



Dean Curtis is the first African American composer commissioned to write a choral work for a Presidential Inauguration. His work, *The City on the Hill*, was premiered at President Clinton's 1993 inauguration performed by The Philander Smith Collegiate Choir of Little Rock, Ark. and The United States Marine Band. This choral work is housed in the Smithsonian Institute's National African American Project Archives and the Clinton Library. Other musical commissions have come from schools and churches, and his orchestral works have been performed by numerous orchestras. His compositions are published by The Mark Foster Music Company, Music 70/80, Coronet Press, International Opus, and GIA Publications.

Marvin Curtis leads clinics and workshops in African-American music and multi-cultural education, serves as guest conductor at choral festivals, and is published in scholarly journals. He is the National Scholarship Chair for the National Association of Negro Musicians, Inc., a member of the 100 Black Men of Greater South Bend, a member of the Board of Trustees of the Venter for History and the Downtown Rotary Club South Bend. Dean Curtis also conducted the South Bend Symphonic Choir in their December 2009 concert at The White House.

## COMPOSER BIOGRAPHIES

**Margaret Bonds** received great acclaim during her lifetime as a composer, pianist, and teacher. She was the first black soloist to perform with the Chicago Symphony Orchestra in 1933, an event that has been chronicled as one of the historic moments of black pride in American history. Ironically, she seems to have been denied the credit for her most famous work of arranging and songwriting, the gospel hymn "He's Got the Whole World in His Hands." This song is known around the world, has been performed countless times, and is considered by most listeners to be "just" a traditional song. However this is not true. The arrangement of the song that is commonly performed is an arrangement that is lock,

stock, and Bonds'. She also wrote for choir, orchestra, and piano, as well as songs in both the popular and art genres. She was at the heart of the great developments in black classical music through three decades beginning in the '20s, that term meant to encompass jazz as well as gospel and classical music. Most of her catalog of compositions is easy to acquire in published forms. Her most famous cycle of art songs is the "Three Dream Portraits," based on poetry by Langston Hughes and first published in 1959.

Bonds began her musical studies with her mother, Estella C. Bonds. She continued to study piano with Florence B. Price and composition with William Dawson, completing both a bachelor's and master's degree at Northwestern University at 21 years old. She then went on to ~~the~~ The Juilliard School, where she studied with Tobert Storer, Henry Levine, Roy Harris, and Emerson Harper. In the second half of the '30s, she was working at full throttle in music, involved in both "serious" and non-serious genres. She received a prestigious scholarship from the National Association of Negro Musicians in 1939 and co-wrote the snappy "Peach Tree Street" tune the following year. The latter song, based on a popular Atlanta thoroughfare, was recorded by Louis Armstrong and Woody Herman, among others.

She was both a respected performing pianist and teacher in Chicago and New York through the mid-'60s. In 1967, she relocated to Los Angeles, where she began working on film music and with the Inner City Institute and Repertory Theater. Hughes was her greatest collaborator. The two worked on a series of songs and musical theater works, including the musical "*Shakespeare in Harlem*" and the cantata "Ballad of the Brown King." She received the Northwestern University alumni medal in 1967. Her Credo for baritone, chorus, and orchestra was performed by the Los Angeles Symphony Orchestra conducted by Zubin Mehta shortly after her death in 1972.

**Johannes Brahms** was born in Hamburg into a Lutheran family. Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms's popularity and influence were considerable; following a

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comment by the ~~nineteenth~~19th-century conductor Hans von Bülow, he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs."

Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice, and chorus. A virtuoso pianist, he premiered many of his own works; he worked with some of the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim. Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed some of his works and left others unpublished.

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and other composers. Brahms aimed to honor the "purity" of these venerable "German" structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers.

**Kurt Carr** was born in the early 1960s in Hartford, Conn., where he grew up in a family who believed in Jesus, but was not deeply involved in church. At the age of 13, Kurt found himself being increasingly drawn to the church. In his early teen years, he performed as an actor and dancer at the Hartford Stage Company in a Broadway musical called *On the Town*, which was directed by the late Clay Johnson. After high school, Kurt entered into the music program at the University of Connecticut, where he studied classical music and earned a Fine-fine Arts-arts degree.

Carr became director of the West Los Angeles Church of God in Christ Choir, where he had the opportunity to work with both Gospel and secular musical artists, such as Stevie Wonder, Gladys Knight, Yolanda Adams, and Kirk Franklin. In 1989 while in Los Angeles, Carr formed a six member vocal ensemble Gospel singers group, called The Kurt Carr Singers. The group has grown to seven members and now includes sopranos Yvette Williams, Nakitta Foxx, and Michelle Prather, altos Timiney Figueroa-Caton, Vonnie Lopez, and Nikki Potts, and tenor Troy Bright.

