Department of
Music, Theatre and Dance
Fulton School of Liberal Arts

The University and Salisbury Chorales Present

Alto Rhapsody, Op. 53

and

Ein deutsches Requiem, Op. 45

by Johannes Brahms

Dr. William M. Folger, Artistic Director
Susan Zimmer, Rehearsal Pianist

Hope Koehler, alto

Thomas Beard, baritone

Caitlyn Howard Crowley, soprano

Special thanks to Peter and Judy Jackson for sponsoring this evening's concert.

Saturday, May 6, 2017
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

PROGRAM

Alto Rhapsody, Op. 53 .....Johannes Brahms (1833-1897)
"Harzreise im Winter" poetry by Johann Wolfgang von Goethe
("Winter Journey in the Harz Mountains")

Hope Koehler, Alto, and Männerchor (Men's Chorus)

Aber abseits, wer ist's?
Ins Gebűsch verliert sich sein Pfad,
Hinter ihm schlagen
Die Sträuche zusammen,
Das Gras steht wieder auf,
Die Őde verschlingt ihn

Ach, wer heilet die Schmerzen
Des, dem Balsam zu Gift ward?
Der sich Menschenhaß
Aus der Fűlle der Liebe trank?
Erst verachtet, nun ein Verächter,
Zehrt er heimlich auf
Seinen eignen Wert
In ung'nűgender Selbstsucht.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquicke sein Herz!
Őffne den umwőlkten Blick
Űber die tausend Quellen
Neben dem Durstenden
In der Wűste.

But off there to the side - who is it?
His path is lost in the thickets
The bushes close
Behind him,
The trampled grass springs back,
The barren waste swallows him up.

Ah, who can heal the pains
Of a man for whom balm has become poison,
Who imbibed hatred of mankind
From the abundance of love?
Once scorned, now a scorner,
He secretly consumes
His own merit
In an unsatisfying egotism.

If in your psaltery,
Father of Love, there is a tone
Perceptible to his ear,
Refresh his heart!
Open his clouded gaze
To the thousand fountains
Alongside him as he thirsts
In the wilderness.

English translation by Stanley Applebaum
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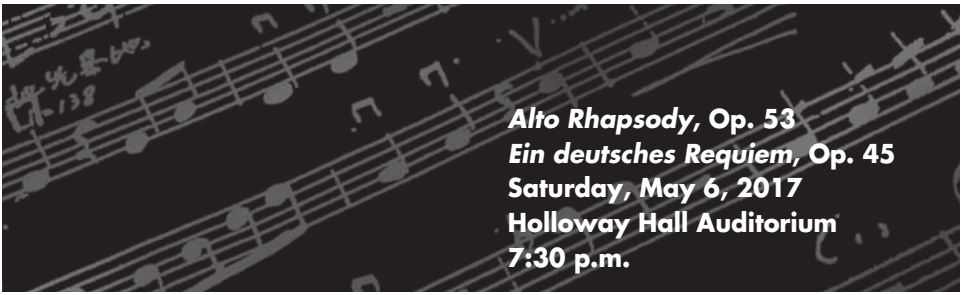

Ein deutsches Requiem (A German Requiem), Op. 45 .....Johannes Brahms

I. Selig sind, die da Leid tragen (Blessed are those who mourn)

II. Denn alles Fleisch es ist wie Gras (For all flesh is like the grass)

III. Herr, Lehre doch mich, daß ein Ende mit mir haben muß (Lord, teach me that I must have an end)

Thomas Beard, bass

IV. Wie lieblich sind deine Wohnungen, Herr Zebaoth (How lovely are your dwellings, O Lord of Hosts!)

V. Ihr habt nur Traurigkeit

Caitlyn Crowley, soprano

VI. Denn wir haben hie keine bleibende Statt (For here we have no permanent place)
Siehe, ich sage euch ein Geheimnis (Behold, I tell you a mystery)

Thomas Beard, baritone

VII. Selig sind die Toten, die in dem Herren sterben (Blessed are the dead who die in the Lord)

I.

