



Award-Winning Vocalists
of the SU Department of Music,
Theatre and Dance
Present

SINGERS' SHOWCASE

FEBRUARY 20 & 21, 2019
HOLLOWAY HALL, GREAT HALL | 7:30 P.M.
1101 CAMDEN AVENUE | SALISBURY, MD 21801

2019 NATS Student Audition Singers:

Adam Beres, Jeremiah Copeland,
Olivia Davidson, Joshua Dennis,
Lance Fisher, Patrick Gover, Jessica Johnson,
Kadie Laramore, Sara Miller, Gianna Pesaniello, Jeffrey Todd

Dr. John Wesley Wright, Artistic Director
Dr. William Folger & Veronica Tomanek, Pianists

Salisbury
UNIVERSITY
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SINGERS' SHOWCASE NATS EDITION

2019 NATIONAL ASSOCIATION OF TEACHERS OF SINGING STUDENT AUDITION REPERTOIRE

Program chosen from the following selections

“Sebben, crudele” from *La costanza in amor vince l'inganno*Antonio Caldara

Nuit d'étoilesClaude Debussy

Early One Morningarr. Alan Smith

Kadie Laramore, soprano

“Monica’s Waltz” from *The Medium*Gian Carlo Menotti

¿De dónde venís, amore?Joaquín Rodrigo

Weep You No More, Sad FountainsRoger Quilter

Gianna Pesaniello, soprano

Die junge NonneFranz Schubert

His Name So Sweetarr. Hall Johnson

“Saper vorreste” from *Un Ballo In Maschera*Giuseppe Verdi

Jessica Johnson, soprano

Ma rendi pur contentoVincenzo Bellini

PrisonGabriel Fauré

Love’s PhilosophyRoger Quilter

Joshua Dennis, tenor

“Je dis que rien ne m’épouvante” from *Carmen* Georges Bizet
 Malinconia, Ninfa gentile Vincenzo Bellini
 Heart, We Will Forget Him! Aaron Copland
 Why Do They Shut Me Out of Heaven? Aaron Copland

Sara Miller, soprano

“Nulla Silenzio” from *Il Tabarro* Giacomo Puccini
 Erbkönig Franz Schubert
 Die Frau in Mir Wolfgang Rihm
 Ann Street Charles Ives

Jeffrey Todd, baritone

INTERMISSION

“The Beauty Is” from *The Light in the Piazza* Adam Guettel
 “Mister Snow” from *Carousel* Richard Rodgers & Oscar Hammerstein II
 “I’m Not Afraid of Anything” from *Songs for a New World* Jason Robert Brown

Olivia Davidson, soprano

“Marry Me a Little” from *Company* Stephen Sondheim
 “Come Back” from *Dogfight* Benj Pasek & Justin Paul
 “The Games I Play” from *Falsettos* William Finn

Joshua Dennis, tenor

“Getting Married Today” from *Company* Stephen Sondheim
 “Till There Was You” from *The Music Man* Richard Rodgers & Oscar Hammerstein II
 “Stranger to the Rain” from *Children of Eden* Stephen Schwartz

Gianna Pesaniello, soprano

“Proud of Your Boy” from *Aladdin* Alan Menken
 “Foolish to Think” from *A Gentleman’s Guide to Love and Murder* Lutvak & Freedman
 “The Ballad of Farquaad” from *Shrek The Musical* David Lindsay-Abaire & Jeanine Tesori
 “Miracle of Miracles” from *Fiddler on the Roof* Jerry Bock

Adam Beres, tenor

“This Nearly Was Mine” from *South Pacific* Richard Rodgers & Oscar Hammerstein II
 “Go the Distance” from *Hercules* Alan Menken
 “I’m Not Wearing Underwear Today” from *Avenue Q* Robert Lopez & Jeff Marx
 “Everybody Says Don’t” from *Anyone Can Whistle* Stephen Sondheim

Patrick Gover, baritone

“Heaven on Their Minds” from *Jesus Christ Superstar* Andrew Lloyd Webber
 “My Unfortunate Erection” from *The 25th Annual Putnam County Spelling Bee* William Finn
 “Hold Me in Your Heart” from *Kinky Boots* Cyndi Lauper
 “Lost in The Wilderness” from *Children of Eden* Stephen Schwartz

Jeremiah Copeland, tenor

“Shiksa Goddess” from *The Last Five Years* Jason Robert Brown
 “Gethsemane” from *Jesus Christ Superstar* Andrew Lloyd Webber
 “The Old Red Hills of Home” from *Parade* Jason Robert Brown
 “Quasimodo” from *When Pigs Fly* Dick Gallagher & Mark Waldrop

Lance Fisher, tenor

***Thank you for attending our performance. The audience plays an integral part in the success of our program.
 As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.***

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from NAfME’s Teacher Success Kit.