Carr's music is an interesting blend of traditional Gospel composition and vocals, elements of R&B, jazz, soul, blues, and the distinct modern harmonies and singing styles found in Urban Contemporary Gospel. The Kurt Carr Singers under Kurt Carr's direction and musical influence have created six albums. Kurt Carr has won four Stellar awardsAwards.

**Elbernita "Twinkie" Clark** is dubbed as the "Queen of the Hammond Ivory Super CX-1 & Hammond B-3 (Both are organs are Home Organs)", "The Mother Of of Contemporary Gospel." A gifted musician, songwriter, arranger, producer, and gifted vocalist, Elbernita "Twinkie" Clark, is the heart and soul of the Clark Sisters. She has been the creative force in shaping the vibrant sound that has become the Clark Sisters' hallmark (more affectionately known as the 'Clark-"Clark Sound"') since their mother Mattie Moss Clark turned over control of the group to her in the early 1970s. It was Twinkie's leadership via musical innovation, songwriting, and vocal arrangements that gave the Clark Sisters their unique sound. In the history of Gospel music, she has quickly become a legend in her own right. With the reverence of a vast array of audiences, critics and peers, she is considered by many Gospel aficionados to not only be Gospel music's greatest, but also the undisputed "Queen of the B3 & Ivory Super CX-1 Hammond organ-" (Both are home organs). Twinkie has written and/or arranged over 200 songs that have been recorded by the likes of Donald Lawrence & The Tri City Singers, Dave Hollister, Kelly Price, and others. Richard Smallwood, Jennifer Holiday, Kim Burrell, R&B singer Coko and Fred Hammond count Twinkie was an influences/inspirations. An

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accomplished pianist and organist, Twinkie received her formal musical training at the prestigious Howard University in Washington, D.C. and went on to create some of the most memorable hits for herself and her siblings. According to sister Jacky Clark-Chisholm, their mother, Dr. Mattie Moss Clark, began training Twinkie on the piano as an infant and by the age of four, she could play full songs. Around the age of ~~9~~nine, Twinkie began showing interest in the organ and began training. At 12, she made her professional debut as organist on the Southwest Michigan State Choir's album *A Closer Walk With Thee*. Twinkie would serve as Dr. Clark's personal organist until ~~Dr. Clark's~~her death in 1994. In the early 1970s, while still a teen, Twinkie began to compose songs. Some of her early compositions and arrangements were featured on her mother's choir and workshop albums and were a contemporary contrast to her mother's more traditional style. "That Shall He Also Reap," "The King Of Glory Shall Come In," ~~&~~and "If My People" (all recorded by Mattie Moss Clark & the Southwest Michigan State Choir in the early to mid 1970's) are just a handful of early Twinkie Clark songs that demonstrated her burgeoning and unique style. Her mother's workshops and convention programs and albums also became the vehicle through which Twinkie began gaining a reputation as an organist. Her blend of classical, jazz, blues, traditional, and modern chords and riffs all atop a hard and punctuating bass line were a perfect ~~compliment~~complement and vehicle for the development and popularization of the "COGIC sound."

Twinkie and the Clark Sisters were inducted into the International Gospel Music Hall of Fame in 1999. Most recently, The Clark Sisters received high honors at the 2007 Stellar Awards when they were presented with the coveted award for Most Notable Achievement. Twinkie reunited with The Clark Sisters on July 8, 2006 to record a new live album. The Clark Sisters did a live recording in Houston, Texas, entitled *Live...One Last Time*. In support of the reunion album, The Clark Sisters embarked on a 25-city ~~Concert~~concert ~~Four~~four tour. On January 16, 2009 Twinkie Clark was honored at the 10th Annual Trailblazers of Gospel Music Awards Luncheon in Nashville, ~~TN~~Tenn.

**Oscar Hayes** was born October 12, 1967, in Detroit, Mich. and grew up on the fast track. Living on the north-end exposed him to the streets at an early age. The tragedy of losing his best friend to gun violence and coming close to death himself slowed him down. Hayes was captivated by another Gospel legend, Marvin Winans. One night at a ~~gospel~~Gospel concert, young Hayes gave his life to Christ. Although he had never had any formal training, he asked God for the gift of music, and the world has benefited from his entreaty. In 1988, Hayes formed a group comprised of young singers mostly from the ghetto from whence he came. Since that time, Oscar has become a driving force in Gospel music.

