

# American Spiritual Ensemble

Saturday, September 26, 2009 • 7:30 p.m.



Asbury United Methodist Church • 1401 Camden Avenue, Salisbury

Comprised of some of the finest voices in the world, the internationally acclaimed ensemble offers stirring renditions of Negro spirituals, Broadway songs and other music influenced by the spiritual.

*This concert is sponsored by The Peter and Judy Jackson Music Performance Fund; SU President Janet Dudley-Eshbach; Provost and Senior Vice President of Academic Affairs Diane Allen; Dean Maarten Pereboom, Charles R. and Martha N. Fulton School of Liberal Arts; Dean Dennis Pataniczek, Samuel W. and Marilyn C. Seidel School of Education and Professional Studies; the SU Foundation, Inc.; and the Salisbury Wicomico Arts Council.*

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# THE AMERICAN SPIRITUAL ENSEMBLE

EVERETT MCCORVEY, FOUNDER AND MUSIC DIRECTOR  
www.americanspiritualensemble.com

## PROGRAM

### THE SPIRITUAL

|  |   |
|--|---|
| Walk Together, Children .....              | arr. William Henry Smith  |
| Jacob's Ladder .....                       | arr. Harry Robert Wilson<br>Angelique Clay, Soprano Soloist           |
| Plenty Good Room .....                     | arr. William Henry Smith  |
| Go Down, Moses .....                       | arr. Harry T. Burleigh<br>Frederick Jackson, Bass-Baritone            |
| Is There Anybody Here? .....               | arr. Roland Carter<br>Roderick George, Tenor                          |
| I Want Jesus to Walk With Me.....          | arr. Eurydice Osterman/Tedrin Blair Lindsay<br>Ricky Little, Baritone |
| I Wanna Be Ready .....                     | arr. James Miller<br>Hope Koehler, Soprano Soloist                    |
| Amazing Grace .....                        | arr. Johnie Dean<br>Gwendolyn Brown, Contralto Soloist                |
| I Know I've Been Changed .....             | arr. Damon H. Dandridge<br>John Wesley Wright, Tenor Soloist          |
| Come Down, Angels .....                    | arr. Undine Smith Moore<br>Jeryl Cunningham-Fleming, Soprano          |
| I'm Gonna Tell God All O' My Troubles..... | Traditional/arr. Albert<br>Laurence Albert, Bass-Baritone             |
| Give Me Jesus .....                        | arr. Mark Hayes<br>Calesta Day, Soprano                               |
| Wade in the Water .....                    | arr. Moses Hogan<br>Lucia Bradford, Mezzo-Soprano Soloist             |
| The Battle of Jericho .....                | arr. Moses Hogan  |

## INTERMISSION

### THE CHRISTMAS SPIRITUAL

|   |                             |
|---|-----------------------------|
| Here's a Pretty Little Baby .....         | arr. André J. Thomas        |
| Mari-Yan Pringle, Soprano Soloist         |                             |
| Mary Had a Baby .....                     | arr. William L. Dawson      |
| Jeryl Cunningham-Fleming, Soprano Soloist |                             |
| Roun' De Glory Manger .....               | arr. Jacqueline B. Hairston |
| John Wesley Wright, Tenor                 |                             |
| I Can Tell the World .....                | arr. Moses Hogan            |

### THE SPIRITUALS' INFLUENCE

*Opera, Jazz, Blues, Broadway, Gospel and more ...*

*Featuring Voice Majors and an Alumna from the Salisbury University Department of Music*

|  |  |
|--|--|
| V'adoro pupille (from <i>Giulio Cesare</i> ) .....                           | arr. George Frideric Handel            |
| Jesica Lord, Soprano   |  |
| Senior/Vocal Performance/Cambridge, MD                                       |  |
| I'm Not Afraid of Anything (from <i>Songs for a New World</i> ) .....        | Jason Robert Brown                     |
| Kimberly Barnhill, Mezzo-Soprano   |  |
| Sophomore/Vocal Performance/Rockville, MD                                    |  |
| Strange Fruit .....  | Abel Meeropol and Billie Holiday       |
| Natalie Brown, Mezzo-Soprano   |  |
| Senior/B.A. Voice/Federalsburg, MD   |  |
| Nobody Knows the Trouble I've Seen .....                                     | arr. Jay Althouse                      |
| Laurel Noone, Mezzo-Soprano  |  |
| Spring '09/B.A. Voice/Frederick, MD  |  |
| James Burks Jr., Alto Saxophone  |  |
| Senior/Communication Arts/Marlboro, MD                                       |  |
| I Got Plenty O' Nuttin' (from <i>Porgy and Bess</i> ) .....                  | George and Ira Gershwin                |
| Terron Quailes, Bass-Baritone Soloist and Ensemble                           |  |
| Bess, You Is My Woman Now (from <i>Porgy and Bess</i> ) .....                | George and Ira Gershwin                |
| Thomas Beard, Baritone, and Angelique Clay, Soprano                          |  |
| Free At Last (from <i>Big River</i> ) .....                                  | Roger Miller and William Hauptman      |
| Ivan Griffin, Baritone Soloist   |  |
| Over the Rainbow (from <i>The Wizard of Oz</i> ) .....                       | Harold Arlen/arr. Tedrin Blair Lindsay |
| Angelique Clay, Soprano Soloist, and Ensemble                                |  |
| Circle of Life (from <i>The Lion King</i> ) .....                            | Elton John and Tim Rice                |
| John Wesley Wright, Larry Hylton, Lucia Bradford, Jondra Harmon and Ensemble |  |

## AMERICAN SPIRITUAL ENSEMBLE

**The American Spiritual Ensemble** was founded by **Everett McCorvey** in 1995. This summer the American Spiritual Ensemble celebrated its 11th tour of Spain. In Spain alone, the American Spiritual Ensemble has performed over 90 concerts. Members have sung in theaters and opera houses around the world, including the Metropolitan Opera, New York City Opera and Houston Grand Opera, and abroad in Italy, Germany, Britain, Scotland, Spain and Japan. The repertoire ranges from opera to spirituals to Broadway. The members of the American Spiritual Ensemble are soloists in their own right, and the vocalists have thrilled audiences around the world with their dynamic renditions of classic spirituals, jazz and Broadway numbers highlighting the Black experience.

