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EGC Productions presents

Journey of Faith: A Musical Tribute to Mother Teresa

September 6, 2025 at the Music Center at Strathmore

Featuring the Baltimore Symphony Orchestra

Concert builds on successful performance at Carnegie Hall in February 2025

(Washington, D.C.) – EGC Productions brings “[Journey of Faith: A Musical Tribute to Mother Teresa](#),” to D.C. audiences on Saturday, September 6, 2025, 8:00 p.m. at the Music Center at Strathmore. This one-night musical event reprises a successful [performance at Carnegie Hall](#) in February 2025. The program celebrates the life of Saint Mother Teresa, highlighting her legacy of service to the poor through the organization she founded, Missionaries of Charity—which now reaches 139 countries and celebrates its 75th anniversary this year. **For tickets, visit <https://www.strathmore.org/events-tickets/in-the-music-center/journey-of-faith-a-musical-tribute-to-mother-teresa/>.**

Renowned conductor [Dante Santiago Anzolini](#) returns to D.C. following previous celebrated area engagements leading the American premiere of Philip Glass’ Symphony No. 5 with the Choral Arts Society of Washington in 2001, and Philip Glass’ *Appomattox* with the Washington National Opera in 2015. He leads the Grammy® Award-winning [Baltimore Symphony Orchestra](#) and other world-class performers in a program that includes that includes movement 11, “Paradise,” from Glass’ Symphony No. 5, plus four D.C.-area premieres including the Act III: Interlude from Holst’s *Sita*, Op. 23, and works by other U.S. composers such as Missy Mazzoli and Leonard Bernstein, paired with traditional classical masterpieces by Fauré, J.S. Bach and more.

A centerpiece of the program is ***Hymn for Mother Teresa***, composed by Albanian **Genc Tukiçi** on a motif by **Lorenc Antoni**. The *Hymn* was commissioned by Dijana Toska and debuted at the canonization ceremony for Saint Teresa at the Vatican in 2016, and was later performed in Albania on October 19, 2023, to commemorate the 20th anniversary of her beatification. The concert in Albania featured [Catherine Wethington](#), soprano—winner of the 2023 City of Brescia Tribute to Maria Callas International Competition—who also performed the *Hymn* in its American premiere at Carnegie Hall and now presents it to the D.C. audience. Tukiçi’s *Hymn* draws inspiration from a melody from *Lamtumirë* (“farewell”) composed by Lorenc Antoni—who was a cousin of Mother Teresa—which sets to music a poem that Mother Teresa herself wrote upon her departure from Albania to Ireland when she first accepted the call to service.

“Mother Teresa made difficult sacrifices in her life that led to incredible work that had a lasting impact in our world,” reflects Wethington, who curated the program in collaboration with Maestro Anzolini. “She had this feeling deep inside from a very young age that God could accomplish a great work of love through her. Her example of humility and service is inspiring. It has been an honor to share her powerful story through music, first in her native Albania, then at Carnegie Hall and now in my hometown of Washington, D.C.”



In addition to Wethington, the concert also features baritone [Sean Michael Plumb](#)—winner of the 2016 Metropolitan Opera Council National Auditions and the 2016 Gerda Lissner Foundation International Vocal Competition—as well as a Tribute Chorale of professional singers prepared by [Joseph Holt](#), who served more than twenty years as principal pianist with The United States Army Chorus, held the position of Associate Music Director for The Choral Arts Society of Washington for fifteen years, and recently retired from his post as the Artistic Director of Choral Artists of Sarasota.