He has performed with such notable personalities as Luther Vandross, Stevie Wonder, Michael Jackson, Benny Hinn Crusades, Shirley Caesar, Aretha Franklin, Kirk Franklin, Donald Lawrence, Hezekiah Walker, Fred Hammond, and is a regular guest on the *Bobby Jones Gospel* show on B.E.T. Oscar has written songs for the legendary Craig Brothers, Pastor Edgar Vann and Second Ebenezer Mass Choir, the title song for Derrick Milan & Peter's Rock Mass Choir, and was the guest songwriter ~~&~~and director for the National Progressive Baptist Churches of America. He has toured in the United States over the last ~~ten~~10 years. Oscar has made guest appearances on the following T.V. shows; *Singsation*, *Mo Gospel* videos, C.T.N. The Detroit Thanksgiving Day Parade and the prestigious World Fair. Internationally Oscar has toured in the Bahamas, Trinidad, Barbados, Canadian Providences, Prague Russia, and Germany.

In 1990, John P. Kee took note of this young music talent, and demanded a recording contract from Tyscot Records. Hayes' first recording, *Got 2 Tell It*, placed him immediately among the cream of the crop of Gospel ~~Musi~~music. His sophomore project, *Simply Determined* won him the G.M.W.A. Best New Artist of the Year Award, both locally & nationally, and again he charted on Billboard for more than 13 weeks. Oscar then recorded his next project, *Another Level* independently with the Charisma Music Group. The world supported his efforts with great numbers and once again he charted with Billboard. Hayes' 4th Project, *Live in*

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*New Orleans* was recorded with Westbound Records in 2000. Hayes remained on Billboard Charts for 28 weeks and received various awards for his work.

Oscar was selected to sing with the legendary Elvis Presley Tour, began composing music for commercials, and began scoring for off-Broadway musicals. He wrote the hit song, "Should've Listened," starring Ms. Vikki Winans. He also starred in the hit musical, *Gotta Find Me An Angel*.

He holds a bachelor's degree from William Tyndale Christian College, masters and Th.D., from A.P. Clay Christian Seminary, Baton Rouge, La. Hayes pastors one of Detroit's fastest growing congregations, Nazarene MBC. He is the president and founder of ACCO, a community based company, which feeds, clothes, and educates more than 100 families weekly. He holds two keys from the city of New Orleans and more than 50 social and civic awards from Detroit institutions and houses of worship. Hayes is making a mark that cannot be erased. He believes that, "To get what you've never had; you've got to do what you've never done."

**Moses George Hogan**, born in New Orleans, Louisiana, on March 13, 1957, was a pianist, conductor, and arranger of international notoriety. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan's many accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was appointed artist in residence at Loyola University in New Orleans. Hogan began his exploration of the choral music idiom in 1980. Hogan's former New Orleans based Moses Hogan Chorale received international acclaim.

The Moses Hogan Singers made their debut in 1998 on the EMI record label with the acclaimed soprano Barbara Hendricks. Hogan was commissioned to arrange and perform several compositions for the 1995 PBS *Documentary documentary*, *The*

*American Promise*, whose soundtrack was released separately by Windham Hill records under the title *Voices*.

His discography includes a recording of arrangements of spirituals for the acclaimed soprano Barbara Hendricks, sung by the Moses Hogan Singers entitled "*Give Me Jesus*," produced by EMI Virgin Records; "*An American Heritage of Spirituals*," sung by the famed Mormon Tabernacle Choir, conducted by Moses Hogan and Albert McNeil; ~~Two~~ two recordings of spirituals with renowned counter-tenor Derek Lee Ragin on Aria Records and on Channel Classic Records, among many others.

Hogan served as editor of the new Oxford Book of Spirituals, an expansive collection of spirituals, published by Oxford University Press. Hogan's contemporary settings of spirituals, original compositions, and other works have been revered by audiences and praised by critics including *Gramophone* magazine. With over 70 published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide. Hogan's choral style, high musical standards, and unique repertoire have consistently elicited praise from critics worldwide. He was an exclusive arranger and composer for the Hal Leonard Music Corporation and a member of Phi Mu Alpha Fraternity and ASCAP. Mr. Hogan was in demand internationally as an arranger, conductor, and clinician. His choral series is published by Hal Leonard Corporation and by Alliance Music Publishers. Hogan died in 2003.

**Francis Hall Johnson** was born in Athens, Ga. on March 12, 1888. His father was a minister in the African Methodist Episcopal ~~ehurch~~ Church and a college president. Johnson's early musical influence is credited to his grandmother, a former slave who exposed him to spirituals. He attended Atlanta University, graduated from Allen University, and then continued his studies at the University of Pennsylvania, The Juilliard School, and the University of Southern California.

—Mr. Johnson began his professional career as a violinist with James Reese Europe's orchestra and opened a studio

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where he taught violin and other instruments. He also played in the orchestra for the musical, *Shuffle Along*, in 1921. In time, however, his musical interest turned to choral music, especially performances of spirituals. Johnson formed the Hall Johnson Negro Choir in September 1925. He stated that he wanted "to show how the American negro slaves-in 250 years of constant practice, self-developed under pressure but equipped with their inborn sense of rhythm and drama (plus their new religion)-created, propagated, and illuminated an art-form which was, and still is, unique in the world of music."