Matthew 5:4; Psalm 126: 5-6

Selig sind, die da Leid tragen,	Blessed are those who mourn,
denn sie sollen getrőstet werden.	for they shall be comforted.
Die mit Tränen säen,	Those who sow with tears
werden mit Freuden ernten.	will reap with joy.
Sie gehen ihn und weinen,	They go forth and weep,
und tragen edlen Samen,	bearing precious seeds,
und kommen mit Freuden	and return rejoicing
und bringen ihre Garben.	Bringing their sheaves.

II.

1 Peter 1:24; James 5:7, 8a; 1 Peter 1: 25; Isaiah 35: 10

Denn alles Fleisch es ist wie Gras	For all flesh is like the grass,
und alle Herrlichkeit des Menschen	and all the magnificence of mortals
wie des Grases Blumen.	is like the flowers of the grass,
Das Gras ist verdorret	The grass has withered,
Und die Blume abgefallen.	and the flower has fallen away.
So seid nun geduldig, lieben Brűder,	So now be patient, dear friends,
bis auf die Zukunft des Herrn.	until the life hereafter.
Siehe, ein Ackermann wartet	Behold, a husbandman waits
auf die kőstliche Frucht der Erde	for the precious fruit of the earth
und ist geduldig darűber, bis er empfahe	and is patient until he receives
den Morgenregen und Abendregen.	The early and later rain.

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endures forever.

Die Erlőseten des Herrn werden
wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird űber ihrem
Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird
weg műssen.

The redeemed of the Lord
will return
and come to Zion with shouts of joy;
eternal joy will be upon
their heads,
joy and delight will overcome them
and sorrow and sighing will have
to depart.

III.

Psalm 39: 4-7; Wisdom of Solomon 3:1

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß,

Lord, teach me
that I must have an end,
and that my life has an end,
and that I must pass away,

Sieh, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen
die doch so sicher leben.

Behold, my days here
are but a handbreadth before you,
and my life is nothing before you.
Ah, how insignificant all mortals are,
and yet they live so confidently.

Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wes sol lich mich trősten?
Ich hoffe auf dich.

They go about like a phantom
and create so much vain
disquiet;
they gather things and know not
Who will receive them.
Now, Lord, in whom shall I find consolation?
I trust in you.

Der Gerechten Seelen sind in
Gottes Hand,
und keine Qual rűhret sie an.

The souls of the righteous are in
God's hands,
and no torment touches them.

IV.

Psalm 84: 1, 2, 4

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhőfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

How lovely are your dwellings,
O Lord of Hosts!
My soul yearns and longs
for the courts of the Lord;
my body and soul rejoice
In the living God.

Wohl denen, die in deinem Hause wohnen,
Die loben dich immerdar.

Blessed are those who dwell in your house
those who praise you forever more.

V.

John 16:22; Isaiah 66: 13; Ecclesiasticus 51: 35

Irh habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand
von euch nehmen.

Sehet mich an:
Ich habe eine kleine Zeit Műhe und
Arbeit gehabt.
und habe großen Trost funden.

Ich will euch trőstet.
wie einen seine Mutter trőstet.

You now have sorrow;
but I want to see you again,
and your heart shall rejoice,
and no one shall take your joy
from you.

Look upon me:
I have toiled and labored
a brief time,
and now I have found great comfort.

I want to comfort you,
as one is comforted by his mother.

VI.

Hebrews 13: 14; 1 Corinthians 15: 51, 52, 54, 55; Revelation 4:11

Denn wir haben hie kleine bleibende Statt,
sondern die zukűnftige suchen wir.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plőtzlich in einem
Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfűllet werden.
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hőlle, wo ist dein Sieg?

Herr, du bist wűrdig zu nehmen
Preis un Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie
das Wesen und sind geschaffen.

For here we have no permanent place,
but we seek the one to come.

Behold, I tell you a mystery:
we will not all die,
but we will all be transformed,
and transformed suddenly,
in an instant,
at the time of the last trumpet.
For the trumpet will sound,
and the dead will rise up
incorruptible,
and we will be transformed.
Then will be fulfilled
the word that is written:
“Death is swallowed up in victory.
Death, where is your sting?”
Hell, where is your victory?

Lord, you are worthy to receive
praise and honor and might,
for you have created all things,
and by your will they have
their being and are created.