ABOUT THE PROGRAM

The program reflects the stations in the journey of the late Mother Teresa's life:

- The program's first half features **Gabriel Fauré's *Requiem***, depicting her ministry for the sick and dying, and belief that death was not an end but led to something greater.
- The second half begins with the soprano aria, "**Ich folge dir gleichfalls**" from **J.S. Bach's *St. John's Passion***, representing Mother Teresa's youth, joy and obedience in Christian faith.
- **Journey of Faith Begins (Albania)**: Mother Teresa is of Albanian descent, born in present day Skopje, North Macedonia, which was, at the time of her birth, part of the Ottoman Empire. The beginning of her faith journey is depicted by **Thoma Gaqi's "Vallia me Daire" from *Valle Simfonike*** and **Genc Tukiçi / Lorenc Antoni's *Vals Hyjnor (Hymn for Mother Teresa)***.
- **Call to Ministry (Ireland)**: Mother Teresa heard the call to serve the poor while she was studying to become a nun in Ireland. The four songs reminiscent of these years include: **Herbert Hughes, "Down by the Salley Gardens" (arr. Dante Anzolini)**; **Michael William Balfe, "I dreamt I dwelt in marble halls," from *The Bohemian Girl***; **Vaughan Williams' "The Call" from *Five Mystical Songs***, and **Vladimir Vavilov's (Arr. Steven Mercurio) *Ave Maria***.
- **Mission Work and Legacy (India & Worldwide)**: The final section celebrates Mother Teresa's Missionaries of Charity, which began in India and expanded to 139 countries worldwide, building an international influence that continues to impact millions around the globe. The music explores the concept that all humans belong to each other and one world, regardless of their country of birth or economic station. Works include an excerpt from **Holst's *Sita Op. 23, Act III: Interlude***; **Leonard Bernstein's *Simple Song***; **Missy Mazzoli's *These Worlds in Us***; and **Philip Glass' *XI Paradise* from *Symphony No. 5*, "Requiem, Bardo, Nirmanakaya."**

"It is my sincere honor to lead this program of beautiful music dedicated to Saint Teresa," shares conductor Maestro Anzolini. "Each work represents an important facet of her inspiring journey on this earth: Mazzoli's meditative work examines how grief and joy can be intertwined as one. The Indian culture she embraced is represented in Holst's Hindi musical themes and Sanskrit literature. In Glass' *Paradise*, we celebrate her transition to her eternal home."

About Saint Mother Teresa

Mother Teresa was born Anjezë Gonxhe Bojaxhiu in 1910 to parents of Albanian heritage. She responded to a call to religious ministry in Ireland and later founded the Missionaries of Charity, a religious organization dedicated to serving the "poorest of the poor" in the slums of Calcutta, India. In recognition of her service to humanity, she was awarded the Nobel Peace Prize in 1979 and canonized Saint Teresa by Pope Francis at the Vatican in 2016.



COMPLETE EVENT DETAILS

The Concert is at the Music Center at Strathmore, 5301 Tuckerman Ln, North Bethesda, Md., 20852
Saturday, September 6, 2025 at 8 p.m.

Performers

Dante Santiago Anzolini, Conductor
Baltimore Symphony Orchestra
Catherine Wethington, Soprano
Sean Michael Plumb, Baritone
Tribute Chorale, Joseph Holt, Chorus master

Program

Gabriel Fauré	<i>Requiem</i> in D minor, Op. 48
J.S. Bach	"Ich folge dir gleichfalls mit freudigen Schritten" from <i>St. John Passion</i>
Thoma Gaqi	"Vallia me Daire" from <i>Valle Simfonike</i> (D.C. Premiere)
Genc Tukiçi (melody by Lorenc Antoni)	<i>Vals Hyjnor (Hymn for Mother Teresa)</i> (D.C. Premiere)
Herbert Hughes (Arr. Dante Anzolini)	"Down by the Salley Gardens" (D.C. Premiere)
Michael Balfe	"I Dreamt I Dwelt in Marble Halls" from <i>The Bohemian Girl</i>
Vaughan Williams	"The Call" from <i>Five Mystical Songs</i>
Vladimir Vavilov (Arr. Steven Mercurio)	<i>Ave Maria</i>
Gustav Holst	"Act III: Interlude" from <i>Sita</i> (D.C. Premiere)
Leonard Bernstein	<i>Simple Song</i>
Missy Mazzoli	<i>These Worlds In Us</i>
Philip Glass	Symphony No. 5, mvt. XI, "Paradise"

Tickets range from \$30-\$120 and are available now at <https://www.strathmore.org/events-tickets/in-the-music-center/journey-of-faith-a-musical-tribute-to-mother-teresa/>, or the Strathmore Box Office at 301.581.5100.