Johnson's choir performed with great success in concert and on the radio within the New York City area, and they made their first recording for RCA Victor in 1928. In 1930, they sang his settings of spirituals composed for the musical, *The Green Pastures*, on Broadway. This success was followed by the Broadway production of Johnson's *Run Little Chillun* in 1933. Between 1935 and 1943, the Johnson choir was featured in films such as *The Green Pastures*, *Lost Horizon*, and *Cabin in the Sky*.

Johnson continued to organize choral groups, including festival choirs in both Los Angeles and New York. He wrote numerous works for his choirs as well as spiritual settings for solo voice and piano. Johnson's Festival Negro Chorus of New York premiered his Easter cantata, *Son of Man*, in April 1946 at New York City Center.

In 1951, the Hall Johnson Negro Choir was selected by the Department of State to represent the United States at the International Festival of Fine Arts held in Berlin, Germany. They then toured Europe for several months.

Mr. Johnson was known not only for his compositions, but for the articles he authored that discussed the history of the spiritual and their performance practice. Mr. Johnson was also fluent in French and German. Throughout his life, he received numerous awards for his compositions, including The Urban League's "Opportunity Contest" competitions, the Harmon Award (1931), an honorary doctorate from the Philadelphia Music Academy, the George Frederic Handel Award, and a posthumous

induction to the Black Filmmakers Hall of Fame. Mr. Johnson died on April 30, 1970 during a fire at his New York apartment.

**Ellis Marsalis** is regarded by many as the premier modern jazz pianist in New Orleans. Born on November 14, 1934, his formal music studies began at age ~~eleven-11~~ at the Xavier University ~~junior-Junior s~~School of ~~m~~Music. After high school, Marsalis enrolled in Dillard University in New Orleans, ~~LA-La~~ as a clarinet major. He graduated in 1955 with a ~~Bachelor-bachelor~~ of ~~Arts-arts~~ degree in ~~Musie-music Educationeducation~~. Marsalis spent the next year working as an assistant manager in his father's motel business.

The following year Marsalis joined the U.S. Marine Corps. While stationed in southern California he honed his ~~pianist-piano~~ skills as a member of the Corps Four, a ~~Marines-marines~~ jazz quartet that performed on television and radio shows. Both shows were used to boost recruiting efforts. After completing his Marine Corps duty Marsalis returned to New Orleans and married Dolores Ferdinand, a New Orleanian, who bore him six sons; Branford, Wynton, Ellis III, Delfeayo, Mboya, and Jason.

In 1964 Marsalis, his wife Dolores and, at the time, four sons, moved to the small rural town of Breaux Bridge, ~~Louisiana~~, where he spent two years as a school band and choral director at Carver ~~high-High S~~school. Returning to New Orleans in 1966 he began freelancing on the local music scene. Between 1966 and 1974 Marsalis would perform at the Playboy Club; New Orleans, Al Hirt nightclub, Lu and Charlie's nightclub, Storyville nightclub, and Crazy Shirley's as well as again enter the teaching profession in 1967, as an adjunct professor of African American Music at Xavier University ~~in New Orleans, LA~~.

As the family continued to grow, Marsalis continued his educational pursuits, attending Loyola University's ~~Master's~~ ~~master's Degree-degree~~ program in the early summer session of 1974. He would also successfully interview for a teaching position at a new magnet high school for the arts, the New Orleans Center for Creative Arts (NOCCA), and be hired as an instructor for the ~~Fall-fall~~ semester of 1974. Marsalis would spend the next ~~twelve-12~~

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years at NOCCA as an instrumental music teacher with a Jazz studies emphasis.

In 1986 Marsalis accepted a teaching position out of state. He became a Commonwealth Professor at Virginia Commonwealth University serving as coordinator of Jazz ~~Studies-studies~~ two of his three years there. In 1989 he returned to New Orleans to become the first occupant and director of the Coca Cola endowed Chair of Jazz Studies at the University of New Orleans. During his tenure at UNO he helped fellow colleague Charles Blancq develop a campus performance center called the Sand Bar. Marsalis would also develop a Jazz ~~Orchestra-orchestra~~ which he took ~~on a tour of~~ Brazil on the eve of his retirement ~~on a tour of Brazil~~. On August 10, 2001, Marsalis officially retired from the University of New Orleans after ~~twelve-12~~ years of dedicated service. His retirement was celebrated by a very rare performance of Branford, Wynton, Delfeayo and Jason Marsalis at the UNO arena.