### **Everett McCorvey**

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, McCorvey is on the artist faculty of the American Institute of Musical Study (AIMS) in Graz, Austria, and the Intermezzo Opera Program in Palm Beach, FL. McCorvey holds an Endowed Chair Voice and is Director of Opera at the University of Kentucky in Lexington, KY.

### **Members of the American Spiritual Ensemble**

#### **Sopranos**

Nata Brown  
Angelique Clay  
Lisa Clark  
Jeryl Cunningham-Fleming  
Calesta Day  
Mari-Yan Pringle

#### **Altos**

La'Shelle Allen  
Sonya Baker  
Lucia Bradford  
Gwendolyn Brown  
Jondra Harmon  
Hope Koehler

#### **Tenors**

Alfonse Anderson  
Barron Coleman  
Roderick George  
Larry Hylton  
John Wesley Wright

#### **Basses**

Laurence Albert  
Thomas Beard  
Ivan Griffin  
Frederick Jackson  
William Koehler  
Ricky Little  
Tay Seals  
Ben Smolder

#### **African Drum**

Ricky Little  
Everett McCorvey

#### **Piano**

Tedrin Blair Lindsay

**Everett McCorvey, Founder and Music Director**

**Ricky Little, Assistant Conductor**

**James E. Lee, Company Manager**

**Peggy Stamps, Assistant Company Manager**

**Andrea Jones-Sojola, Company Assistant**

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

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Visit the American Spiritual Ensemble Web site:  
[www.americanspiritualensemble.com](http://www.americanspiritualensemble.com)

## SOLOIST BIOGRAPHIES

### **Laurence Albert, Bass-Baritone**

Albert's career has spanned more than 30 years. He has sung a repertoire of 50 operatic roles, and 300 songs in seven languages internationally since his debut with the Detroit Opera in 1977. A native of Memphis, TN, he studied classical singing with Edward Zambara, Wendell Whalum, Willis Patterson and Ethel Maxwell. He has studied interpretation with John Wustman, Gerard Souzay, Erik Werba, Hans Hotter, Walter Berry and Brigitte Fassbender. Albert was the first African-American to represent the Mid-South Region at the Metropolitan Opera National Council Auditions held at Lincoln Center in New York (he shared his national prize with Susan Dunn, Thomas Hampson and eight other talented singers). He is prizewinner of the Concours de Chant de Paris (Opera and Song), the International Concours Tryptique de Paris (French Melodie) and, twice, the Franz Schubert Institut Prize of Austria (German Lieder). Conductors include Sir Michael Tippett, Mung-Whun Chung, Robert Shaw, Leonard Slatkin, John Nelson, Gary Bertini and Rudolf Werthen. Albert's recordings include the historic Enesco *Oedipe* recording by EMI-Pathe-Marconi, featuring Jose Van Dam and the Monte Carlo Philharmonic, Lawrence Foster conducting. The premiere recording of Aubert Lemeland's *Laure, ou la Lettre au Cachet Rouge* on the Skarbo label with the Staatsorchester Rheinische Philharmonie, Marc Tardue conducting. Handel's *Messiah* on the Musick's Monument label with the Gioia Della Musica Praha conducted by Marc Brown, *The K'dusha Symphony* written and conducted by Abraham Kaplan, featuring Roberta Peters on the Camerata Singers, Inc. label, and Haydn's *Lord Nelson Mass* with the Orchestra of the Golden Age conducted by Denis McCaldin on the Meridian label. As a pedagogue, Albert is sought after for his master classes and seminars. In Europe, he has given master classes for Les Semaines Musicales de Quimper Festival, BalCanto Chorus of Basel, Switzerland, and l'Ecole d'Ete Claude Debussy. Between 1996 and 2002, Albert conducted the Parisian choral society *The Voice of Freedom* dedicated to the performance of the American Negro Spiritual. He is currently adjunct professor of voice at Rhodes College in Memphis, TN.

### **Alfonse Anderson, Tenor**

Anderson has performed in operas, recitals and concerts for over 35 years. In the United States and Europe he has performed with such notable organizations as the Houston Grand Opera, Teatro Colon Buenos Aires, Teatro Municipal Sao Paulo, Teatro Sols Montevideo, Arizona Opera, Des Moines Metro Opera, Minnesota Opera, Chicago Opera Theatre, Oakland Opera, Virginia Opera, Opera Francais, Opera South, Opera Columbus, Opera North and Opera Las Vegas. Dr. Anderson has performed in concerts and oratorios with the National Symphony Orchestra at the Kennedy Center and in the National Cathedral in Washington, D.C., Chautauqua Symphony, Illinois Symphony, Grant Park Orchestra in Chicago, Warsaw Symphony and Krakow Symphony in Poland, Las Vegas Philharmonic and the Henderson Symphony. He also performs frequently in recitals and concerts throughout the U.S. The world premiere of the opera *Bandana* by Daron Hagen was released in summer 2006 on Albany Records with Anderson singing the role of the Leader. Anderson can be heard on various recordings with the American Spiritual Ensemble and most recently appears on the 2007 DVD *The Spirituals* by PBS. He has taught voice for over 30 years and in that time his students have won international, national and regional vocal competitions with such notable organizations as the MET Opera, NATSAA, Leontyne Price, Marian Anderson, Mario Lanza, Meistersinger, Belvedere and Palm Spring Vocal Competition to name a few. Many of his students have performed in young artist programs such as the internationally recognized Academy of Vocal Arts in Philadelphia, Aspen Musical Festival, San Francisco Opera, American Institute of Musical Studies, Opera Theatre of St. Louis, Chautauqua Opera, Des Moines Opera, Opera North, Sarasota Opera and Portland Opera. In Las Vegas, Anderson

serves as the Regional Governor of NATS and is a very active adjudicator for competitions and a master vocal clinician throughout the U.S. He can regularly be heard singing in concert, recital and opera with The Tenors-4 and with a variety of local opera companies and symphonies. Anderson is currently an associate professor of voice at the University of Nevada Las Vegas.

