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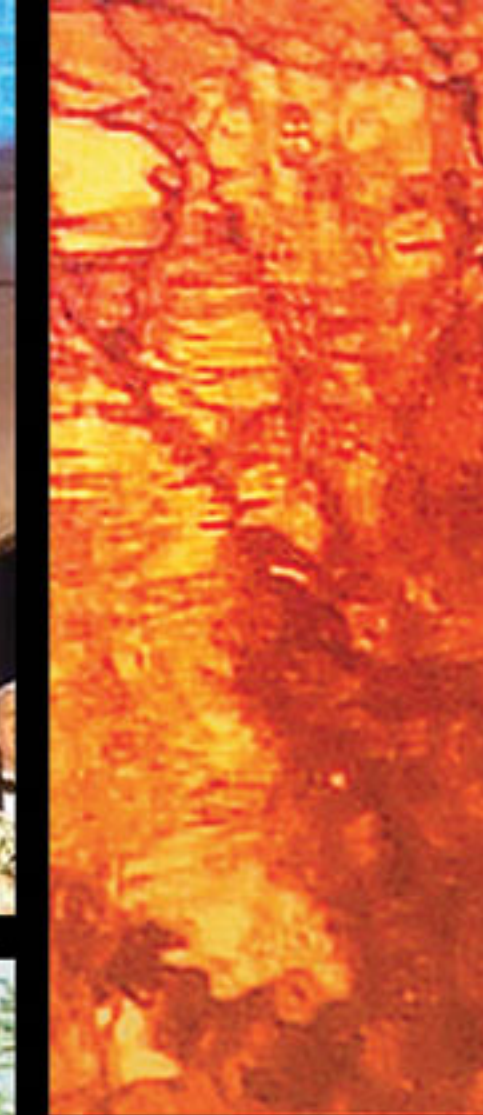
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American Spiritual Ensemble

SATURDAY, SEPTEMBER 17, 2016



Celebrating the Ruth Starr Rose Art Exhibition:
*Revelations of African American Life
in Maryland & the World*



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The American Spiritual Ensemble