Marsalis is the recipient of ~~Honorary-honorary~~ Doctorate doctorate degrees from his alma mater Dillard University, ~~New Orleans, LA~~ (1989); Ball State University, Muncie, ~~IN-Ind.~~ (1997); Virginia Commonwealth University, Richmond, ~~VA-Va.~~ (2010); Tulane University, New Orleans, ~~LA-La.~~; and The Juilliard School, New York, ~~N.Y.~~ In 2011, Marsalis and his family were awarded the highest honor in ~~jazz-Jazz~~, NEA Jazz Masters, the first group award ever distributed by the National Endowment for the Arts.

Marsalis continues to be active as a performing pianist leading, and occasionally touring, his own quartet. He has several recordings on the CBS-SONY label and currently releases recordings on his own recording label, ELM RECORDS, developed with his wife Dolores and son Jason.

**Rafael Méndez**, known as the "Heifetz of the Trumpet," was one of 15 children in his family. His father, Maximino, conducted a family orchestra in which Rafael played cornet. Immigrating to the United States at the age of 20, Méndez settled in Detroit. By day he worked in an automobile factory and by night would play with local bands and orchestras. He was unable to play after being hit in the face by a swinging door while at the Fox

Theatre in 1932. Méndez returned to Mexico where his father helped him rehabilitate his playing. When he returned to Detroit he met bandleader Rudy Vallee, and Méndez became a member of his radio orchestra, moving to New York City in 1934. Three years later he was offered a job in Los Angeles for KHL radio, where he was a frequent soloist and where he began composing and arranging. Over the course of his lifetime Méndez made over 300 compositions and arrangements for the trumpet. Between 1941-1949 Méndez was first trumpet in the MGM studio orchestra, which gave him the opportunity to perform as featured soloist at the Hollywood Bowl. He also recorded numerous 78 rpm records for small labels such as Coast, Azteca, and Eleayz. Méndez was signed as a Decca recording artist in 1945, and over the next 20 years he recorded a dozen records. When Méndez left MGM he turned to touring and performing, often with student and amateur ensembles as well as professional groups, and to acting as music director for such radio and TV stars as Roy Rogers and Red Skelton. Méndez retired from performing in 1975 due to respiratory problems.

**Julius Cruse Miller, III** is an up and coming musician from Detroit, ~~MI-Mich.~~ where his compositions have been performed by many choruses throughout the city ~~of Detroit~~. His compositional debut was the performance of his arrangement of the traditional spiritual, "Steal Away" by the Detroit High School of the Fine & Performing Arts male ensemble "Vision" at the 2009 Michigan School Vocal Music Association State Choral Festival. The song was ~~written-arranged~~ to commemorate the life of his late father. His pieces were also performed by The United Voices of Detroit, the National Association of Negro Musician Youth Convention Chorus, the Detroit High School of the Fine and Performing Arts ladies ensemble, "Achievers", and the Cantata Academy Chorale.

**Undine Smith Moore**, ~~-born on 25-August 25,~~ 1904 in Jarratt, ~~Virginia,~~ was the youngest child of James William Smith and Hardie Turnbull Smith. The family moved to Petersburg in 1908, and at age seven, Undine began piano lessons with Lillian Allen Darden. In 1924 she received the first scholarship from the

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Juilliard Graduate School to study music at Fisk University. She graduated cum laude in 1926 and became supervisor of music in the Goldsboro, ~~N\_orth Carolina,~~ public schools. Smith began teaching at Virginia State College (later Virginia State University) in St. Petersburg, Va. in 1927 where she remained on the faculty until her retirement in 1972. Between 1929 and 1931 Smith commuted to New York to study for her ~~Master-master~~ of ~~Arts-arts~~ degree at Columbia University's Teachers College. She married Dr. James Arthur Moore in 1938 and on January 4, 1941 gave birth to their daughter, Mary Hardie. Undine Smith Moore served as visiting professor at Carleton College in Northfield, ~~Minnesota-Minn.~~ and at the College of Saint Benedict, Saint Joseph, ~~MinnesotaMinn.~~, and was adjunct professor at Virginia Union University in the 1970s. She received numerous awards including the National Association of Negro Musicians Distinguished Achievement Award in 1975 and the Virginia Governor's Award in the Arts in 1985. In 1977 Moore was named music laureate of Virginia.

Often referred to as the "Dean of Black Women Composers," Moore began composing while at Fisk University. Although she composed works for piano and for other instrumental groups, Moore is best known for her choral works, including "Scenes from the Life of a Martyr" based on the works of Dr. Martin Luther King Jr., which was nominated for a Pulitzer Prize. Moore drew from African American sources for her compositions. In her keynote address to the First National Congress on Women in Music (1981), Moore noted that she considered herself "a teacher who composes, rather than a composer who teaches." Moore credited her family and the St. Petersburg community for nurturing her love of music. She said, "To live in a society where one's favorite art is highly regarded, highly valued, where one's progress is a source of pride to the family and the entire community is enough to create in a child a fine sense of self-worth and a high level of aspiration." She also credited the women in her community for using their power to establish a rich musical and strong cultural life in St. Petersburg. Undine Smith Moore died on February 6, 1989.