### **Sonya Gabrielle Baker, Soprano**

Baker has been heard in concert both nationally and internationally, including recent appearances in Canterbury Cathedral, England; Carnegie Hall, NY; and her city of residence, Murray, KY. Her debut recording, *She Says*, featuring art songs of American women composers, was released in October 2004. In 2003, Dr. Baker made her Carnegie Hall debut with renowned conductor Michael Tilson Thomas, and she appeared as soloist on the Yale Alumni Chorus tour to Moscow singing at the Kremlin. Highlights of Baker's operatic roles include Elisabetta in Verdi's *Don Carlo*, Donna Anna in Mozart's *Don Giovanni*, Monisha in Joplin's *Treemonisha* and the title role in the U.S. premiere of Mascagni's *Pinotta*. Baker is currently a member of the voice faculty at Murray State University. Along with a Doctor of Music from Florida State University, Baker holds a Master of Music from Indiana University and a Bachelor of Arts in American studies from Yale University. Her lecture recital on Marian Anderson's historic 1939 Easter concert has been presented at several universities and conferences. She has received numerous academic and vocal awards and is a frequent guest artist and teacher, having taught at governor's school programs in both Kentucky and Virginia. Baker's upcoming projects include a performance with the Paducah Symphony in the spring and another summer of teaching at the Governor's School for the Arts in Kentucky.

### **Thomas R. Beard Jr., Baritone**

Beard, from Fayetteville, NC, currently resides in Washington, D.C. Beard recently completed two years as a resident artist with the Plácido Domingo-Cafritz Young Artist Program of the Washington National Opera. He served as the only baritone young artist and the first African-American male. Beard received his Bachelor of Science from Winston-Salem State University where he began his formal vocal training with D'Walla Simmons-Burke. Beard has performed the bass/baritone in such oratorios as Handel's *Messiah*, Verdi's *Requiem*, Fauré's *Requiem*, *The Ordering of Moses* (Detts), *Magnificat* (Pergolesi) and *The Seven Last Words of Christ* (Dubois). Beard made his operatic debut as Bonzo in the Municipal Opera Company of Baltimore's *Madama Butterfly* (1999). Since then, he has appeared with various companies as Marcello in *La Bohème*, Papageno in *The Magic Flute*, Escamillo in *Carmen*, the title role in *Gianni Schicchi*, Conte di Luna in concert excerpts of *Il Trovatore*, and Crown, Porgy and Jake in excerpts from *Porgy and Bess*. As a member of The Washington Opera, he has performed with the company over 90 times, including its recent tour of Japan. Beard recently made his Pittsburgh Opera Theatre debut in the recent world premiere of the Jazzopera *Just Above My Head*. In November 2002, Beard made his John F. Kennedy Center debut as Corporal Morrel in *Carmen Jones*, starring Vanessa Williams and conducted by Plácido Domingo. As a member of the Domingo-Cafritz program, Beard has performed for several senators and governors and recently performed for former First Lady Laura Bush as a guest at the White House.

### **Lucia Bradford, Mezzo-soprano**

Bradford is a native of Brooklyn, NY. In spring 2009, Bradford sang two roles in the new composers Vox program with City Opera. She was also Azelia in the historic return of William Grant Still's opera *Troubled Island* with City Opera. In January 2005, Bradford had the honor of performing works of Schubert, Rossini and Moses Hogan at the prestigious Kimmel Center in the Verizon Hall in Philadelphia with the renowned Maestro Christoph Eschenbach at the piano. She is also no stranger to oratorio and sacred works. She has received an encouragement award for the Marian Anderson Awards in Philadelphia in 2003, and in 1999

she was the solo winner of the McDonald's Gospel Fest. Bradford has performed with the Westminster Opera Theater in Menotti's *Old Maid and the Thief* as Miss Todd and Bizet's *La Tragedie de Carmen* as *Carmen*. In past years at Opera North she has performed several roles, Hippolyta in Britten's *A Midsummer Night's Dream*, the Duchess of Plaza Toro in Gilbert and Sullivan's *The Gondoliers*, the mother in Ravel's *L'Enfant des Sortilèges* and Mrs. Quickly from Verdi's *Falstaff* in the matinee performance. In 2006, she played the role of Mercedes in Bizet's *Carmen* with the Houston Ebony Opera Company. Bradford is a Marian Anderson Scholar and a member of the American Spiritual Ensemble.

### **Gwendolyn Brown, Contralto**

Originally from Memphis, TN, Brown obtained her Bachelor of Arts in music at Fisk University, Nashville, TN, where she performed with the famed Fisk Jubilee Singers. Brown pursued the master's degree in vocal performance at the former Memphis State University (University of Memphis) where she received critical acclaim for her performances with the Memphis State University Opera Theater as Baba in *The Medium* and The Mother in *Amahl and the Night Visitors*. Her young artist development included the Des Moines Metro Opera Young Artist Program and the Ryan Center for American Artists of Lyric Opera of Chicago. She currently resides in Chicago. She has performed for the Lyric Opera of Chicago, Tulsa Opera, Chicago Symphony, Chicago Symphonietta and overseas in Amsterdam and Brussels. Brown's awards include regional winner with the Metropolitan Opera Council in Memphis, finalist with the Metropolitan Opera Council for the Central Region in Chicago, finalist for the Altamura/Caruso International Voice Competition Study Grants, semi-finalist for the New York Oratorio Society Solo Auditions and awards from *Classical Singer Magazine* and the National Opera Association. In 2008, Brown performed her signature role of Maria of *Porgy and Bess* in Amsterdam and Brussels. She understudied the same role for the Francesca Zambello production at the Lyric Opera of Chicago. Brown "brings a large helping of sass to the role of Maria" says the *Tulsa World* of her premiere of the role with Tulsa Opera in 2007. Brown was a "fabulously vivacious Maria," says *The Los Angeles Times* of her recent performance at the Hollywood Bowl. She will perform the role for Washington National Opera in 2010. Brown's 2009-2010 season include performances with the New York Harlem Productions, Chicago Symphonietta and Washington National Opera. To hear Brown "is to experience that primal thrill which comes in the presence of a singer whose fusion of soul with a vast, resonant instrument is total" (*Saugerties Post Star*). "Her dusky voice inhabited the music so completely, we were spellbound" (*The Oregonian*). As one critic states, her singing is simply "Stunning" (Andrew Patner, *Chicago Sun Times*).