Everett McCorvey, Founder and Music Director
www.americanspiritualensemble.com

Program

Introduction

Dr. Maarten Pereboom
Dean, Fulton School of Liberal Arts

Part I

Walk Together, Children

arr. W. Henry Smith

Jacob's Ladder

arr. Harry Robert Wilson
Pamela Jones, Soprano Soloist

I Thank You, Jesus

arr. Robert L Morris
Adrienne Patino Dunn, Soprano Soloist

Is There Anybody Here

arr. Roland Carter
Roderick George, Tenor

Stand the Storm

arr. Timothy Amukele
Jeryl Cunningham-Fleming, Soprano

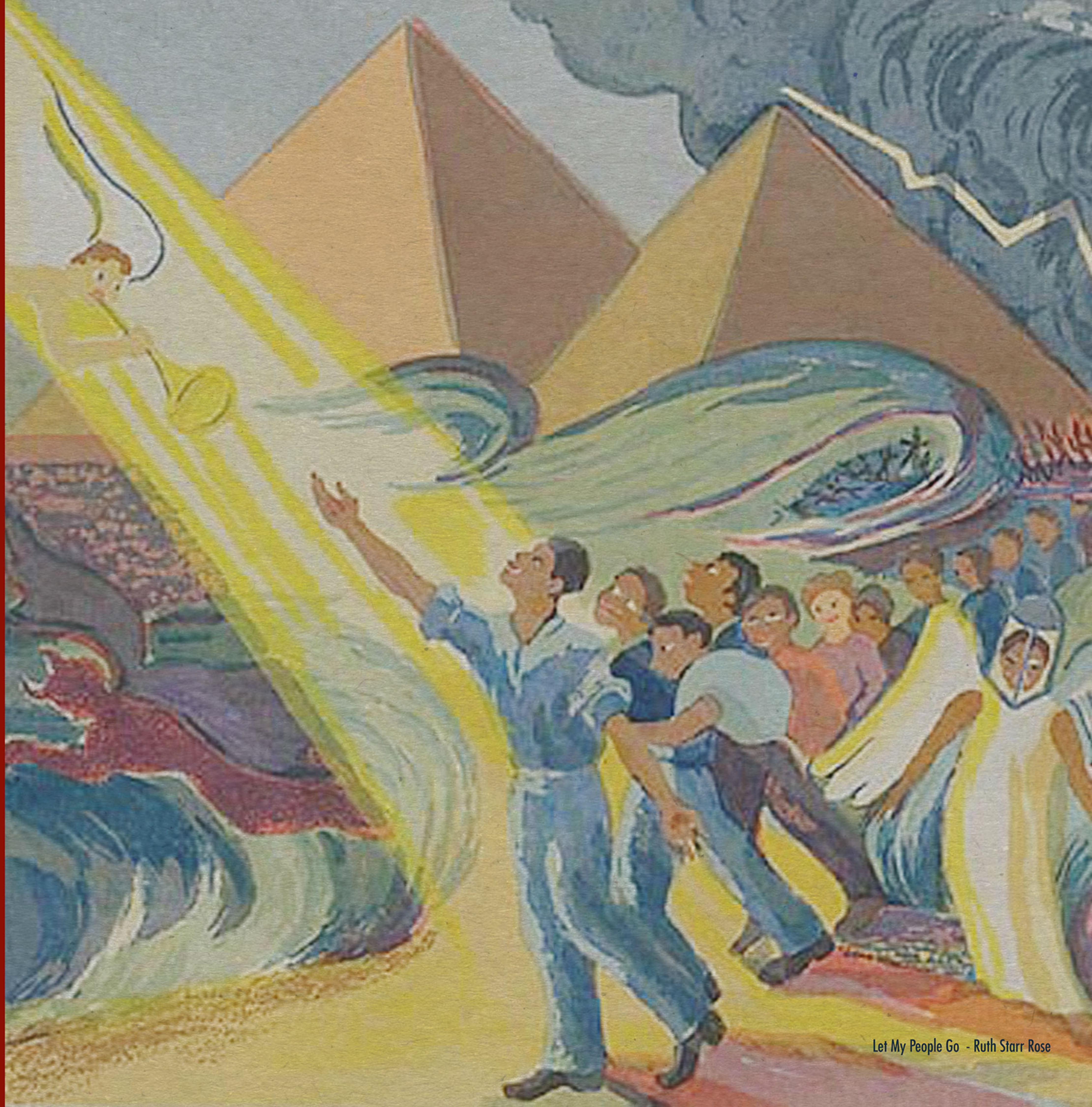
No More Auction Block /Go Down Moses

Traditional Spirituals/arr. Johnie Dean
Nathaniel Thompson, Bass Soloist
Martin Hargrove, Bass Soloist

I Wanna Be Ready

arr. James Miller
Hope Koehler, Soprano Soloist

THE AMERICAN SPIRITUAL ENSEMBLE
www.americanspiritualensemble.com



Let My People Go - Ruth Starr Rose

Part 1 continued...

Ezekiel Saw de Wheel

arr. William L. Dawson
Adam Richardson, Baritone Soloist

We Shall Walk Through the Valley In Peace

arr. Moses Hogan

I Know I've Been Changed

arr. Damon Dandridge
John Wesley Wright, Tenor Soloist

You Must Have That True Religion

arr. Roland Carter
Jeryl Cunningham-Fleming, Soprano Soloist

Intermission

Part II

Amazing Grace

arr. Tedrin Blair Lindsay
Tedrin Blair Lindsay, pianist

Wonder Where

arr. Carol Barnett

Soon-Ah Will Be Done

arr. William L. Dawson

Great God Almighty!

arr. Stacey V. Gibbs

This Little Light of Mine

arr. Johnie Dean
Augustine Mercante, Countertenor
Matthew Truss, Countertenor

Steal Away/Ain' Gonna Study

arr. Frederick Prentice & Johnie Dean
ASE Tenors & Bases

Climbing High Mountains

arr. Betty Jackson King
John Wesley Wright, Tenor

Featuring

Asbury Church Organist and Salisbury University Voice Majors

"Let Us Break Bread Together"

arr. Mark Milosevich
Michael Stefanek, Organ
???, Bass Soloist | ???, Soprano Soloist

"Fi-ye!"