TEXTS & TRANSLATIONS

Sebben, crudele

From *La costanza in amore vince l'inganno*

Author Unknown

Sebben, crudele, mi fai languir,
Sempre fedele ti voglio amar.

Con la lunghezza del mio servir
La tua fierezza saprò stancar.

Sebben, crudele...

Although, cruel one

From *Constancy in love conquers deceit*

Translation by John Wesley Wright

Although, cruel one, you make me languish,
Always faithful, I want to love you.

With the length of my servitude
Your pride I will be able to endure.

Although, cruel one...

Nuit d'étoiles

Théodore de Banville

Nuit d'étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre
Qui soupire,
Je rêve aux amours défunts.
La sereine mélancolie
Vient éclore au fond de mon cœur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.
Nuit d'étoiles ...
Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.
Nuit d'étoiles...

Night of stars

Translation by Richard Stokes

Night of stars,
Beneath your veils,
Beneath your breeze and fragrance,
Sad lyre
That sighs,
I dream of bygone loves.
Serene melancholy
Now blooms deep in my heart,
And I hear the soul of my love
Quiver in the dreaming woods.
Night of stars...
Once more at our fountain I see
Your eyes as blue as the sky;
This rose is your breath
And these stars are your eyes.
Night of stars...

¿De dónde venís, amore?

Cuatro madrigals amatorios, No. 3

Author Unknown

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo...Ah!

Where have you come from, my love?

Four Love Madrigals, No. 3

Translation by John Wesley Wright

Where have you from come, my love?
I know full well where.
Where have you come from, friend?
I have been a witness...Ah!

Die junge Nonne

Text by Jacob Nicolaus Craigher de Jachelutta

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!
Immerhin, immerhin, so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.
Nun tobe, du wilder, gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.
Ich harre, mein Heiland, mit sehndem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönt das Glöcklein vom Turm!
Es lockt mich das süsse Getön
Allmächtig zu ewigen Höh'n.
Alleluia!

Saper vorreste

Oscar's aria from *Un ballo in maschera*, Act III

Libretto by Francesco Maria Piave

Saper vorreste
Di che si veste,
Quando l'è cosa
Ch'ei vuol nascosa.
Oscar lo sa,
Ma nol dirà,
Tra là là là là
Là là là là.

Pieno d'amor
Mi balza il cor,
Ma pur discreto
Serba il segreto.
Nol rapirà
Grado o beltà,
Tra là là là là
Là là là là.

The Young Nun

Translation by Richard Wigmore

How the raging storm roars through the treetops!
The rafters rattle, the house shudders!
The thunder rolls, the lightning flashes,
And the night is as dark as the grave.
So be it, not long ago a storm still raged in me.
My life roared like the storm now,
My limbs trembled like the house now,
Love flashed like the lightning now,
And my heart was as dark as the grave.
Now rage, wild, mighty storm;
In my heart is peace, in my heart is calm.
The loving bride awaits the bridegroom,
Purified in the testing flames,
Betrothed to eternal love.
I wait, my Saviour, with longing gaze!
Come, heavenly bridegroom, take your bride.
Free the soul from earthly bonds.
Listen, the bell sounds peacefully from the tower!
Its sweet pealing invites me
All-powerfully to eternal heights.
Alleluia!

You would like to know

From *A Masked Ball*

Translation by Rebecca Burstein

You would like to know
What he's wearing,
When it's the very thing
That he wants concealed.
Oscar knows,
But he won't tell.
Tra la la la la
La la la la.

Full of love
My heart throbs,
But still discreet
It keeps the secret.
Neither rank nor beauty
Will seize it.
Tra la la la la
La la la la.