**Christopher Dwayne "Chris" Tomlin**, born May 4, 1972, is an American contemporary Christian music artist, worship leader, and songwriter from Grand Saline, Texas. He is a former staff member at Austin Stone Community Church and is signed to EMI's Sixsteps Records. Tomlin leads worship at many Passion events. Some of his most well-known songs are "How Great Is Our God", "Jesus Messiah", "Amazing Grace (My Chains Are Gone)", and "Our God", which he co-wrote with Matt Redman, Jesse Reeves, and Jonas Myrin. He is currently a worship leader at Passion City Church in Atlanta, ~~Georgia,~~ with Louie Giglio, Kristian Stanfill, Christy Nockels, and Brett Younker.

He was awarded Male Vocalist of the Year at the 2006, 2007 (along with Artist of the Year), and 2008 GMA Dove Awards, and a Grammy Award for Best Contemporary Christian Music Album in 2012. He is one of the members of Compassion Art, a charity founded by Martin Smith of the band Delirious and Smith's wife, Anna.

**Wilhelm Richard Wagner** was a German composer, theatre director, polemicist, and conductor who is primarily known for his operas, or as some of his later works were later known, "music dramas." Unlike most opera composers Wagner wrote both the libretto and the music for each of his stage works. Initially establishing his reputation as a composer of works in the ~~romantic~~ **Romantic** vein of Weber and Meyerbeer, Wagner revolutionized opera through his concept of the Gesamtkunstwerk ("total work of art") by which he sought to synthesize the poetic, visual, musical, and dramatic arts, with music subsidiary to drama, and which was announced in a series of essays between 1849 and 1852. Wagner realized these ideas most fully in the first half of the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung).

His compositions, particularly those of his later period, are notable for their complex textures, rich harmonies and orchestration, and the elaborate use of leitmotifs—musical phrases associated with individual characters, places, ideas or plot elements. His advances in musical language, such as quickly shifting tonal centers, greatly influenced the development of classical music. His

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*Tristan und Isolde* is sometimes described as marking the start of modern music.

Wagner had his own opera house built, the Bayreuth Festspielhaus, which embodied many novel design features. It was here that the *Ring* and *Parsifal* received their premieres and where his most important stage works continue to be performed in an annual festival run by his descendants. His thoughts on the relative contributions of music and drama in opera were to change again, and he reintroduced some traditional forms into his last few stage works, including *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg).

Until his final years Wagner's life was characterized by political exile, turbulent love affairs, poverty, and repeated flight from his creditors. His controversial writings on music, drama, and politics have attracted extensive comment in recent decades, especially where they express anti-Semitic sentiments. The effect of his ideas can be traced in many of the arts throughout the 20th century; their influence spread beyond composition into conducting, philosophy, literature, the visual arts and theatre.

**Harry T. Burleigh** (1866-1949) played a significant role in the development of American art song, having composed over 200 works in the genre. He was the first African-American composer acclaimed for his concert songs as well as for his adaptations of African-American spirituals. In addition, Burleigh was an accomplished baritone, a meticulous editor, and a charter member of the American Society of Composers, Authors, and Publishers (ASCAP).

## GUEST ARTIST BIOGRAPHIES

Jamaican-born Canadian pianist **Maria Thompson Corley** gave her first public performance at the age of eight. Since then, she has appeared on radio, television, and concert stages in Canada, the United States, Central America, the Caribbean, Bermuda, and Europe, both as a solo and collaborative artist, including

performances in Budapest at the Liszt Academy, and in Carnegie Recital Hall, Aaron Davis Hall, and Alice Tully Hall, all in New York City. She has collaborated with such artists as Metropolitan Opera soprano Priscilla Baskerville, and internationally renowned clarinetist James Campbell. Her performances as soloist with orchestra include engagements with the Tallahassee Symphony Orchestra under the baton of Gunther Schuller, the Lancaster Symphony Orchestra, conducted by Stephen Gunzenhauser, and the Allegro Chamber Orchestra, with Brian Norcross. She has also performed with the Philadelphia-based Black Pearl Chamber Orchestra, directed by Jeri-Lynne Johnson.

Her first CD, *Dreamer*, a collaboration with tenor Darryl Taylor, was released internationally on the Naxos label. Her subsequent discs, on Albany, include a recording of the first ~~twelve~~ **12** of African American composer Leslie Adams' etudes for solo piano and *Soulscapes*, consisting of music for solo piano by African American women. Her most recent solo CD is *Of the Father's Love Begotten: A Contemplative Christmas*.

