Dulcamara in Donizetti's *L'elisir d'amore*, and Augure in Rossi's *L'Orfeo* at Juilliard; Spinelloccio in Puccini's *Gianni Schicchi* with Festival Napa Valley, Le Baron de Pictordu in the City Lyric Opera's production of Viardot's *Cendrillon*. Next season Joseph makes his Cincinnati Opera debut in *Don Giovanni*. In addition to opera, Mr. Parrish enjoys a robust concert career performing with orchestra and in recitals at such prestigious venues as The Cathedral Church of St. John the Divine, Alice Tully Hall, St. Boniface Church in Brooklyn, and both Weill Recital Hall and Zankel Hall at Carnegie Hall.

Recent and upcoming performances co-presented by WPA, Newport Classical, Bridgehampton Chamber Festival, New York's

American Classical Orchestra, Caramoor's Schwab Vocal Rising Stars, Death of Classical, Usedome Music Festival, Carnegie Hall Citywide Concerts, The Kravis Center in West Palm Beach, Denison University in Granville, OH, Sleepy Hollow Friends of Chamber Music, NYFOS, and in concert with Bay Atlantic Symphony, Memphis Symphony, Aiken Symphony, Princeton Pro Music, and the Ann Arbor Symphony.

As a current artist diploma candidate in opera studies at The Juilliard School, Mr. Parrish is passionate about giving back to the various communities that have nurtured him. He is a Music Advancement Program chorus teaching fellow, Gluck Community Service Fellow, and Morse Teaching Artist. Mr. Parrish is also a member of the inaugural cohort of Shared Voices, an initiative designed to address diversity, equity, and inclusion through collaboration between Historically Black Colleges and Universities, top conservatories, and schools of music in the United States with the Denyce Graves Foundation.

Joseph Parrish appears by arrangement with Young Concert Artists, Inc.

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