### **Lisa Clark, Soprano**

Clark is a native of South Bend, IN. She received her bachelor's degree from Northwestern University and her master's degree from Florida State University. Most recently she performed with the Chicago Lyric Opera's production of Geršwin's *Porgy and Bess* as a member of the chorus. In fall 2008 she appeared as Ida B. Wells in a production of Tazewell Thompson's *Constant Star* with the Lexington Actor's Guild. In addition, Clark was a guest artist for the University of Kentucky Opera Theater's outreach production of *The Freedom Trail* in 2008. In summer 2007, she performed the role of First Lady in a production of Mozart's *Die Zauberflöte* with the Intermezzo Young Artists Program. Other recent performances include the roles of Mrs. Gleaton in Carlisle Floyd's *Susannah* and Fiordiligi in Mozart's *Così fan tutte* with the Florida State University outreach opera.

### **Angelique Clay, Soprano**

Heralded for her "soaring lyric soprano voice," Clay has performed in the United States, Europe and South America. A native of Louisville, KY, Dr. Clay received a Bachelor of Science from Oakwood College, and a Master of Music and Doctor of Musical Arts in vocal performance from the University of Kentucky. Operatic roles include Fiordiligi in *Così fan tutte*,

Rosalinda in *Die Fledermaus*, the title role from Floyd's American drama *Susannah*, the Mother in *Amahl and the Night Visitors*, and Lily and Bess in Gershwin's *Porgy and Bess*. Her oratorio repertoire includes Handel's *Messiah*, Mendelssohn's *Elijah* and Haydn's *Lord Nelson Mass*. Clay has recorded and toured as a soloist with the American Spiritual Ensemble throughout the United States, Spain and Brazil. She has performed with international as well as regional orchestras such as the Slovak State Philharmonic, in Kosice, Slovak Republic; Sinfonia Warsovia in Poland; Missouri Symphony Society; Knoxville Symphony Orchestra; Lexington Philharmonic, Louisville Orchestra and Acadiana Symphony Orchestra. She was a featured recitalist at the National Opera Association Legacy Awards Celebration in Washington, D.C., in 1999, and a guest soloist on *In Performance at the Governor's Mansion*, a public television performance sponsored by the governor's office in Kentucky highlighting artists of note from Kentucky. Clay is currently an assistant professor of music at the University of Kentucky.

### **Barron Coleman, Tenor**

Coleman has performed in the best opera theaters in the world, entertaining audiences from Milan to Paris to Sydney and cities in Japan. A native son of the Lone Star State, he has many important national debuts to his credit including the Houston Grand Opera, Seattle Opera, Los Angeles Opera and Dallas Opera. Coleman spent 2000-2002 in Barcelona singing at the Liceu, lending his voice to the roles of the messenger in *Aida*, le premier Philistin in *Samson et Dalila*, and Maintop in *Billy Budd*. During fall 2003, Coleman had the pleasure of singing his first zarzuela in a new production of the Spanish favorite *Luisa Fernanda* by Toroba with Los Amigos de la Zarzuela in New York City. Mostly recently, Coleman returned to the New York concert stage singing revivals of *Revelations and Rainbow* with the Alvin Ailey American Dance Theatre, in addition to concerts with Opera Noire of New York in both Washington, D.C., and New York City. Coleman's repertoire choices stretch from the title role in Monteverdi's *Orfeo* to the demanding role of Tony in Henze's masterpiece *Elegy for Young Lovers*. An alumnus of The Juilliard School, The Manhattan School of Music and Southern Methodist University, Coleman holds degrees in vocal pedagogy, music education and psychology.

### **Jeryl Cunningham-Fleming, Soprano**

Cunningham-Fleming, a native New Yorker, has performed in Europe, Japan and the United States. While still an undergraduate student she made her debut with the Huntsville Symphony Orchestra in a concert version of Gershwin's *Porgy and Bess* and has since gone on to sing the roles of Cleopatra in *Giulio Cesare* at the Ernen Musikdorf Festival in Switzerland; Zerlina in *Don Giovanni* with the Mannes Opera in New York; Clara in *Porgy and Bess* in Germany, the Netherlands and Japan; the Mother in *Amahl and the Night Visitors*; the Flower Woman in Andre Previn's *A Streetcar Named Desire*; the Countess in *Le Nozze di Figaro*; La Fortuna in *L'Incoronazione di Poppea*; and most recently, the Queen of the Night in *The Magic Flute* with the University of Kentucky Opera Theater. An artist of great sensitivity, Cunningham-Fleming has appeared in recital and as a concert soloist in venues that include the United Nations and New York's Lincoln Center. She has also recorded Schubert's *Mass in G major* as soloist with the Boys' Choir of Harlem. In addition to the classical repertoire, Cunningham-Fleming is an outstanding interpreter of traditional music from the rich African-American heritage. She is a regular soloist with the American Spiritual Ensemble and has toured with them throughout Europe and the United States. She is also an alumna of the Girls Choir of Harlem. Her innovative recital programming frequently includes works by African-American composers. Cunningham-Fleming holds a Master of Music from the Mannes College of Music in New York and a Bachelor of Arts from Oakwood College in Huntsville, AL. She is currently pursuing a doctoral degree at the University of Kentucky under the supervision of Dr. Everett McCorvey.



### **Calesta A. Day, Soprano**

Day made her operatic debut as Fiordiligi in Mozart's *Così Fan Tutte* with the Miami University Opera. She has also appeared as a Slave Chorister in the premiere of *Margaret Garner* with Cincinnati Opera, Countess Almaviva in *The Marriage of Figaro* with Miami University and Bowling Green State University Opera. She performed and premiered the role of Alice in *The Big River: The Adventures of Huckleberry Finn* with Sinclair Community College Theatre. She was Third Spirit in *Cendrillon* with Bowling Green State University Opera, guest soloist in *Eubie* with Theater Under the Stars, and The Angel in *The Greatest Gift* with Doug Toles Productions. A Dayton area performer for years, she has appeared with such groups as Bobby Jones Gospel, James Cleveland and the Gospel Music Workshop of America, and with the late Ronald Winans. Day is serving as music director of the children's choir at Wesley United Methodist Church. She was the vocal director for the Dayton Playhouse's production of *Five Guys Named Moe* and Theater Under the Stars' production of *Eubie*. Day received a bachelor's degree from Bowling Green State University in vocal performance, a master's degree in education with a music concentration from the University of Dayton and a master's degree in vocal performance from Miami University. She is currently studying with Dr. Everett McCorvey as a third-year doctoral student in vocal performance at the University of Kentucky.