Ma rendi pur contento

Text by Pietro Metastasio

Ma rendi pur contento
Della mia bella il core,
E ti perdono, amore,
Se lieto il mio non è.

Gli affanni suoi pavento
Più degli affanni miei,
Perché più vivo in lei
Di quel ch'io vivo in me.

Prison, Op. 3, No. 1

Text by Paul Verlaine

Le ciel est, par-dessus le toit,
Si bleu, si calme.
Un arbre, par-dessus le toit,
Berce sa palme.

La cloche, dans le ciel qu'on voit,
Douxement tinte.
Un oiseau sur l'arbre qu'on voit,
Chante sa plainte.

Mon Dieu, mon Dieu. La vie est là,
Simple et tranquille.
Cette paisible rumeur-là
Vient de la ville.

Qu'as-tu fait, ô toi que voilà
Pleurant sans cesse,
Dis, qu'as-tu fait, toi que voilà,
De ta jeunesse?

But only make happy

Translation by John Wesley Wright

But only make happy
The heart of my love.
And I will forgive you, my love
If my heart is not happy.

Her worries I fear
More than my own.
Because I live more in her
Than I live in myself.

Prison, Op. 3, No. 1

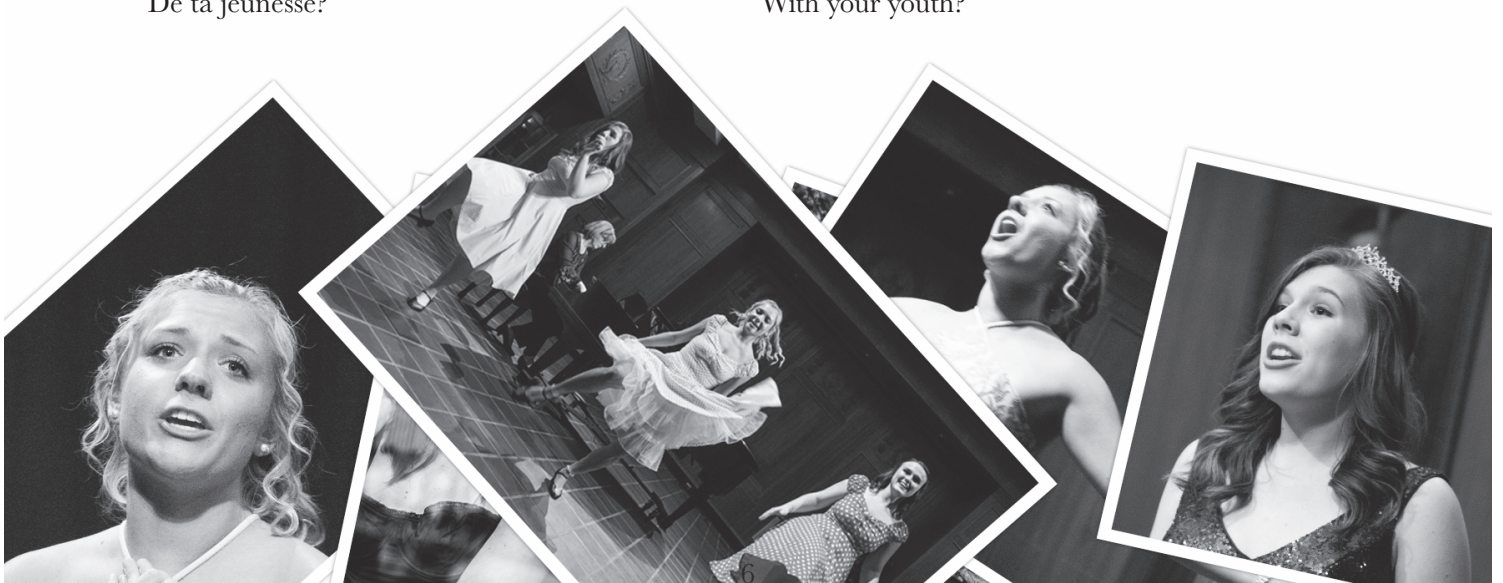
Translation by Christopher Goldsack

The sky above the roof,
Is so blue, so calm.
A tree, above the roof,
Rocks its bough.

The bell in the sky that one sees,
Tolls quietly.
A bird on the tree that one sees,
Sings its lament.