(from the operetta Fi-ye) by Hall Johnson
John Wixted, Tenor
2015 NATS National Finalist, Junior/Senior Musical Theater

"Sibillar gli angui d'Aletto"

(from Rinaldo) by George Frideric Handel
Jeffrey Todd, Baritone
2016 NATS National Winner, 3rd Place - Freshman/Sophomore Men - Classical

*Sibillar gli angui d'Aletto
E latrar vorace Scilla,
Parmi udir d'intorno a me.*

*Rio velen mi serpe in petto,
Ne ancor languida favilla
Di timor pena mi die.
The hissing of Alecto's serpents
And the howling of voracious Scylla,
I seem to be hearing all around me.*

*Evil venom snakes within my breast,
Its languid spark still
Punishing me with dread.*

It Ain't Necessarily So (from Porgy and Bess)

George & Ira Gershwin
Chauncey Packer, Tenor

Ol' Man River (from Show Boat)

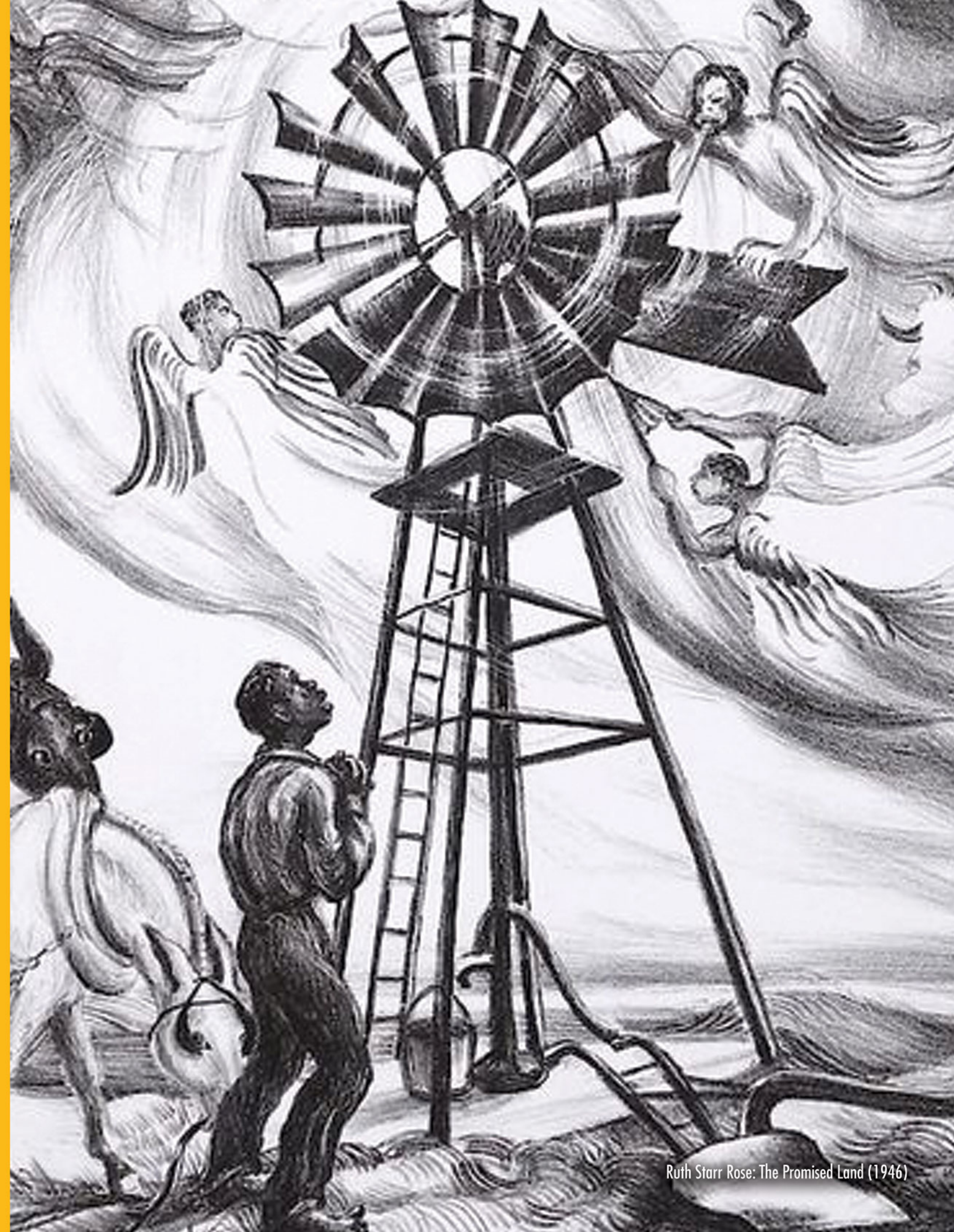
Jerome Kern & Oscar Hammerstein
Kevin Thompson, Bass