VII.
Revelation 14: 13

Selig sind die Toten,	Blessed are the dead
die in dem Herren sterben	who die in the Lord
von nun an.	from now on.
Ja, der Geist spricht,	Yea, the Spirit says
daß sie ruhen von ihrer Arbeit,	that they may rest from their labor,
denn ihre Werke folgen ihnen nach.	For their works follow after them.

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PROGRAM NOTES

The 1853 article titled "Neue Bahnen" ("New Paths') published in the *Neue Zeitschrift für Musik*, the journal founded by Robert Schumann in 1834, announces to the musical world that a "new genius [is] in its midst," Johannes Brahms. Schumann writes:

> He [Brahms] carries all the marks of one who has received a call. Seated at the piano he began to disclose wonderful regions …There were sonatas, or rather veiled symphonies, songs whose poetry would be clear even if one were ignorant of the words, though a profound singing melody runs through them all; individual piano pieces of almost demonic nature and charming form; then sonatas for violin and piano, quartets for strings – and all so different from one another that each seemed to flow from a fresh … spring ... When he waves his magic wand where the power of great orchestral and choral masses will aid him, then we shall be shown still more wonderful glimpses into the secrets of the spirit-world.

Brahms, with a stroke of the pen, was thrust into the public eye with all its scrutiny, historical relevancy, and musical immortality. Two of his masterpieces, the Alto Rhapsody and *Ein deutsches Requiem (A German Requiem)* are examples of the mature genius composer's mastery of musical settings of poetry with his extensive pallet of orchestral and choral colors and inspired melodic and harmonic structures. Brahms's artistic compositional style is interwoven with his personal struggles with his faith and relationships.

Although Brahms was welcomed into the Schumann family, he wished to be more than a surrogate son or brother. Brahms was "devotedly attached" to Clara and Robert's daughter Julie, but he was not able to express this in words. To Clara he writes: "I speak through my music. The only thing is that a poor musician like myself would like to believe

[is] that he was better than his music." Around this same time, Clara remarks in her diary:

> Johannes brought me a wonderful piece … the words from Goethe's *Harzreise*, for alto, male chorus and orchestra. He called it *his* bridal song. It is long since I remember being so moved by a depth of pain in words and music. This piece seems to me neither more nor less than the expression of his own heart's anguish. If only he would for once speak as tenderly!

The Alto Rhapsody, one of Brahms's most famous works, is a portrayal of isolation concluded by a prayer of pleading hope that the isolation will not develop into lasting distain. Historian Malcom MacDonald suggests the overarching theme is that of separation from the happiness of men, or an individual man, unable to attain true bliss, or that the "Divine/human divide is in fact uncrossable." The human protagonist in the Rhapsody is further alienated from humankind with a move toward (although without much hope) toward divine comfort and assistance. In the Rhapsody, "*his* bridal song," Brahms is aware of his own absence from happiness.

Brahms captures the essence of three of the stanzas from Goethe's ode "Harzreise im Winter," (1777) on a winter journey in the Harz Mountains in the three-part musical structure patterned after the Baroque cantata with an introductory recitative, aria, and final chorus. The entire poem by Johann Wolfgang von Goethe was set in the poet's lifetime by J.F. Reichardt, who ironically used the title *Rhapsodie*. The poem is a meditation on the varied kinds of life God bestows upon different temperaments. The Alto Rhapsody stanzas speak of the fate of a man struggling, to no avail, with fetters of misery. The young man made cynical by sorrow looks to find solitude in the wintery wilderness in "his mental anguish and a prayer for a melody that can 'restore his heart,' and bring comfort to the thirsting soul." At the end of the prayer we hear three times "erquicke sein Herz" ("restore his heart"), a poetic trifold Amen highlighted by the final plagal 'Amen' cadence.

The musical setting of the recitative opening in C minor exquisitely tone paints the anguish of one losing his way in the wilderness. Cross-rhythms of 6/4 and 3/2 provide the sense of mental confusion in the middle aria section. Here we find the operatic setting of the text *Menschenhass* (hatred of men). The mood swings to the C major mode for the 'prayer' when the male chorus joins the alto soloist bringing some sense of emotional stability and hope.