### **Roderick George, Tenor**

A native of Mobile, AL, George is currently an associate professor of music at the University of Montevallo in Montevallo, AL. He received his Doctor of Music in voice performance from Florida State University and received advanced training in opera at the American Institute of Musical Studies in Graz, Austria. Additionally, he was a Resident Artist with Amarillo Opera and an Apprentice Artist with the Des Moines Metro Opera. An active member of the National Association of Teachers of Singing, he participated in the NATS Internship Program held at Colorado State University in 2004, where he studied vocal pedagogy under the tutelage of Clifton Ware. Prior to joining the UM faculty in 2004, he was an assistant professor of music at Stillman College. Dr. George enjoys an active performance career, which includes his recent role and company debut with the Opera Theater of Pittsburgh as Sportin' Life in the company's new production of *Porgy and Bess* and his role debut as Gérard in *Lakmé* in St. Louis with Union Avenue Opera, both during the 2008-09 season. Among his other operatic roles are Rodolfo (*La Bohème*), Don Ottavio (*Don Giovanni*), Tamino (*Die Zauberflöte*), Alfredo (*La Traviata*), Ferrando (*Così fan tutte*), Albert (*Albert Herring*), Camille de Rosillon (*The Merry Widow*), Ralph Rackstraw (*H.M.S. Pinafore*), Benedict (*Beatrice and Benedict*), Aaron (*Different Fields*) and David (*I Was Looking at the Ceiling and Then I Saw the Sky*). As a concert artist, the tenor performs regularly as a soloist in major concert and oratorio works, including Handel's *Messiah*, Haydn's *Creation*, Orff's *Carmina Burana*, Mozart's *Requiem* and *Mass in C Minor*, Bach's *Magnificat*, and Beethoven's *Ninth Symphony*. He was most recently heard in Rossini's *Stabat Mater* and Gounod's *Messe Solennelle* with the Tulsa Oratorio Chorus and Mendelssohn's *Elijah* with the Tuscaloosa Symphony Orchestra and the Southeastern Chamber Orchestra. In February 2008, he was a featured guest soloist with the Clayton Symphony Orchestra of Missouri in a concert of opera arias and duets. Specializing in art song settings of poems by Paul Laurence Dunbar and Langston Hughes, he has presented recent solo recitals at Jacksonville State University, Tennessee State University, Fayetteville State University and Samford University, Birmingham. He has also recorded and toured as a soloist with the American Spiritual Ensemble throughout the United States and Spain. He made his European solo debut in a series of orchestral concerts in Austria, including a benefit concert for Doctors Without Borders and a gala concert celebrating the operettas of Austrian composer Robert Stolz. In competition, he was a Mid-South Regional Finalist in the Metropolitan Opera Auditions, Southeastern Regional Finalist in the NATS Artist Awards, and a finalist in the Mobile Opera Competition, Florida Suncoast Opera Guild Competition, National Society of Arts and Letters Voice Competition, and the Orpheus National Voice Competition.

### **Ivan Griffin, Baritone**

Griffin is a versatile artist whose experiences range from opera to musical theater. He has been praised for his performances in roles ranging from Count Almaviva in *The Marriage of Figaro* to Duke Ellington's *Sophisticated Ladies*. He has performed with numerous companies throughout the United States and abroad. His U.S. engagements include the Michigan Opera Theater, Buffalo Lyric Opera, South Carolina Opera and Great Lakes Lyric Opera. Internationally he has appeared in the United Kingdom, South Africa, Italy, France, Germany, Spain, Switzerland and Holland in his recent portrayal of the roles of Lawyer Frazier and Jake in Gershwin's *Porgy and Bess* with New York Harlem Productions. His oratorio repertoire includes the baritone/bass roles in Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *St. John Passion*, Brahms' *Ein Deutsches Requiem*, Mozart's *Requiem* and *Mass in C*, Dvorak's *Stabat Mater*, and Haydn's *Mass in D Minor*. Other performances include the World's Fair, the International Thomas Merton Society, and the 1996 Summer Olympic Celebrate Faith and Arts Atlanta Concert Series. He has been awarded fellowships to the Bach Aria Festival and Institute in Stony Brook, NY, and the Kent/Blossom Music Festival in Kent, OH. Griffin's orchestral engagements include the Toledo Symphony, Louisiana Philharmonic and Rochester Philharmonic (NY), as well as South Carolina, Nashville, Savannah, Bangor and Flint symphony orchestras under such noted conductors as Philippe Entremont, Isaiah Jackson, Nicholas Smith, Kenneth Schermerhorn, Chelsea Tipton II, Werner Torkanowsky, Donald Neuen and Enrique Diemecke. Griffin holds a Bachelor of Music from Southern University, Baton Rouge, LA, where he studied with of Aldrich W. Adkins, and a Master of Music in performance and literature from the Eastman School of Music, where he studied with Seth McCoy.

### **Jondra Harmon, Mezzo-Soprano**

Harmon holds a Bachelor of Arts in voice and bassoon from Gardner-Webb University in North Carolina and a Master of Music in voice performance from the Peabody Conservatory at Johns Hopkins University in Baltimore. Her past teachers include Patricia Harrelson and Marianna Busching. While at Peabody, Harmon performed the role of the Witch in *Hansel and Gretel* as part of the Peabody Outreach Opera, a program dedicated to exposing school-age children throughout Maryland to music and opera. She also performed Cornelia in scenes from Handel's *Giulio Cesare*, with the Baroque Orchestra, under the direction of Webb Wiggins. Harmon received acclaim for her role in the premiere production of *Ophelia Forever*, a chamber opera for three women written by rising composer Amy Beth Kirsten. Additional opera credits for Harmon include Madame Flora in *The Medium*, the title role in excerpts from *Carmen* and Mother in the children's opera *Little Red Riding Hood*. In 2003, Harmon made her European debut as Zia Principessa in *Suor Angelica* with Operafestival di Roma, in Rome, Italy. While in Rome she also portrayed Suzuki in Puccini's *Madame Butterfly* and Clara in *Porgy and Bess*, and appeared in *L'elisir d'amore*. Harmon toured with the Young Artist Residency Program at Kentucky Opera in Louisville, KY. While a resident, she appeared as Berta in *Il Barbiere di Siviglia*, Gertrude in a touring production of *Romeo and Juliet*, and in Mark Adamo's *Little Women*. Harmon was also featured in the Great American Voices Tour, bringing highlights from popular operas and American musicals to military bases and public schools throughout the United States. Her oratorio work includes solo roles in the Durufle's *Requiem* with the Louisville Choral Arts Society, Handel's *Messiah* with the Handel Choir of Baltimore and Haydn's *Mass in Time of War* with the Shepherd University Masterworks Concert Series. Harmon currently teaches voice and bassoon in the Fredericksburg, VA, area and sings regularly with the Washington National Opera Chorus under the direction of Maestro Plácido Domingo.