- For additional concert information, please see: <https://www.motherteresaconcert.org/>.
- Excerpts from the performance at Carnegie Hall are available [here](#).
- Follow us on [Facebook](#)!

Members of the media are invited to attend a dress rehearsal on Friday, September 5th but an RSVP is required. Please contact Laura Farmer at Laura@LauraFarmerMarketing.com or 443.223.0839 for more information and to attend.

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About the Performers

Dante Santiago Anzolini, conductor

Maestro Dante Santiago Anzolini is a conductor, composer, and pianist. He has conducted with great success in Europe, the United States, and South America. His extensive repertoire includes music of all styles from J.S. Bach to Gustav Mahler to today's compositions. He has conducted numerous world premieres.

The *New York Times* dubbed him an "impressive young conductor" after his performance of *Satyagraha* by Philip Glass. The *Washington Post* named his appearance at the MET Opera of New York as a "memorable debut". The *Wiener Zeitung* described his expressive conducting style in Puccini's *Tosca* as "love and sorrow in music was in the best hands." His compositions encompass symphonic, piano, violin, and chamber music.

His most recent engagements were conducting "The Voyage" by Philip Glass on the occasion of the inauguration of the new hall of the Klaipeda State Music Theater, in Lithuania, Journey of Faith: A Musical Tribute to Mother Teresa at Carnegie Hall in New York City, and a series of concerts with "Grupo Corpo" ballet and the Orchestra of São Pablo, Brazil. His extensive collaboration with Mr. Glass includes "Satyagraha" in 2008 at the Metropolitan Opera of New York. In 2105 he first appeared at the Washington National Opera with the composer's "Appomattox" to great public acclaim. He also worked on "Akhenaten", "The White Raven" and the 5th Symphony "Requiem, Bardo and Nirmanakaya." His extensive work in opera includes several productions of Verdi, Mozart, Poulenc among other composers in numerous theaters. He has directed productions of "La Traviata" and "La Bohème" where he worked as coach, choir leader, stage director, and general director/conductor.

Mo. Anzolini has held conducting positions in Bonn, Bern, Guayaquil, and Linz. While in Ecuador, he created the "Inter-Religious Music Festival" to unite repertoire of different creeds in a concert series, and the "Music for the Planet Festival" in the Galápagos Islands, using music of all styles to highlight environmental causes. While at the helm of the Guayaquil Symphony he conducted the world premieres of four symphonies of Luis Salgado, and numerous local premieres of pieces by Mahler, Ravel, Bartok, Debussy, Berio, among other composers.

He conducted concerts, operas and ballets in Budapest, Buenos Aires, Brussels, Cape-Town, Cologne, Düsseldorf, Gijón, Granada, Mexico City, Milano, Montevideo, Palermo, Riga, Stuttgart, São Pablo, Strasbourg, Torino, Valencia, Vienna, Washington, among many other cities in three continents. He has recently given world premieres of Joaquín Rodrigo (Spain), and Luis Humberto Salgado (Ecuador). He made his debut at Carnegie Hall in 2001, leading the American Composers Orchestra, offering two world premieres by Tania León and Jin Hi Kin, and Schoenberg's Variations. He made his debut at the Musikverein in Vienna conducting the Vienna Symphony and the Orfeón Donostiarra Choir of the Basque Country, Spain.

As a composer, his "Faust" Symphony for two choirs, two sopranos, tenor, dancers and orchestra, based on texts by Goethe, Leopardi, Mistral, and the Greek "Epitaph of Seikilos," received great



accolades in Guayaquil, Ecuador. His piano version of the Variations op. 31 by Arnold Schoenberg, has been published by Belmont and distributed worldwide by Universal Edition of Vienna. It was recently premiered in Tokyo. He composed numerous pieces for the keyboard, including the “Quaderno per Daniel”, a collection of pieces dedicated to the study of transposition. He is currently working on a set of 24 nocturnes and preludes, and on a collection of virtuoso etudes for piano. His production includes chamber music and solo pieces for several instruments. He is presently writing his Second symphony, his first violin concerto, a piano concerto, and finalizing his “Paradiso Variations” for piano.