Old Time Religion/When the Saints

arr. Everett McCorvey & Keith McCutchen
Matthew Truss, Countertenor Soloist

Circle of Life (from The Lion King)

Elton John & Tim Rice, arr. Johnie Dean
John Wesley Wright, Taiwan Norris, Sabrina Carten





The American Spiritual Ensemble

The American Spiritual Ensemble was founded by Everett McCorvey in 1995. The mission of the American Spiritual Ensemble is to keep the American Negro Spiritual alive. Its members have sung in theaters and opera houses around the world, including the Metropolitan Opera, New York City Opera, Houston Grand Opera, The Kennedy Center, Carnegie Hall and abroad in Italy, Germany, Britain, Scotland, Spain, China and Japan. The repertoire of the American Spiritual Ensemble ranges from opera to spirituals to Broadway. The members of the American Spiritual Ensemble are soloists in their own right and have thrilled audiences around the world with their dynamic renditions of classic spirituals, jazz and Broadway numbers highlighting the Black experience.

Everett McCorvey is a native of Montgomery, AL. He received his degrees from the University of Alabama, including a Doctorate of Musical Arts. As a tenor soloist, Dr. McCorvey has performed in major centers around the world including the Kennedy Center in Washington, D.C., the Metropolitan Opera in New York, Aspen Music Festival in Colorado, Radio City Music Hall in New York and in England, Germany, Italy, Spain, Japan, China, Hungary, Poland, and the Czech and Slovak Republics. During the summers, Dr. McCorvey has served on the artist faculty of the American Institute of Musical Studies (AIMS) in Graz, Austria, and the Intermezzo Opera Program in Palm Beach, FL. Currently, he is on the Summer Artist Faculty of the Bay View Music Festival in Bay View, MI. Dr. McCorvey holds an Endowed Chair in Opera Studies and is director of opera at the University of Kentucky in Lexington. In September 2010, Dr. McCorvey was the executive producer of the opening and closing ceremonies for the Alltech 2010 FEI World Equestrian Games held in Lexington. The Alltech 2010 FEI World Equestrian Games remain, to date, the largest equestrian event to ever be held in the United States. Dr. McCorvey recently was named the artistic director of the National Chorale of New York City. Follow Dr. McCorvey at www.everettmccorvey.com.

Members of the American Spiritual Ensemble

Founder and Music Director
Everett McCorvey

Assistant Conductor
Jeryl Cunningham-Fleming

Business/Company Manager
Peggy Stamps

Sopranos
Lisa Clark
Jeryl Cunningham-Fleming
Pamela Jones
Hope Koehler
Adrienne Patino Dunn

Altos
Sabrina Carten
Augustine Mercante
Matthew Truss

Tenors
Roderick George
Taiwan Norris
Chauncey Packer
John Wesley Wright

Basses
Martin Hargrove
Todd Mc Neel Jr.
Adam Richardson
Kevin Thompson
Nathaniel Thompson

Pianist
Tedrin Blair Lindsay

Percussion
Ali Abdul Barr





Daniel in the Lion's Den (1942) - Ruth Starr Rose



Jonas and the Whale - Ruth Starr Rose

Biographies

Ali Barr, Percussion, was born in Philadelphia. He has been playing percussion instruments from childhood under the guidance of his father and master drummer Bobby Crowder. A graduate of Temple University in Philadelphia, Barr has recorded and performed extensively with various artists, including Grammy-nominated Russell Gunn, the legendary Roy Ayers and Jamaleddeen Tacuma.

Sabrina Elayne Carten, Mezzo-Soprano, is a native New Yorker and has performed several roles in *Porgy and Bess*, including Maria with New York City Opera and, most recently, the role of Serena with The Royal Danish Opera Theater. Other roles to Carten's credit include *Queenie* (Show Boat National Tour) and *The Blues Singer* in *One Night with Janis Joplin*, where she received rave reviews. She is the recipient of The Los Angeles Drama Critics' Circle Award for Best Supporting Actress in a Musical for her role as the Blues Singer and a nomination for an NAACP Theater Award.

Lisa Clark, Soprano, holds degrees from Northwestern and Florida State University and is currently a doctoral candidate at the University of Kentucky. Recently, she performed as a soloist with the Owensboro Symphony and the Evansville Bach Choir. She has performed roles with the University of Kentucky Opera Theatre and sung in productions of *Porgy and Bess* with the Chicago Lyric, San Francisco and Cincinnati operas. Clark currently serves on the music faculty at Kentucky Wesleyan College.