Ein deutsches Requiem (A German Requiem)

Following a depression in early 1866, Brahms composed his largest work. Having found stability and peace of mind during the summer of 1867, he completed six movements while in Karlsruhe, Switzerland. After a disastrous performance in Vienna of three sections, Billroth wrote: "I like Brahms better every time I meet him … His Requiem is so nobly spiritual and so Protestant-Bachish that is was difficult to make it go down here." The first performance of the initial six sections occurred in the Bremen Cathedral on Good Friday, April 10, 1868, conducted by the composer. The performance was received to high acclaim with notable figures in the audience including Clara Schumann, Brahms' father, the Joachims, Grimms, Dietrichs and

continued ...

Max Bruch. According to Reinthaler who prepared the work for performance, the Requiem did not have a strict doctrinal statement so he urged the composer to write another movement of "incontrovertibly Christian content." Brahms response is representational of his religiosity:

> As regards the title I will confess I should gladly have left out "German" and substituted "Human." Also that I knowingly and intentionally dispensed with passages such as St. John's Gospel Ch. 3 verse 16. ["For God so loved the world …"] On the other hand, I have no doubt included much because I am a musician, because I required it, because I can neither argue away nor strike out a 'henceforth' from my venerable extracts.

Although historians have questioned Brahms's religiosity, his spirituality shines forth in the judicious structure of his "venerable extracts" of Sacred Scripture from the Lutheran Bible with which he was well versed having read it consistently from childhood.

Johann Sebastian Bach's influence is evident in the overarching form and in the extensive dramatic fugues in movements three and six. The symmetrical design is similar to Bach's *B minor Mass* which is proportioned around the central movement, *Crucifixus*. Brahms' central movement IV "Wie lieblich sind deine Wohnungen" ("How lovely are your dwellings") is the only section of the *Requiem* not dealing directly with death, but hope, happiness and praise. The Biblical text is taken from the Old and New Testaments and the Apocrypha dealing with the feelings of the bereaved and the consoling meditation on the destiny of the dead and the living of those in the state of grace, and those barred from grace and confronted with a sense of mortality. Movements I and VII share similar motives and together bring solace and circular closure: "Blessed are those who mourn for they shall be comforted" and "Blessed are the dead who die in the Lord." Movements II and III concern patience and VI foretells the resurrection of the dead in "cosmic context." The fifth movement, which was added in 1869 for soprano soloist and chorus, possibly influenced by the death of Brahms's mother, deals with sorrow and the hope of seeing his loved one again when "Herz soll sich freuen" ("your heart shall rejoice"). The chorus repeats the comforting phrase "Ich will euch trősten, wie einen seine Mutter trőstet" ("I want to comfort you as one is comforted by his mother").

MacDonald considers the *Requiem* a "grand synthesis of all his compositional knowledge in contrapuntal studies: watershed catalyst for future projects." Brahms's genius is manifested in the expressive marriage of the biblical text with the sensitive and dramatic melodies, dynamic rhythms, harmonic colors, and masterful choral and orchestral writing. After the first performance of the complete seven movement *Requiem*, Dietrich wrote "The effect … was simply overwhelming, and it at once became clear to the audience that the Deutsches Requiem ranked among the loftiest music ever given to the world." MacDonald best summarizes Brahms' success by writing "critical acclamation was almost universal, and it was generally acknowledged that the *Requiem*, his first really large work for chorus and orchestra, had finally fulfilled Schumann's prophecies of Brahms's greatness."

– William M. Folger
Malcolm MacDonald

PERSONNEL

UNIVERSITY CHORALE

SOPRANO

Desiree Borges
Katherine Donahue
Olivia Harkey
Maggie Jones
Julia Mann
Emely Martin
Ayodoyin Olorunsola
Samantha Pritchard
Emma Renteria
Alexis Shank

ALTO

Ammanda Campbell
Brittany Jackson-Hutt
Samantha Layfield
Charyssa Norris
Hannah Passon
Emily Paterson
Kelsey Peters
Katherine Schell
Rishon Seaborn
Joana Weaver