Mo. Anzolini has collaborated with artists of the stature of Leon Fleisher, Francisco Araiza, Richard Croft, Robert Levin, Michael Kofler, Frank Morelli, Dennis Parker, David Shifrin, Miriam Makeba, Erick Friedman, Noa Wildschut, among many others. He has worked with and conducted music by composers Philip Glass, John Harbison, Terry Riley, Osvaldo Golijov, Robert Beaser, Lisa Bielawa, Jacob Druckman, Oliver Knussen, Ezra Laderman, Tania León, Yehudy Wyner, Wim Mertens, Nicola Scardicchio, to name only a few. He has also worked with stage directors Robert Wilson, Werner Herzog, Gian-Carlo Del Monaco, Phelim McDermott, and Tazewell Thompson, among others.

As an educator, Mo. Anzolini taught at the Massachusetts Institute of Technology, where he took the Symphony Orchestra to the first two European Tours in its history, giving exemplary performances of Schoenberg, Mahler, Stravinsky, Ravel among an extensive repertoire. He was the Head of the Orchestra Department for the New England Conservatory, and gave master-classes in several countries. He was invited to lead the Youth Orchestra of the Americas in two tours to Latin America. He has been juror at the Besançon Conducting Competition in 2015, and has been named adjudicator for the Around the Globe Piano Composition Competition in 2024.

Dante Santiago Anzolini studied orchestral conducting firstly with Mariano Drago Sijanec, then under Mo. Eleazar de Carvalho at Yale University, from which he graduated with top honors. He received the only award given to a young conductor at the Tanglewood Summer Festival in 1992.

Before beginning to study conducting, Mo. Anzolini worked as pianist, chorus leader, and harpsichordist. He studied violin, viola, oboe, percussion, and read mathematics at the University, also cultivating his passion for literature, poetry, world history, Jungian psychology, medicine and languages. He is the son of Lorenzo Dante Anzolini and Lucila Wawzyniak, of Italian (Friuli-Venezia Giulia) and Chilean (Punta Arenas) lineage respectively.

Baltimore Symphony Orchestra

For over a century, the Baltimore Symphony Orchestra (BSO) has been recognized as one of America’s leading orchestras and one of Maryland’s most significant cultural institutions. The orchestra is internationally renowned and locally admired for its innovation, performances, recordings, and educational outreach initiatives including OrchKids.

The Baltimore Symphony Orchestra performs annually for more than 275,000 people throughout the State of Maryland. Since 1982, the BSO has performed at the Joseph Meyerhoff Symphony Hall in Baltimore, and since 2005, with the opening of The Music Center at Strathmore in North Bethesda, MD,



the BSO became the nation's first orchestra performing its full season of classical and pops concerts in two metropolitan areas.

In September 2023, Jonathon Heyward officially launched his tenure as Music Director, bringing fresh energy and vision to the BSO. His appointment marked a historic moment as he became the first African American to lead the orchestra, following Music Director Laureate and OrchKids Founder Marin Alsop.

The Baltimore Symphony Orchestra is a proud member of the League of American Orchestras. More information about the BSO can be found at BSOmusic.org.

Catherine Wethington, soprano

Catherine Wethington, American coloratura soprano, has captivated audiences in North America and Europe with her “sumptuous coloratura and other-worldly pianissimi” (*Herald Tribune*). *Opera Canada Magazine* describes Ms. Wethington as having the “vocal power, dramatic finesse... [and] vocal fireworks” necessary for bel canto opera.

In April 2023, Ms. Wethington was awarded first prize in the 14th City of Brescia Tribute to Maria Callas International Competition. In addition to first place, she won the Callas Award and the Verdi Award, claiming three of the top prizes of the competition. In March 2023, Ms. Wethington was awarded the Song Prize in the Marie Kraja Opera Competition in Tirana, Albania, and in January 2019, Wethington was a finalist and winner in the Concorso Lirico Internazionale Gigli-Franci, in Rome, Italy.