Jeryl Cunningham-Fleming, Soprano, is a featured soloist and assistant director with the American Spiritual Ensemble. Cunningham-Fleming recently has appeared in concert in Russia with the Radio Orpheus Symphony Orchestra (Moscow), and the Krasnoyarsk Philharmonic Symphony Orchestra (Siberia), as well as the Barcelona Jazz Orchestra. Her debut recording, *Stand the Storm*, was released in summer 2016. For more information, visit www.jerylcunningham.com.

Adrienne Patino Dunn, Soprano, is currently enjoying 14 years of musicianship in New York City. She is actively involved with the National Chorale, Taconic Opera, St. Patrick's Cathedral, and is part of an a cappella group called the Salvatones. She earned her M.M. from The Manhattan School of Music and a B.A. from California State University, East Bay.

Martin Hargrove, Bass, has performed internationally in opera, musical theatre, concerts and recitals. He was featured in Hal Prince's Tony Award-winning production of *Show Boat* and as a soloist with Delaware Choral Artists and at *Bohème* Opera (NJ). Last season, he sang for the King and Queen of Sweden, and he debuted with the American Spiritual Ensemble.

Pamela Jones, Soprano, has appeared as a soloist with the American Spiritual Ensemble, New York City Opera, the Royal Danish Theatre, Spoleto Festival, New York Harlem Productions, Trilology: An Opera Company, Dundalk (Ireland) International Drama Festival, National Chorale, Springfield (MA) Symphony Orchestra, Philadelphia Chamber Choir, Opera Company of Brooklyn, Berkshire Lyric Opera, Commonwealth Opera (MA), Opera Noire of New York and L'Orchestre Philharmonique Sainte Trinite in Port-au-Prince, Haiti. She is a two-time Legacy Award winner at the National Opera Association's Vocal Competition, and she earned her master's degree in voice performance from Indiana University in Bloomington, IN.

Hope Koehler, Soprano, has performed in opera, concerts and recitals all over the world. She is a featured soloist on several CDs with the American Spiritual Ensemble, and her second solo recording, *Lost Melodies*, was released in summer 2013. Dr. Koehler is associate professor of voice at West Virginia University.

Tedrin Blair Lindsay, Pianist, was raised in Rome, Italy, and has been a professional accompanist since the age of 10. He performs well over 100 recitals annually, boasting a huge repertoire of vocal and instrumental chamber works, with specialties in 20th century French and American music. His solo CD, *Tedrin*, was released in December by Liberal Art Productions. Dr. Lindsay is presently on the opera faculty at the University of Kentucky, where he works as vocal coach, musical director and musicologist. For more information, visit www.Tedrin.com.

The American Spiritual Ensemble is represented in the United States by Alkahest Artists & Attractions, Inc.
888-728-8989

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euromusicaprod@gmail.com www.euromusicaprod.com
VISIT THE AMERICAN SPIRITUAL ENSEMBLE WEBSITE AT:
www.americanspiritualensemble.com

Biographies continued...

Todd McNeel Jr., Baritone, is a master's student at Longy School of Music. McNeel has appeared as Gideon March/Mr. Dashwood in *Little Women*, General Boom in *The Bremen Town Musicians*, The Mikado in *The Mikado* and as a chorister for Cincinnati Opera, Princeton Festival and Boston Youth Symphony Orchestra. He also recently received the Emerging Talent Artist Award through the 2016 Kurt Weill-Lotte Lenya Competition.

Augustine Mercante, Countertenor, enjoys an active career performing repertoire from the Baroque to the newly composed. In addition to touring with the American Spiritual Ensemble, Mercante performed with Brandywine Baroque (Delaware) in 2015 and was a vocal fellow at the Oregon Bach Festival. He and his partner Justin reside in Wilmington, DE, where Mercante serves on the faculty of The Music School of Delaware and maintains a private teaching studio.

Taiwan Norris, Tenor, has sung all over the world. He recently made his debut at New York's prestigious Carnegie Hall. Other venues where he has performed include Grand Theatre de Genève, Komische Oper Berlin, Lyric Opera of Chicago, San Francisco Opera and Opera Philadelphia. Norris holds a B.A. in vocal performance from Morgan State University in Baltimore, MD.