My God, my God. There is life,
Simple and quiet.
That restful murmuring there
Comes from the town.

What have you done, o you there
Weeping unceasingly.
Tell me, what have you done, you there,
With your youth?



Je dis que rien ne m'épouvanteMicaëla's aria from *Carmen*, Act I

Translation by Meilhac & Halévy

Je dis que rien ne m'épouvante,
Je dis, hélas! que je réponds de moi;
Mais j'ai beau faire la vaillante,
Au fond du coeur, je meurs d'effroi!
Seule en ce lieu sauvage,
Toute seule j'ai peur,
Mais j'ai tort d'avoir peur;
Vous me donnerez du courage,
Vous me protégerez, Seigneur!

Je vais voir de près cette femme
Dont les artifices maudits
Ont fini par faire un infâme
De celui que j'aimais jadis!
Elle est dangereuse... elle est belle!
Mais je ne veux pas avoir peur!
Non, non, je ne veux pas avoir peur!
Je parlerai haut devant elle... ah!
Seigneur, vous me protégerez!
Seigneur, vous me protégerez! ah!

Je dis que rien ne m'épouvante...

Protégez-moi! O Seigneur!
Donnez-moi du courage!
Protégez-moi! O Seigneur!
Protégez-moi! Seigneur!

Malinconia, ninfa gentileFrom *Sei ariette*, No. 1

Text by Ippolita Pindamonte

Malinconia, ninfa gentile,
La vita mia consacro a te;
I tuoi piaceri chi tiene a vile,
Ai piacer veri nato non è.

Fonti e colline chiesi agli Dei;
M'udiro alfine, pago io vivrò,
Né mai quel fonte co' desir miei,
Né mai quel monte trapasserò.

I say that nothing frightens meMicaëla's aria from *Carmen*, Act I

Translation by Wright & Lubliner

I say that nothing frightens me,
I say, alas! that I answer for myself;
But no matter how brave I am,
Deep in my heart, I'm dying of terror!
Alone in this wild place,
All alone I'm scared,
But I am wrong to be afraid;
You will give me courage,
You will protect me, Lord!

I will see that woman up close
Vile tricks that she is mistress of
Have turned into an evildoer
For the one with whom I was in love!
She's dangerous...she's a beauty!
But I don't want to be afraid!
No, no, I don't want to be afraid!
I will speak loudly before her... Ah!
Lord, you will protect me!
Lord, you will protect me! Ah!

I say that nothing frightens me...

Protect me!, O Lord!
Give me courage!
Protect me, O Lord!
Protect me! O Lord!

Melancholy, gentle nymphFrom *Six Little Arias*, No. 1

Translation by Antonio Giuliano

Melancholy, gentle nymph,
I devote my life to you.
One who despises your pleasures
Is not born to true pleasures.

I asked the gods for fountains and hills;
They heard me at last; I will live satisfied
Even though, with my desires, I never
Go beyond that fountain and that mountain.

Nulla! Silenzio! Michele's aria
from *Il Tabarro*

Libretto by Giuseppe Adami

Nulla! Silenzio! È là! Non s'è spogliata
Non dorme. Aspetta! Chi? Che cosa aspetta?
Chi? chi? Forse il mio sonno! Chi l'ha trasformata?
Quel ombra maledetta è discesa fra noi?
Chi l'ha insidiata? Il Talpa? Troppo vecchio!
Il Tinca forse? No...no...non pensa...beve.
E dunque chi? Luigi...no se proprio questa sera
Voleva abbandonarmi e m'ha fatto
Preghiera di sbarcarlo a Rouen!
Ma chi dunque? Chi dunque? Chi sarà?
Squarciare le tenebre! Vedere!
E serrarlo così, fra le mie mani!
E gridargli: Sei tu! Sei tu! E gridargli:
Sei tu! Sei tu! Il tuo volto livido,
Sorrideva alla mia pena!
Sei tu! Sei tu! Su! su! su!
Dividi con me questa catena!
Dividi con me questa catena!
Accumuna la tua con la mia sorte
Giù insieme nel gorgo più profondo!
La pace è nella morte!

Erlkönig

Text by Johann Wolfgang von Goethe

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?
Mein Sohn, es ist ein Nebelstreif.