TENOR I

Jeremiah Copeland
Justin Kriger
Marcell Quarles

TENOR II

Adam Beres
Donald Harmon
Edgar Isaacs
Brandon Maher

BASS I

John Allen
Mitchell Avedon
McCabe Dignam
Patrick Gover
Daniel Gwinn
Patrick Miller
Elias Page
Chase Reeves
Kevin Sapp
Lukas Saylor
Timothy Shepherd

BASS II

Ross Foca
Martin Friese
Garrett George
Quinn Parsley
Zachary Simms
Jeffrey Todd
Alex Vennos
Julian Walter-Nusberger

PERSONNEL

SALISBURY CHORALE

SOPRANO

Anne Binkley
Blair Boyer
Marty Clayton
Fiona Duncan
Kate Manizade
Brittany Passon
Lois Peterson
Rachel Tanenblatt
Amelia Trotter
Aurélie Van de Wiele
Alice Wigfield

ALTO

Louise Anderson
Michaela Brodie-Willey
Becki Chalmers
Karen Gabriszeski
Katherine Harting
Susan Holt
Paula Lee
Patti Mannion
Shawn McEntee
Daryl L. Newhouse
Patty Rubin
Catherine Skeeter
Cherie Skeeter
Veronica Tomanek

TENOR I

David Pollock

TENOR II

Chris Griffin
Edgar Isaacs

BASS I

Albert Duncan
Bill Horne
Stephen Klyce
Edward Mullin
Jared Sullivan
Nathaniel Valdes
William A.V. Willis

BASS II

Mark Decker
Scott Duncan
Richard Hunter
David Medland
Maarten Pereboom
Mark Williams

***Alto Rhapsody*, Op. 53**
***Ein deutsches Requiem*, Op. 45**
Saturday, May 6, 2017
Holloway Hall Auditorium
7:30 p.m.

PERSONNEL

ORCHESTRA

VIOLIN I
Sachio Murasugi*
Karen Niedfeldt
Maria Rusu
Nicole Fassold

VIOLIN II
Bobbie Thamert
Marie Severyn
Patricia McCallum
Meri Holden
Christopher Sajadi

VIOLA
Jarred Cianciulli
Shao Chung Hsia
Emily Kurlinski
Karen Treber
Anthony Constantine

CELLO
Joshua Bermudez
Sarabeth Taber-Miller
Martha Mancuso

BASS
Raymond Irving
Kim Johnson
Buck Burton

PICCOLO
Susan Zimmer

FLUTE
Lisa Adams
Sally Hendon

*concertmaster

OBOE
Julie Barton
Emma Depanise

CLARINET
Wesley Rice
Lillian Hoffman

BASSOON
Amy Sterling
Ken Farley

HORN
Jill Mears
Seth Friese
Hannah Lewis
Stephanie Cyran

TRUMPET
Bill Williams
Tom Davis

TROMBONE
Isrea Butler
Michael Devine
Lee Knier

TUBA
Matt Barbely

TIMPANI
Eric Shuster

HARP
Kara Russell

ORGAN
Susan Zimmer

BIOGRAPHIES

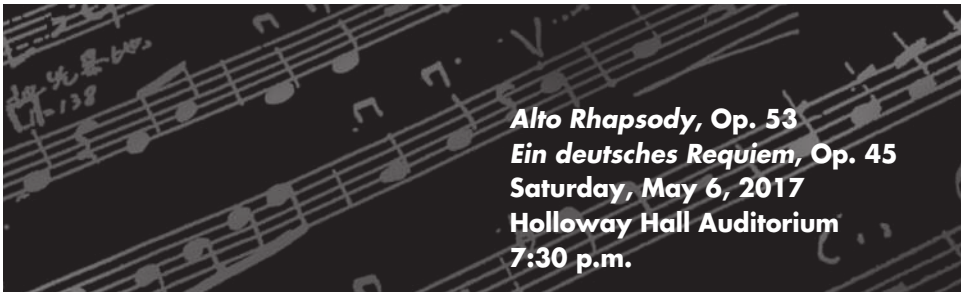
Lyric-Dramatic Baritone **Thomas Beard** is originally from Fayetteville, NC. In 2003, Beard became the only African-American male singer to be personally chosen by maestro and famous tenor Placido Domingo to be a part of Washington National Opera's Placido Domingo-Cafritz Young Artist Program, working directly under the maestro's tutelage. Beard remained as Artist in Residence until 2006.