In 2019, Ms. Wethington debuted in the role of Amina, in Bellini's *La sonnambula* with Opera Niagara and made her debut in Busseto, Italy, as Medora in Verdi's *Il Corsaro*, directed by Marco Gandini. In addition, she sang under the baton of Maestro Richard Bonyngue, performing the role of Amina from *La sonnambula* in Busseto, Italy. Comfortable in both comedic and dramatic roles, she has won acclaim as Gilda in Verdi's *Rigoletto*, Königin der Nacht in Mozart's *Die Zauberflöte*, Eurydice in Offenbach's *Orphée aux enfers*, Suor Genovieffa in Puccini's *Suor Angelica*, Olympia in Offenbach's *Les Contes d'Hoffmann*, Blonde in Mozart's *Die Entführung aus dem Serail*, and Nella in Puccini's *Gianni Schicchi*.

In April 2019, the Northern Virginia native debuted as a featured soloist with the La Musica Festival in Sarasota, Florida, in concert with Mr. Derek Han, concert pianist, and flautist Demarre McGill, performing a selection of songs for voice, flute, and piano. In October of that year, she performed with Mr. Han for a second time in a series of concerts as part of the Kosovo Kamerfest 2019, Skopje Kamerfest 2019, and Albania Kamerfest 2019, performing in Pristina, Skopje, and Tirana. In the summer of 2022, Ms. Wethington returned to the Western Balkans as featured artist in concerts conducted by Maestra Deniola Kuraja with the North Macedonian Philharmonic and the Albanian National Theater of Opera and Ballet Orchestra, performing the “Mad Scene” from Donizetti's *Lucia di Lammermoor* among other works. In October 2023, Ms. Wethington returned to Tirana, Albania to join the Tre Teneret concert to celebrate the 20th Anniversary of Mother Teresa's beatification, including the Albanian premiere of the “Hymn to Mother Teresa,” with the Radio Symphony Orchestra of Tirana. Ms. Wethington made her Carnegie Hall debut in February 2025 as soprano soloist in the original concert, “Journey of Faith: A Musical Tribute to Mother Teresa”. In addition to singing the soprano role in Fauré's *Requiem* and other



works, she performed the American premiere of the “Hymn to Mother Teresa”, which she will reprise at The Music Center at Strathmore in September 2025.

Ms. Wethington made her debut on the Kennedy Center Concert Hall stage as a soprano soloist in Carl Orff’s *Carmina Burana*, a role she has repeated multiple times, including with the Choral Arts Society of Washington at the Strathmore Performing Arts Center as well as with the Choral Artists of Sarasota, in collaboration with the Venice Percussion Ensemble and Sarasota Contemporary Dance. Ms. Wethington has been a featured soloist in concerts and recitals in North America and in Europe, including in a televised concert celebrating tenor, Carlo Bergonzi and in recital at the French Embassy in Washington, DC. In 2018, Ms. Wethington made her London debut in Cadogan Hall, as a guest artist with the London Bel Canto Festival.

She was the featured soloist for the 2021 Children’s Chorus of Washington 25th Anniversary Gala, performing virtually during the Covid pandemic. In 2022, she presented a concert in Athens, Greece as part of the 2022 Global Innovation Summit, at the invitation of the US Ambassador to Greece. Also in 2022, Ms. Wethington returned to Sarasota to sing in the “Going Green” Gala with Choral Artists of Sarasota, and in March 2023, she was a featured artist in their SILL Monday Morning Artist series. Most recently in December 2024, she was the soprano soloist in Handel’s *Messiah* with the Annapolis Chorale and Live Arts Maryland.

Ms. Wethington holds music degrees from the University of Michigan and The Catholic University of America.

Sean Michael Plumb, baritone

Hailed for his “full, exciting lyric baritone” (*Opera News*) and “elegant lyricism and responsive musicality” (*The New York Times*), Sean Michael Plumb is one of the most dynamic and compelling baritones of his generation.