Chauncey Packer, Tenor, has amassed international acclaim as a performer on the operatic and symphonic stages as well as in Broadway shows. Packer's future engagements include a concert at Théâtre des Champs-Élysées and a debut at Teatro alla Scala in Gershwin's *Porgy and Bess* in the role of Sportin' Life.

Adam Richardson, Baritone, earned his M.M. from The Juilliard School and a B.F.A. from Carnegie Mellon University. Richardson recently sang the roles of Sciarone in *Tosca* and Horace Tabor in *The Ballad of Baby Doe* at Central City Opera. In the 2016-2017 season, he sings Jake in the international tour of *Porgy and Bess* in Frankfurt and Hamburg.

Peggy Stamps, Business Manager, has toured with the American Spiritual Ensemble for 20 years. Stamps is the owner of The SquarePeg Group, Inc., an artist management group. Her client list includes performers currently in Broadway, touring and international opera productions. She has produced, directed and/or choreographed over 100 international and regional musical productions. Stamps is married to her best friend, Randall Vaughn, and is a graduate of Purdue University.

Kevin Thompson, Bass, performs operatic roles throughout the United States. Possessing a commanding stage presence and extraordinary vocal range, depth and color, the San Francisco Classical Voice describes him as having "a mountain of a voice, with resonance from the Escorial of Philip II, the throne of Boris Godunov, and the majestic court of Sarastro" For more information, visit www.KevinThompsonBass.com

Nathaniel Thompson, Bass, has toured the United States, South America and Europe with performances of opera, spirituals, gospel and jazz. Most recently, Thompson has been commissioned by the Royal Danish Opera and William Barkhymer's New York Harlem Productions to cover the role of Crown in Gershwin's *Porgy and Bess*.

Matthew Truss, Countertenor, has garnered praise for his "mellifluous voice and ebullient manner," and is making his mark as a countertenor whose "precocious" voice "boasts both beauty and volume." To his credit are a number of contemporary and premiere opera roles. Truss teaches voice at Berklee City Music in Boston | Berklee College of Music.

John Wesley Wright, Tenor, is known for his artistic and soulful interpretations of music from baroque to Broadway. Holding degrees from Maryville College and the University of Cincinnati College-Conservatory of Music, Wright has performed as a soloist throughout the United States, Europe and Japan, and he is the winner of the American Traditions Competition 2000. A native of Rome, GA, Dr. Wright is coordinator of the voice and opera workshop programs at Salisbury University.



Ruth Starr Rose Visualizing African American Spirituals (1887-1965)

Ruth Starr Rose was born to a life of privilege. The daughter of a wealthy lumberman from the Midwest, she graduated from the Cathedral School and Vassar College in New York and lived most of her life at Hope House, a historic 18th century plantation her father had bought and restored in Talbot County on the Eastern Shore of Maryland. A keen sportswoman who loved horseback riding and sailing in the Chesapeake Bay, Rose was also drawn to art-making. During the winter months, she stayed in New York City to study at the Art Students League and learned lithography from master printmaker George Miller.

Rose may have known all about gracious living, but she was an artist with a social conscience, active in the United Methodist Church. She chronicled life in the poorer African-American communities of Maryland's Eastern Shore, which were a source of cheap labor for the local fishing industry. Her studies of women picking crabs recall the Ashcan school of art she had come to know as a student in Manhattan and give eloquent witness to her concern over racial discrimination. The artist wanted to go beyond social realism to probe something deeper in the African-American experience. "I believe it was religion that brought Black Americans through their suffering," said Rose. "If I could only convey to white people this sense that the power of God is really present here for us, people of all colors, then I'll feel my mission is accomplished."

Rose found the key in music. She had heard all the great African-American spirituals, sung by traveling minstrels, who had put on shows in the kitchens of Eastern Shore estates. The artist mined this rich lode of Black musical folklore and imagery to create storybook-style prints of compelling simplicity, illustrating some of the most popular spirituals. Viewed with modern eyes, some of Rose's imagery from the 1940s may appear to foster racial stereotypes, but it needs to be viewed in historic context with other white interpretations of the Black experience from about the same period: Dramatist Marc Connelly's play and film, *The Green Pastures* (1930/1936) and *Porgy and Bess* (1935), the operatic collaboration between Novelist DuBose Heyward and the Gershwin Brothers. In its time, this was progressive art, crossing racial boundary lines.