He has performed as the Baritone for Orff's *Carmina Burana*, Händel's *Messiah*, Verdi's *Missa da Requiem*, the Fauré *Requiem*, the *Ordering of Moses* by Detts, Pergolesi's *Magnificat*, and *The Seven Last Words of Christ* by Dubois.

Beard made is his operatic début as the Bonze in the Municipal Opera Company of Baltimore's production of *Madama Butterfly*. Subsequently, he has appeared as Marcello in *La Bohème*, Papageno in *The Magic Flute*, Escamillo in *Carmen*, and in the title role of *Gianni Schicchi*. As a member of The Washington Opera, he performed over 90 times, including in their tour of Japan.

He made his début with Pittsburgh Opera Theatre in the world premiere of the jazz-opera *Just Above My Head*. In 2009, Thomas returned to Pittsburgh Opera Theatre as Gianni Schicchi.He also débuted with the International Opera of Rome as Colline *(La Bohème)* and Il Commendatore *(Don Giovanni)*. In November 2002, Beard made his John F. Kennedy Center début as Corporal Morrel in *Carmen Jones* staring Vanessa Williams and conducted by Placido Domingo. He recently sang his first Giorgio Germont in WNO's version of *La Traviata* directed by Marta Domingo.

In June 2005, Beard débuted in the title role of Verdi's *Rigoletto*. In 2006, he toured Australia and New Zealand as Porgy in *Porgy and Bess*. In summer 2007, he toured throughout Italy, Spain and Germany, where he again performed the title role of Porgy. In 2008, Beard made his debut with Cape Fear Regional Theatre as Porgy in their first operatic production and with Acadiana symphony as Escamillo in Bizet's *Carmen*. In 2009, Beard debuted with Union Avenue Opera in the role of Count di Luna in Verdi's Il *Trovatore* and with Annapolis Opera as Tonio in Leoncavalli's I Pagliacci. In 2010, he made his debut with the Virginia Consort as the baritone in Orff's *Carmina Burana*. In 2010, he debuted with Dayton Opera as Porgy in Dayton Opera's 50th anniversary season opener, *Porgy and Bess*. Beard was a part of history for Dayton Opera headlining *Porgy and Bess*, which sold more tickets than any opera in its 50-year history.



In May and July 2011, Beard was seen and heard performing on CNN and FOX as a guest soloist for the 2010 Veterans Day celebration. In 2014, He made his Riverbend Opera debut as Gerard in *Andrea Chenier*. In 2015, he made his debut with Jacksonville Symphony Orchestra in Porgy and Bess. While with the Washington National Opera, Beard has understudied/covered the roles of Gerard and Mathieu in Giordano's Andrea Chenier, and the Count di Luna in *Il Trovatore,* Senator Raitcliffe in the world premiere of *Democracy* by Scott Wheeler and Scarpia in Puccini's *Tosca*.

Most recently, he performed a Patriot Day Celebration with the VA Medical Chorale and Symphony Orchestra, where he performed with gospel great and Grammy-winner Larnelle Harris and Metropolitan opera star Harolyn Blackwell. He also made his debut with Queen Anne's Choral society, performing as the Baritone in the Brahms' *Requiem* and with the Easton Choral Society as the Baritone in the *Seven Last Words of Christ.*

Beard has performed for numerous dignitaries, including the funeral of the mother of the civil rights movement Rosa Parks, U.S. senators, governors and ambassadors in many concerts at embassies and concert halls across the country. He also was invited to perform as special guest soloist by former First Lady Laura Bush at an invitation-only event at the White House.