### **Larry D. Hylton, Tenor**

Hylton is a highly sought after soloist, vocal coach and clinician. A native of Martinsville, VA, Hylton is a graduate of the Duke Ellington School of the Arts in Washington, D.C. After acquiring an Artist Diploma, he continued vocal music studies at Carnegie Mellon University and Morgan State University. Hylton has appeared as a vocalist in every major performance venue in the Washington, D.C., area. He continues to broaden his artistry and expand his repertoire by venturing into the world of musical theater. *The Washington Post* has described his voice as "... polished and affecting." Hylton made his international debut in 2003 as Sportin' Life in the Gershwins' *Porgy and Bess* at Theatre des Westens in Berlin, Germany. He has subsequently performed the roles of Sportin' Life, Mingo and Crab Man in over 350 performances of *Porgy and Bess* in 11 different countries around the world. Hylton made his mark on the D.C. theater scene in several productions, including Hammerstein's *Carmen Jones*, under the baton of Maestro Placido Domingo, Stephen Sondheim's *Sweeney Todd*, Debbie Allen's *Soul Possessed*, Langston Hughes's *Black Nativity* (Kennedy Center), Richard Oberacker's *The Gospel According to Fishman*, William Finn's *Elegies: A Song Cycle* (Signature Theater) and *Timbuktu* (Ira Aldridge Theater). His crystal-clear tenor has been heard in concert, oratorio and recital throughout the United States and abroad. He attributes his artistic versatility to the genius of famed composers/conductors Dr. Nathan Carter, Moses Hogan, Robert Shaw and Placido Domingo. A former touring member of the world-renowned Moses Hogan Singers, Hylton appears on several of the group's CD recordings, including *Ezekiel Saw de Wheel* and *A Home in that Rock*. He has also recorded for GIA and OCP publications.

### **Hope Koehler, Soprano**

Koehler has appeared with many opera companies and orchestras, such as Nashville Opera; Tennessee Opera Theatre; Blair Opera Theatre; MTSU Opera Theatre; University Opera Theatre in Tuscaloosa, AL; Northland Opera Theatre Experience; Lyric Opera of the North; Tuscaloosa Symphony Orchestra; Duluth-Superior Symphony Orchestra; Lake Superior Chamber Orchestra; Lexington Symphony Orchestra; and Itasca Symphony Orchestra. With these companies she has appeared in such productions as *Carmen*, *Il Trovatore*, *Lucia di Lammermoor*, *Rigoletto*, *The Impresario*, *The Old Maid and the Thief*, *Amahl and the Night Visitors*, *La Bohème*, *Der Freischütz*, *The Tales of Hoffmann* and *Gianni Schicchi*. and in the title roles of *Tosca*, *Carmen*, *Fidelio* and *Madame Butterfly*, among others. Koehler's operetta and musical theatre performances include *The Mikado*, *The Sound of Music*, *The Pajama Game*, *Oklahoma*, *Fiddler on the Roof* and *West Side Story*. Koehler has performed as a soloist in oratorio and other choral orchestral works, such as Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah*, Verdi's *Requiem*, Mozart's *Vesperae solennes di confessorum*, Rossini's *Stabat Mater*, Mahler's *Symphony No. 2 (Resurrection)* and many others. Koehler has also been on the faculty of the prestigious Kentucky Governor's School for the Arts for seven years and in 2006 served as chair of the vocal music department. In addition, in July and August 2006, she was a member of the voice faculty at the American Institute of Musical Studies (AIMS) in Graz, Austria. In June 2008, Albany Records released Koehler's recording of John Jacob Niles songs titled *The Lass from the Low COUNTRY*, performed with James Douglass at the piano and produced by the American Spiritual Ensemble organization. Koehler received her Bachelor of Arts in vocal performance and music education at Lipscomb University in Nashville, TN, and her Master of Music in vocal performance at the University of Alabama. Her Doctor of Musical Arts was completed at the University of Kentucky in Lexington, KY, where she studied with tenor Everett McCorvey and soprano Gail Robinson. She is currently on the voice faculty at West Virginia University.

### **Tedrin Blair Lindsay, Pianist**

Lindsay was raised in Rome, Italy, and has been a professional accompanist since age 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. Dr. Lindsay is presently on the opera faculty at the University of Kentucky, where he works as vocal coach and musical director. His UK productions have included Joseph Baber's *River of Time*, Aaron Copland's *The Tender Land*, Stephen Sondheim's *A Little Night Music*, Gian Carlo Menotti's *Amahl and the Night Visitors*, Andre Previn's *A Streetcar Named Desire*, Rachel Portman's *The Little Prince*, Rodgers and Hammerstein's *Carousel* and nine incarnations of UK's annual Broadway revue *It's a Grand Night for Singing*. He also teaches the popular course Introduction to Opera for the Lexington Opera Society, and for several years has hosted the Opera Quiz intermission feature for the Metropolitan Opera Council auditions at both the district and regional levels. While in Kentucky, Lindsay has collaborated several times with Actors' Guild of Lexington—as award-winning musical director for Sondheim's *Assassins* and William Finn's *Falsettos*, and as composer of an elaborate score for *Angels in America: Perestroika* by Tony Kushner. Lindsay has also worked with such New York companies as the Bel Canto Opera, Golden Fleece Opera, Westchester Opera, Rockwell Productions and the off-Broadway Lamb's Theatre Company. In the early 1990s, he traveled as musical director of the first two national tours of Randy Court's and Mark St. Germain's *The Gifts of the Magi*, and another national tour of Roger Miller's *Big River*. More recently he has performed in Carnegie Hall and the Kennedy Center, and in the entourage of Muhammad Ali's European tour to promote his charitable foundation. Lindsay earned a Ph.D. in musicology at UK in 2009, with a dissertation on the topic of mid-20th century American opera. He also occasionally appears as an actor, with credits including the 1978 Bernardo Bertolucci film *Luna* starring Jill Clayburgh and Matthew Barry.