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind.

Nothing! Silence!, Michele's aria
from *The Cloak*

Translation by Giuseppe Adami

Nothing! Only silence! She hasn't undressed,
She's not sleeping. Wait! Who? Who is she waiting for?
Who? Who? Maybe I'm dreaming! Who changed her?
What shadow has fallen between us?
Who has seduced her? Talpa? He's too old!
Perhaps Tinca? No...no...all he thinks about...is drinking.
And so who? Luigi...No, he said
He wanted to leave tonight
And asked me to drop him off in Rouen!
But who then? Who then? Who could it be?
Rend the darkness! See!
And tighten it so, among my hands!
And cry out: It's you! It's you!
And cry out: It's you! It's you!
Your livid face that mocks my pain!
It's you! It's you! On! On! On!
Share this burden with me.
Share this burden with me.
Drag me down with you into your destiny
And we will fall into the black abyss together.
Only your death will bring me peace!

Erl-King

Translation by John Wesley Wright

Who rides so late through night and wind?
It is the father with his child;
He has the boy firmly in his arm,
He holds him safely, he holds him warm.

My son, why do you hide your face in fear?
Father, do you not see the Erl-King?
The Erl-King with crown and cape?
My son, it is a wisp of fog.

"You dear child, come, go with me!
Such beautiful games I'll play with you;
Many colorful flowers are on the shore,
My mother has many a golden robe."

My father, my father, and don't you hear
What the Erl-King quietly promises me?
Be calm, stay calm, my child;
It is dry leaves rustling in the wind.

Continued

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau.

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.

Die Frau in Mir

Text by Ernst Herbeck

Hoch droben auf dem Berg
Wo die Zwei Englein stehn.
Dort ist dann auch noch- ein Zwerg
Er soll die Wache sehn.
Immer grün auf diesen Höhn.
Dort in dem dunklen Wald
Dort habe ich ganz schön.
Das Wörtlein Frau gelallt.

"Do you, fine boy, want to come with me?
My daughters shall take good care of you,
My daughters lead the nightly dance
And will rock and dance and sing you to sleep."

My father, my father, and there don't you see
The Erl-King's daughter in that dismal place?
My son, my son, I see it plainly,
It appears the old willows are gray.

"I love you, I am enticed by your beautiful form;
And if you're not willing, I will use force."
My father, my father, now he touches me!
The Erl-King has hurt me!

The father shudders, he rides apace,
He holds the groaning child in his arms,
Reaches the farm with effort and distress;
In his arms, the child was dead.

The Woman in Me

Translation by Wright & Todd

High up on the mountain
Where the Two Angels stand.
There is also there- a dwarf.
He should see the guard.
Always green in mockery.
There in the dark forest
There I have unmitigated beauty.
The little words the woman babbled.

PERFORMER BIOGRAPHIES

Adam Beres, tenor, made his first vocal appearances at SU on an American Spiritual Ensemble Master Class and in the French program *La Bonne Cuisine*. Receiving Honors at the 2018 MD-DC NATS Student Auditions, he is a junior music - education major and hails from Pasadena, MD. Adam played the role of Peter in the SU Opera Theatre production of *Jesus Christ Superstar*.

Jeremiah Copeland, tenor, is a native of Salisbury, MD. A junior pursuing degrees in music and theatre, he is the 2017 2nd Place and 2018 1st Place winner of the MD-DC NATS Student Auditions (Men's Lower College Musical Theatre) and recently played the roles of Nick Bottom in *A Midsummer Night's Dream*, Seaweed in *Hairspray* and Judas in *Jesus Christ Superstar*. Jeremiah was runner-up and winner of a \$500 Irene Ryan Acting Scholarship awarded at the Kennedy Center America College Theatre Festival in 2018. He also received the award for Vocal Excellence given by the Voice and Speech Trainers Association.

Olivia Davidson, soprano, is a sophomore music - vocal performance major at SU. She has participated in various community theatre productions, recently playing the roles of Eponine in *Les Misérables* and Florinda in *Into the Woods*. In her first SU production, Olivia played the role of Soul Girl/Apostle in *Jesus Christ Superstar*.