Caitlyn Howard Crowley, soprano, is a native of Allen, MD. She recently completed her master's degree from the University of Kentucky in vocal performance, studying with soprano Dr. Angelique Clay. Following her undergraduate studies with tenor Dr. John Wesley Wright at Salisbury University, Caitlyn has been a sought-after performer and voice instructor. Crowley has performed as a soloist for the Wye Operetta Workshop, Salisbury and University Chorales, *Talk Opera!*, Salisbury Chamber Choir, Salisbury Pops Band, Salisbury Jazz Brazz Big Band, the Central Kentucky Youth Orchestra, the Harlem Festival Orchestra, and in concert with the American Spiritual Ensemble. Crowley is also a successful competitor, having garnered top prizes and scholarships from the Bravo Guild of Lexington, the National Association of Teachers of Singing (NATS), Salisbury University and the Salisbury Wicomico Arts Council. While completing her master's degree, she had the pleasure of performing at the Kentucky Governor's Mansion Centennial Celebration and in Alltech's annual Celebration of Song, along with other University of Kentucky Opera Theatre students, faculty and distinguished alumni. Crowley is currently a private voice instructor and the choir teacher at Bennett Middle School, where she helps instill the love of music and singing with her students.

BIOGRAPHIES

Hope Koehler, whose voice has been heralded as having "the richness of Marilyn Horne at the bottom and the clarion clarity of Leontyne Price at the top," has appeared with opera companies and orchestras all around the country. She has appeared in the title roles of *Carmen*, *Tosc*a, *Fidelio*, and *Madama Butterfly*, as well in *Il Trovatore* (Azucena), *Lucia di Lammermoor* (Alisa), *Rigoletto* (Contessa di Ceprano), *The Old Maid and the Thief* (Miss Todd), *Amahl and the Night Visitors* (Mother), *Gianni Schicchi* (Zita), *La Bohème* (Musetta), *Der Freischütz* (Agathe), *The Tales of Hoffmann* (Giulietta), to name a few. Koehler's other stage credits include operetta and musical theatre. She has appeared in *The Mikado* (Pitti-sing, Peep-bo, Katisha) *The Sound of Music* (Mother Abbess,) *Fiddler on the Roof* (Golde,) and *West Side Story* (Maria), among others.

Koehler has performed as a soloist in oratorio and other choral orchestral works including Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah*, Verdi's *Requiem*, Mozart's *Vesperae solennes di confessore*, Rossini's *Stabat Mater*, Mahler's *Symphony No. 2 (Resurrection)*, Beethoven's *Symphony No. 9*, and many others. In addition to this, she maintains an active recital schedule.

Koehler is a regular performer and featured soloist with the American Spiritual Ensemble, a group that performs all over the world and whose mission is to keep the American Negro Spiritual alive and vibrant. She also served on the faculty of the prestigious Kentucky Governor's School for the Arts from 2001 to 2014, and currently serves on the faculty of the Tennessee Governor's School for the Arts, one of the oldest and largest Governor's Schools for the Arts in the country. In addition, she is a member of the voice faculty at the American Institute of Musical Studies (AIMS) in Graz, Austria.
She can be heard on the CDs *The Lily of the Valley* and *The Spirit of the Holidays*, and the DVD *The Spirituals*, recorded with the American Spiritual Ensemble. In 2008, Albany Records released Koehler's recording of John Jacob Niles songs titled *The Lass from the Low Countree* performed with James Douglass at the piano. Her second CD of Niles songs, *Lost Melodies*, was released in 2013.

Koehler received her Bachelor of Arts in voice performance and music education at Lipscomb University in Nashville, TN, and her Master of Music in voice performance at the University of Alabama. Her Doctor of Musical Arts was completed at the University of Kentucky in Lexington, where she studied with tenor Everett McCorvey and soprano Gail Robinson. She is currently associate professor and coordinator of voice studies at West Virginia University.

MUSIC, THEATRE AND DANCE DEPARTMENT UPCOMING EVENTS FOR MAY 2017

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Salisbury Pops
Tuesday, May 9, 7:30 p.m.
Holloway Hall Auditorium

Jazz Ensemble
Thursday, May 11, 7:30 p.m.
Holloway Hall Auditorium

Salisbury Symphony Orchestra
Saturday, May 13, 7:30 p.m.
Holloway Hall Auditorium

PRESTO Students
Tuesday, May 16, 5 p.m.& 7 p.m.
Holloway Hall, Great Hall

Youth Orchestra
Thursday, May 18, 7:30 p.m.
Holloway Hall Auditorium

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ACKNOWLEDGEMENTS

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