Her undergraduate work was completed at the University of Alberta in Edmonton, where she studied with Alexandra Munn, whose teachers include Irwin Freundlich. Maria Corley received both master's and doctorate degrees in piano performance from ~~the~~ **The** Juilliard School, where she was a student of renowned Hungarian pianist Gyorgy Sandor. ~~Dr.~~ Corley was the only pianist admitted into Juilliard's doctoral program for the period of two years. She was also chosen to represent her alma mater in a tour of Central America, where she gave performances and master-classes.

Aside from being an accomplished pianist, Maria Corley is an author. She contributes regularly to *Broad Street Review*, an online arts magazine, and her first novel, *Choices*, was published by Kensington. She is also a composer and arranger of music for both solo voice and chorus, with pieces commissioned and recorded by the Florida A&M University Concert Choir, the Tallahassee Boys Choir, countertenor Darryl Taylor and soprano Randye Jones. Her choral music is published by Walton Music Corporation. Her arrangement of "Steal Away" is featured on countertenor Darryl Taylor's Albany release, *A Charm of Spirituals*.

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— Maria Corley leads an active and busy concert life. Her recent appearances include a collaboration with tenor Darryl Taylor in a concert sponsored by the Smithsonian Museum of African American History, featured artist at the Epidaurus Festival in Cavtat, Croatia, and engagements in Alberta, Canada, and North Carolina. Maria Corley is also half of Duo Chiaroscuro (Sara Male, cello).

**Denise Murchison Payton**, is a native of Spring Lake, North Carolina and is known for her beautiful soprano voice as well as a spell binding presence when ministering in song. The recent release of *Songs in "D" Inspirational Songs of Faith* displays her versatility. Classically trained, she has studied with Judith Pinnix Howell (NC), Sheila Carver (TX), Leroy Roberson, Dr. Samuel Barber, Phyllis Tektonidis (NC) and Christine Weidinger, formerly of the Metropolitan Opera Company.

Denise is referred to as a dramatic soprano though in the recent project there is evidence of her deep abiding love in God and all that faith has to offer. Ms. Payton has studied at North Carolina A&T State University, the University of North Carolina at Greensboro, Fayetteville State University, Boston University, and Walden University.

— Ms. Payton performed regularly with the Long Leaf Opera Company. She has performed frequently as a soprano soloist and in such operas as *Susannah*, *Amahl and the Night Visitors*, and in the world premiere of *Strange Fruit*, and *Regina*. Internationally, Ms. Payton has performed at the American Church in Paris, France, St. Jacobs, a 12th century church in Liege, Belgium, the National Basilica of Koekelberg, the fifth largest church in the world and St. Giles Church in the canal city of Brugge, Belgium. Denise is featured on the CD "*What a Mighty God We Serve*" recorded in Belgium. Ms. Payton has been a featured soloist with the Fayetteville Symphony Orchestra and the Vancouver Symphony Orchestra in British Columbia, Canada.

Before her current position as Director Choral Activities at Fayetteville State University, Ms. Payton spent thirty years directing choirs in the Richmond and Cumberland County Public

Schools. Under her baton, the FSU Concert Choir just made their debut with a Prelude Concert at the famed Carnegie Hall April 15, 2013. Payton is also the founder of The Heritage Restoration Chorale an ecumenical group of singers from the Fayetteville, Cumberland County area specializing in the Negro Spiritual. She is often sought after as a vocal coach, clinician and lecturer/presenter for schools, churches and civic organizations. Denise is the Minister of Music and worship leader at Bethel A.M.E. Zion Church.

The sound of **Rodney Mack's** trumpet has reverberated throughout the world. Whether playing baroque piccolo trumpet or interpreting works commissioned especially for him, his artistry has been enthusiastically enjoyed inside of the United States and in such countries as France, Spain, Germany, England, Greece, Rumania, Japan, Taiwan, and Korea. He has been praised by music critics from *Fanfare Magazine*, *American Record Guide*, *Records International Catalog*, and other international publications for his evocative interpretation, impeccable virtuosity, and beauty of sound.

A graduate of the Curtis Institute of Music, Rodney Mack has worked under the guidance of world renowned conductors such as Leonard Bernstein, Michael Tilson Thomas, Gerard Schwarz, James DePreist, John Williams, Jesus Lopez- Cobos and Christopher Hogwood. He was awarded a fellowship at the Tanglewood Music Center where he was invited to return for a second summer during which he was awarded the Seiji Ozawa Award for Outstanding Musicianship.