The American baritone has sung on many of the most important opera and concert stages around the world including among others The Metropolitan Opera, Bavarian State Opera, Salzburg Festival, Paris Opéra, Opéra national de Lyon, Houston Grand Opera, Dallas Opera, Seattle Opera, Théâtre des Champs-Élysées, Los Angeles Philharmonic, Philadelphia Orchestra, Symphonieorchester des Bayerischen Rundfunks, NDR Elbphilharmonie Orchester, Dallas Symphony Orchestra, Cleveland Orchestra, Munich Radio Orchestra, Orchestra of St. Luke’s, and Heidelberger Frühling Festival.

His broad operatic repertoire includes the title roles in Billy Budd, Eugene Onegin, and Il barbiere di Siviglia, Papageno in Die Zauberflöte, Marcello and Schaunard in La bohème, Frank-Fritz in Die tote Stadt, Dandini in La cenerentola, Harlekin in Ariadne auf Naxos, and Younger Galileo in Glass’ Galileo Galilei.

The 2025-2026 season features Sean as the title role in Billy Budd in both a new production at the Opéra de Lyon and in a debut at the Teatro Colón. He returns to the Metropolitan Opera as Schaunard in *La bohème*, which will also be streamed around the world for the Met Live in HD Series. Sean makes his



debut at the Semperoper Dresden as Marcello in *La bohème* and returns as Papageno in *Die Zauberflöte*. On the concert stage, he joins the Toronto Symphony for *Carmina Burana*, the Orchestre Métropolitain and Yannick Nézet-Séguin as Melot in *Tristan und Isolde*, and the Baltimore Symphony Orchestra for the Fauré *Requiem*. In the summer of 2026 he will sing Papageno in a new production of *Die Zauberflöte*, to be announced soon.

In the 2024-25 season, Sean returned to the Bayerische Staatsoper as Frank-Fritz in *Die tote Stadt* and to the Metropolitan Opera as Papageno in Mozart's *The Magic Flute* and Schaunard in *La bohème*. In concert, he performed Schönberg's *Die Jakobsleiter* at the Elbphilharmonie Hamburg, the Fauré *Requiem* with the Orchestra of St. Luke's at Carnegie Hall, Melot in Act II of *Tristan und Isolde* with the Bavarian Radio Symphony Orchestra and Simon Rattle, and *Carmina Burana* with The Cleveland Orchestra. He made his Irish debut in recital with pianist Dearbhla Collins at the National Concert Hall in Dublin.

The 2023-24 season included Figaro *Il barbiere di Siviglia* at the Bayerische Staatsoper and Seattle Opera, Schaunard *La bohème* the Metropolitan Opera, Harlekin *Ariadne auf Naxos* at the Hong Kong Arts Festival, and Younger Galileo/Salviati in *Galileo Galilei* at the Opera Theatre Saint Louis. Sean also performed *Carmina Burana* with the Philadelphia Orchestra, and appeared in the Richard Tucker Gala at Carnegie Hall.

Career highlights include a host of international appearances including Albert Werther at the Houston Grand Opera, Harlekin *Ariadne auf Naxos* at the Metropolitan Opera, Mahler's *Lieder eines fahrenden Gesellen* with the Ballet de l'Opéra national de Paris and frequent appearances at the Bayerische Staatsoper in roles such as Guglielmo *Così fan tutte*, Papageno *Die Zauberflöte*, Dandini *La cenerentola*, Schaunard *La bohème*, Shchekalov in *Boris Godunov*, and Prosdócimo *Il turco in Italia*. His wide-ranging concert repertoire includes *Carmina Burana*, *Lieder eines fahrenden Gesellen*, Brahms' *Deutsches Requiem*, Fauré *Requiem*, and many contemporary and world-premiere works.