### **Ricky Little, Baritone**

Little is a native of Winston-Salem, NC. He attended Oakwood College in Huntsville, AL, where he earned a Bachelor of Arts in music. As a University Fellow at The Ohio State University, Dr. Little earned a Master of Arts in vocal pedagogy and a Doctor of Musical Arts in vocal performance. During this time he also completed studies in opera performance at the American Institute of Musical Studies in Graz, Austria. Little has been engaged in hundreds of creative productions in North America, Europe, Asia and South America. He has given more than 100 international performances on four continents, which include 18 countries and over 25 major cities. To date he has participated in 20 major professional tours, encompassing over 20 international music festivals. He has performed in some of the most prestigious music halls in the world and before royalty and heads of state, including former U.S. President Bill Clinton. His work has been reviewed in national and international newspapers, and has been aired over the ABC, TBN, KET and BET television networks. Performances given by Little on the international stage have been broadcast over radio and television in Italy, Spain, East Germany, Great Britain, Brazil and other countries in South America. He can be seen in the films *Impresario* and *The Spirituals*, and he can be heard on four CD recordings. The Alabama Music Hall of Fame has also recognized Little for his work as conductor with the Aeolians of Oakwood College. In 2003, the Aeolians were given a bronze star in the Hall of Fame. Currently, Little holds the position of associate professor of voice at Morehead State University in Kentucky and is assistant conductor of the American Spiritual Ensemble.

### **Mari-Yan Pringle, Soprano**

Mari-Yan (pronounced Mah-Ree-YAHN) Pringle is a recent graduate of the Eastman School of Music in Rochester, NY, where she earned a Master of Music with both the prestigious Performer's and Catherine Filene Shouse Arts Leadership certificates. A proud graduate of Spellman College in Atlanta, GA, Pringle currently resides in New York City where she studies

with Joan Lader. Pringle is a resident artist with the Opera Company of Brooklyn where she is engaged to sing Donna Anna (*Don Giovanni*) and Mrs. Gleaton (*Susannah*) during the 2008-2009 season. She has performed with the Rochester Philharmonic Orchestra, Eastman-Rochester Chorus and Eastman Philharmonic. She has sung the roles of Donna Anna (*Don Giovanni*), Mme. Lidoine (*Dialogues of the Carmelites*), Mrs. Grose (*Turn of the Screw*-scene) and Cio-Cio San (*Madama Butterfly*-scene) and her oratorio credits include Johannes Brahms' *Ein Deutsches Requiem* and Ludwig Beethoven's *Missa Solemnis*. Pringle studied at Music Academy of the West (MAW) under the tutelage of Marilyn Horne, Warren Jones, John Churchwell, Linda Jones, Heinz Blankenburg and the late Randall Behr. At MAW, she was selected to participate in the Distinguished Alumna Concert honoring Grace Bumbry and covered Anaide in *Il Capello di Firenze*. She has also studied at the Centro Studi Italiani in Urbania, Italy, and sung in Master Classes with the late Sylvia Oden Lee, the late William Warfield, Louise Toppin and famed American sopranos Indra Thomas, Renee Fleming and Deborah Voigt. Pringle is the recipient of numerous awards and honors. She is a winner of the Metropolitan Opera National Council Auditions (Georgia District), Florida Grand Opera and Pittsburgh Opera Center finalist, Rochester Philharmonic Orchestra Rising Star Competition, Friends of Eastman Opera Competition, Washington International Competition (second place), and Young Alumna-Rising Star Award from the New York Alumnae Chapter of the National Association of Spellman College. Pringle is a frequent speaker at schools, places of worship and community events, actively promoting the value of education as well as encouraging young people to pursue personal and cultural development opportunities.

### **Benjamin Smolder, Bass**

Smolder has enjoyed a varied regional and international performance career. He has performed opera in houses in the Czech Republic, Italy, Spain, Vienna and Cairo. He has performed roles with the Spoleto Festival, Des Moines Opera and Cincinnati Conservatory of Music, including Reverend Hale in Ward's *The Crucible*, Don Prudenzio in Rossini's *Viaggio a Reims*, Don Alfonso in Mozart's *Così Fan Tutte*, Death in Holst's *Savitri*, Collatinus in Britten's *Rape of Lucretia* and Figaro in *Le Nozze di Figaro*. He has also gained a reputation regionally as an oratorio soloist and has performed with the Cincinnati Chamber Orchestra, West Virginia Symphony, Detroit Symphony, Wheeling Symphony and Lexington Philharmonic. His oratorio repertoire includes over 30 works with emphasis on the passions and oratorios of Bach. Smolder was a national finalist in the Wurlitzer Competition and winner of the Greenbriar Song Festival. He has taught voice for the Cincinnati Conservatory of Music, University of Kentucky and University of Dayton, and was appointed as the youngest member of the voice faculty at the West Virginia Governor's School for the Arts. During the summers he has acted as vocal coach and accompanist for Downtown Theater Classics, an Equity theater based at the Aronoff Center for Arts. Smolder can be heard on a new CD of Copland's *The Tender Land* as Grandpa with the Bohuslav Martinu Orchestra (Albany Records).

### **Peggy Stamps, Dancer, Stage Director**

Stamps is a native of Detroit, MI. She began studying dance and drama at an early age and has had the opportunity to study under many world-renowned choreographers and acting coaches including Sara Yarborough and Keith Lee (former soloists with the Alvin Ailey Dance Company), Robin Wilson (founding member of Urban Bush Women), Barbara Sullivan (Atlanta Dance Theatre) and Mike Lemmon (casting director, *The Sixth Sense*). Stamps has used her training while landing roles in *Ain't Misbehavin'*, *A Chorus Line* and as Linda Loman in *Death of a Salesman*. Stamps is also an accomplished product spokesperson and has appeared on cable networks in the U.S. and Canada on over 200 occasions. Under the encouragement of her mentors, Stamps began focusing on choreography and stage direction. Over the past 15 years, she has choreographed and /or directed over 100 stage productions and concert works. Stamps, however, has always maintained her love for the performance of modern dance to the

spiritual (the performance style danced by her first mentor). This propelled her to join the American Spiritual Ensemble in its second year. Stamps has served since this time as a solo dancer, stage director and assistant tour manager for the group. She is a freelance choreographer/director and is also an instructor of stage movement for the University of Kentucky Opera Performance Program. Stamps is a graduate of Purdue University.