Joshua Dennis, tenor, is a sophomore music - education major at Salisbury University. He recently portrayed the role of Annas in *Jesus Christ Superstar*. A native of Salisbury, MD, he received Honors at the 2018 MD-DC NATS Student Auditions (Men's Lower College Musical Theater).

Lance Fisher, tenor, is a senior music - vocal performance major at Salisbury University. Hailing from Princess Anne, MD, Lance is active in the local a cappella and barbershop quartet scenes as an arranger, director and performer. He is the 2018 1st Place winner of the MD-DC NATS Student Auditions (Men's Upper College Musical Theater) and recently played the title role in *Jesus Christ Superstar*.

Patrick Gover, baritone, made his first vocal appearances at SU on an American Spiritual Ensemble Master Class and in the French program *La Bonne Cuisine*. A member of the SU Dance Ensemble, is a junior double majoring in music and theatre and hails from Clarksville, MD. Patrick is the 2017 MD/DC NATS 1st place winner and 2018 2nd place winner in the Men's Lower College Musical Theatre category. He interpreted the role of Caiaphas in the December production of *Jesus Christ Superstar*.

Jessica Johnson, soprano, is a second-year music - education major at Salisbury University. A native of Baltimore, she received Honors at the 2018 MD-DC NATS Student Auditions. Jessica played the role of Apostle in the recent production of *Jesus Christ Superstar*.

Kadie Laramore, soprano, is a freshman majoring in music - education. During her high school years, she played the roles of Fantine in *Les Misérables* and the Baker's Wife in *Into the Woods* and was selected for All-State Chorus three times. Kadie was an Apostle in the fall production of *Jesus Christ Superstar*.

Sara Miller, soprano, transferred to SU in 2017. She is a junior majoring in music - education. A Salisbury native, Sara was an Apostle in the December production of *Jesus Christ Superstar* and recently performed on the Feature Friday recital series at the Brick Room downtown. This will be her first NATS competition.

Gianna Pesaniello, soprano, is a second-year interdisciplinary studies major at Salisbury University with interests in music, theatre and media production. Gianna is the 1st Place winner of the MD-DC NATS Students Auditions (Women's Lower College Musical Theater) and played the roles of Penny Pingleton and Mary Magdalene in the SU productions of *Hairspray* and *Jesus Christ Superstar*. She is from Snow Hill, MD.

Jeffrey Todd, baritone, is a senior music - vocal performance major and native of Salisbury, MD. He has garnered numerous awards, including 1st Place wins at the state and regional NATS competitions both in 2016 and 2017, and 2nd Place at the 2017 National NATS Student Auditions held in Boulder, CO. He portrayed the role of Bob in SU Opera production of Gian Carlo Menotti's *The Old Maid and the Thief* spring 2017 and Pilate in *Jesus Christ Superstar* December 2018. He has attended the acclaimed OperaWorks program in held in Northridge, CA.

Veronica Tomanek, pianist, is on the music faculty of the University of Maryland Eastern Shore in the Department of Fine Arts. She is also staff accompanist/coach for the Wright vocal studio in the Music Program at Salisbury University and serves as the music director at St. Alban's Episcopal Church in Salisbury. Veronica has taught at the University of Connecticut, Wesleyan University and Brookdale Community College in Lincroft, NJ. She frequently performs throughout the mid-Atlantic and New England as a chamber musician, piano and organ soloist, choral director, music director for musical theater productions, and accompanist. She held the post of principal pianist/keyboardist with the Eastern Connecticut Symphony Orchestra for 16 years. She also has performed with the United States Coast Guard Band and Chamber Players, the Silver Bay Quartet, and with many other instrumentalists, vocalists and choral groups. She has a Master of Music in piano performance from the University of Connecticut and a diploma in piano performance from the Rouen Conservatory, Rouen, France. She lives in Salisbury, MD.

ACKNOWLEDGEMENTS

Dr. Charles A. Wight, *President, Salisbury University*

Dr. Karen Olmstead, *Provost and Senior Vice President of Academic Affairs*

The Late Charles R. & Martha N. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Robert Smith, *Co-Chair, Department of Music, Theatre and Dance*

Brooke Church, *Department of Music, Theatre and Dance*

Sally Choquette, *Department of Music, Theatre and Dance*

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Fulton School of Liberal Arts**

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