The California native made his Bayerische Staatsoper debut in the 2015-16 season in the world premiere of Srnka's *South Pole*, and he remained in Munich as a member of the soloist ensemble for a decade. Winner of a 2022 Career Grant from the Richard Tucker Music Foundation, Sean Michael Plumb was honored by President Obama as a United States Presidential Scholar in the Arts at a ceremony at The White House and he has garnered a multitude of awards including the Grand Prize of the 2016 Metropolitan Opera National Council Auditions, Top Prize at the 2016 Gerda Lissner Foundation International Vocal Competition, a 2016 Shoshana Foundation Grant, the 2015 Sullivan Foundation Award from The Sullivan Foundation, Top Prize at the 2015 Opera Index Competition, a 2015 Sara Tucker Grant from The Richard Tucker Foundation, First Prize at the 2015 Gerda Lissner Liederkrantz Competition, and the 2015 Theodor Uppman Prize from the George London Foundation. He graduated from the Curtis Institute of Music where he studied under renowned instructors Mikael Eliassen and William Stone.

Joseph Holt, chorus master

Dr. Joseph Holt served more than twenty years as principal pianist with The United States Army Chorus in Washington, DC, performing for US Presidents, dignitaries from around the world and military officials. He also held the position of Associate Music Director for The Choral Arts Society of Washington for fifteen years. Unusual highlights of his musical career include coordinating and conducting the Filene Center Orchestra for a gala performance featuring premier comedian Victor Borge at Wolf Trap, compiling and directing the music for *Prodigy*, a children's play about Mozart at the Kennedy Center, performing with soprano Jessye Norman at the base of the Hoover Dam, and assisting in the development of the National Music Conservatory in Amman, Jordan. He holds degrees from the Eastman School of Music, Shenandoah Conservatory and the Catholic University of America. Dr. Joseph Holt enjoys a wide-ranging musical career as conductor, pianist, chamber music performer, arts administrator, educator and arranger. In 2023/24, he celebrated his 15th anniversary as Artistic Director for the Choral Artists of Sarasota. Under his leadership, the ensemble has garnered numerous accolades for its innovative programming and superior vocal quality.

With Choral Artists, he has brought to Sarasota *Too Hot to Handel*, the Jazz and Gospel version of Handel's *Messiah* and a stunning presentation of *Carmina Burana* in collaboration with Leymis Bolaños Wilmott and Sarasota Contemporary Dance. He is also Director of Artist Programs for the Artist Series Concerts of Sarasota, Music Director at Faith Lutheran Church and co-host for Music Mondays with Ed Alley and Bob Sherman. For the Artist Series, Holt has designed innovative programs including performances at the Sarasota Opera House for five pianists performing on five concert grand pianos. In October, 2017, Dr. Holt was recognized by the Arts Alliance of Sarasota for Artistic Achievement. Anu Tali, former music director of the Sarasota Orchestra, invited Dr. Holt to be the chorus master for several performances during her tenure with the ensemble, notably her final performances of the Beethoven 9th Symphony in April, 2019.

During the summer of 2011, he recruited and rehearsed a chorus comprised of singers from southwest Florida for a program commemorating the tenth anniversary of 9/11. He made his conducting debut with the Sarasota Orchestra during these concerts at the Van Wezel Performing Arts Hall. With Gloria Musicae (now Choral Artists of Sarasota), he premiered the newly revised critical edition of *Petite Messe Solennelle* by Gioachino Rossini at the Sarasota Opera House in April, 2010; the Florida premieres of *Such Was the War* by James Grant in 2012; *Gettysburg Address* by Alan Gershwin in 2013; and *Voices of the Holocaust* by Sheridan Seyfried in 2014 at the Van Wezel Performing Arts Hall.

Under the direction of Dr. Holt, Gloria Musicae was invited to perform at the Amalfi Coast Music and Arts Festival in the summer of 2012 where the ensemble presented an all-American program featuring the European premiere of *The Midnight Ride of Paul Revere* by René Clausen. He also served as Interim Artistic Director for the acclaimed Master Chorale of Tampa Bay in the spring of 2010, preparing *Elijah* for performances with The Florida Orchestra and presenting an all-Broadway concert in Tampa and St. Petersburg. He also presented performances with the Master Chorale in the Fall of 2016. The Master Chorale of Tampa Bay joined Choral Artists of Sarasota for a performance of the Verdi Requiem with the Sarasota Orchestra at the Sarasota Opera House in April 2017.