### **John Wesley Wright, Tenor**

Wright 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 a nationally televised concert for the Belgian Royal Family and toured as a soloist and in professional ensembles throughout the United States, Europe and Japan. With a host of opera and oratorio roles, art songs, spirituals, and cabaret music in his repertoire, Wright is a member of the acclaimed American Spiritual Ensemble and is highlighted in the recent PBS documentary *The Spirituals*, featuring the American Spiritual Ensemble, released nationally in 2007. In addition to recording and touring with the American Spiritual Ensemble, Wright most recently performed a Rodgers and Hammerstein program with Greensboro Opera and Eastern Music Festival, and was guest artist with the Atlanta Gay Men's Chorus in their production of *Lush Life: A Tribute to Billy Strayhorn*. This past spring he sang the title role and tenor solos in Bach's *St. John Passion* with the Dayton Philharmonic Orchestra and returns to the DPO in spring 2010 as a soloist for Monteverdi's *Vespers of 1610*. Wright also debuts with the Delaware Choral Society this season with Bach's *Christmas Oratorio*. Wright is gold medalist and top prizewinner of the Savannah Music Festival American Traditions Vocal Competition 2000 and has also claimed top prizes from the National Federation of Music Clubs, Metropolitan Opera National Council, Bel Canto Regional Artists, Ohio's Vocal Resource Network Art Song Competition and the International Schubert Competition in Vienna, Austria. A native of Rome, GA, Wright is a member of the National Association of Teachers of Singing and is an active vocal consultant, clinician and leader of workshops on African-American Song Tradition in schools, churches and colleges. Wright served as Artist-in-Residence at the University of Dayton for eight years and has spent summers as a guest artist, teacher and stage director at the North Carolina School of the Arts, the Kentucky Governor's School and most recently, the Maryland Summer Center for the Arts held at Salisbury University. Wright joined the Salisbury University music faculty in fall 2006, where he coordinates the voice area, teaches private voice and directs the Opera Workshop.

## A MESSAGE FROM JOHN WESLEY WRIGHT

*SU Music Faculty & Event Coordinator*

When I was invited to join the American Spiritual Ensemble in 2006, I quickly learned what an immense privilege it was. Imagine three times a year being enveloped by the warmest of voices, the most generous of spirits and the poignant, stirring melodies of the American Negro slave. Such is my experience with the American Spiritual Ensemble.

With performances in schools and churches, concert halls and cathedrals, it is the mission of the American Spiritual Ensemble to keep the Negro slave melody and its profound historical significance alive. This week marks the American Spiritual Ensemble's fourth residency at Salisbury University. The presence of such a group on campus is of the utmost importance. I am thankful that my students, some of whom you will hear tonight, have begun to garner through study, research and performance the vast artistic, educational, emotional and technical value of the spiritual. It is my vision that these values, along with residencies by the American Spiritual Ensemble, become constant.

*Enjoy this concert by the American Spiritual Ensemble!*

John Wesley Wright

Instructor of Voice, Salisbury University

Member of the American Spiritual Ensemble since January 2006

**The American Spiritual Ensemble's appearance would not be possible without the support many. I am deeply grateful to the following:**

Peter and Judy Jackson and The Peter and Judy Jackson Music Performance Fund

SU President Janet Dudley-Eshbach and Staff

Dr. Maarten Pereboom, Dean, Charles R. and Martha N. Fulton School of Liberal Arts

Dr. Dennis Pataniczek, Dean, Samuel W. and Marilyn C. Seidel School of Education and Professional Studies

Dr. Rosemary M. Thomas and the SU Foundation, Inc.

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Asbury United Methodist Church and Glenn Catley, Senior Pastor; Robert Young, Director of Music Ministries;  
and Janice Wilkinson, Director of Finance and Business

Dr. Linda Cockey, Chair, Department of Music

SU Grants Office and SU Publications

Professor Susan Zimmer, Music Faculty/ASE Master Class Pianist

Karen Noble, Program Management Specialist, Department of Music

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# *Congratulations to All American Spiritual Ensemble Master Class Participants*

Salisbury University Department of Music, Great Hall, Holloway Hall

Professor Susan Zimmer, Master Class Pianist

**TUESDAY, SEPTEMBER 22, 2009**

**Catherine Depperschmidt**

Mezzo-Soprano/Sophomore Music Education/Mechanicsville, MD

Non posso disperar/*Giovanni Battista Bononcini*

**Caitlyn Howard**

Soprano/Freshman Music Education/Allen, MD

Where E'er You Walk/*Semele*/George Frideric Handel

**Jesica Lord**

Soprano/Senior Vocal Performance/Cambridge, MD

V'adoro pupille/*Giulio Cesare*/George Frideric Handel

**Nathan Gioconda**

Tenor/Freshman Vocal Performance/Earleville, MD

Climbing High Mountains/arr. Betty Jackson King

**Natalie Brown**

Mezzo-Soprano/Senior B.A. Music/Federalsburg, MD

Strange Fruit/Abel Meeropol a.k.a. David Allan and Billie Holiday

**THURSDAY, SEPTEMBER 24, 2009**

**Sarah Nikolich**

Soprano/Sophomore Music Education/Southampton, NY

Il mio bel foco/Anonymous

**Kristen Hattier**

Soprano/Sophomore Music Education/Clarksville, DE

Were You There/arr. Harry T. Burleigh

**Allison Bewley**

Soprano/Junior Music Education/Stevensville, MD

Come Down, Angels/arr. Undine Smith Moore

**Kimberly Barnhill**

Mezzo-Soprano/Sophomore Vocal Performance/Rockville, MD

The Red Dress/Ricky Ian Gordon

**Terron Quailles**

Bass-Baritone/Junior Vocal Performance/Easton, MD

I Got Plenty O' Nuttin'/*Porgy and Bess*/George Gershwin

**Mark Your Calendars**

Join John Wesley Wright and voice majors of the SU Department of Music perform at the Wicomico County Library, 2 p.m. Saturday, October 10, for a program of Negro spirituals and readings from this year's "One Maryland One Book" novel *Song Yet Sung* by author James McBride.

For information on future concerts, check the SU Department of Music Web site:

[www.salisbury.edu/MusicDept](http://www.salisbury.edu/MusicDept)

This program is also made possible, in part, by a grant from the Salisbury Wicomico County Arts Council, awarded by the Maryland State Arts Council and the National Endowment for the Arts.