Mr. Mack was born in New Orleans, Louisiana, where he began his musical studies at the age of six. When he was eleven-11 years of age, he began taking classical trumpet lessons with his cousin, Wynton Marsalis. Referred to as a "trumpet prodigy" Rodney Mack's solo debut was at the age of fifteen-15 with the New Orleans Symphony. After having won various solo competitions, he received national attention at the age of nineteen-19 performing as soloist with the Boston Pops Orchestra. He has also performed as soloist with the San Diego Symphony, the Tenerife Symphony, the Orquestra Sinfonica de Barcelona i Nacional de Catalunya, The

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Chamber Orchestra of Philadelphia, and many orchestras throughout the United States and Europe.

Mr. Mack has made several world premiere recordings including "Sonata for Trumpet and Piano" (Albany Records) by Adolphus Hailstork and "In Our Own House" (Albany Records) by composer Alvin Singleton with saxophonist Branford Marsalis and concert pianist Karen Walwyn. In 1998 Rodney Mack made the premiere and critically acclaimed recording of Franz Waxman's "Carmen Fantasy for Trumpet and Orchestra" with conductor Lawrence Foster on the Koch International record label.

Mr. Mack's debut solo trumpet CD "*Spirit of the Trumpeter*" (Albany Records) has been dubbed as a "best seller". It is a compilation of some of the most popular recital works for trumpet and piano. Regarding "*Spirit of the Trumpeter*," former cornet virtuoso and renown conductor Gerard Schwarz says, "Rodney Mack is a superb trumpet player and musician. I have no doubt that this CD will make an important addition to the catalogue of sublime trumpet performances."

In the course of his more than ~~twenty~~ 20 years as an orchestral musician, Mr. Mack was the winner of several national and international competitions for titled orchestral chairs including positions with The New Orleans Symphony, The Colorado Symphony Orchestra, The San Diego Symphony Orchestra, The Orquestra Sinfonica de Tenerife, The Barcelona Symphony, and The Richmond Symphony. After completing a one year trial period he was awarded the ~~Principal-principal Trumpet-trumpet~~ position with the Chamber Orchestra of Philadelphia. During his tenure as ~~Principal-principal Trumpet-trumpet~~ with the Barcelona Symphony Orchestra Mr. Mack was appointed head of the trumpet department at the Escuela Superior de Musica de Catalunya (ESMUC) Spain's leading music conservatory. He has recently been invited to give master-classes at ~~the~~ The Julliard School, The North Carolina School for the Arts, the National Trumpet Competition, and the International Trumpet Guild Conference. He has also been invited to teach at the Eastern Music Festival and the Interlochen Music Academy.

Rodney can be heard as ~~Soloist-soloist~~ and ~~Principal-principal Trumpet-trumpet~~ on more than ~~thirty~~ 30 different recordings with labels such as Decca, Naxos, Koch International Classics, and Albany Records. His year is split between his duties as ~~Principal-principal Trumpet-trumpet~~ with Chamber Orchestra of Philadelphia, ~~Artist-artist~~ in residence at Temple University, and various master-class and solo engagements in the United States and abroad.

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Patricia Louise Bucklen  
Katelyn Cannon  
Ellen Maher  
Joan Tweedell  
Carole Lee Vanatta  
Melinda Wesolowski  
Sue Wright

Thomas A. Umbaugh\*  
Reynaldo F. Hernandez  
Tuck Langland  
Julius Cruse Miller  
Lawrence  
Mitchell-Matthews  
Christopher S. Norborg  
John M. Smith  
Mark Edward Unwin  
\*Section Leader

### SOUTH BEND SYMPHONIC CHOIR

Marvin V. Curtis, director  
Conner Stigner, accompanist  
Edward Kline, president  
Sue Wright, vice-president  
Patricia H. Miller, secretary  
Karl Marcussen, treasurer

#### SOPRANO

Molly Gordon\*  
Carol J. Champaigne  
Barbara J. Fick  
Tamra Denice Garrett  
Jessica Lynne Hartman  
Cecilia Hennessy LaBonte  
Ginny Long-Cecil  
Joanie Lyman  
Patricia H. Miller  
CreAnne Mwale  
Julia T. Phillip  
Andrea Rutkowski  
Connie Lee Swain

#### MEZZO-SOPRANO

Mary Mills\*  
Katelyn M. Andrysiak

#### ALTO

Amy Davis\*  
Glenda Bogucki  
Julie Cain  
Susan Fuhrer  
Susan A. Norborg  
Kathleen D. Thomas

#### TENOR

Aaron M. Bobson\*  
Stephen E. Fountain  
Angel Guzman  
Edward A. Kline  
Marvin Lynn  
Karl H. Marcussen  
Bob L. Mills

#### BASS

### IU South Bend Gospel Choir

#### SOPRANO

Kathleen Bray  
CreAnne Mwale  
Nikki Hunt

#### ALTO

Gwen Norwood  
Naomi Penate  
Cakishia Meeks  
Jasmine Allen  
Sardius Giden

#### TENOR

Shawn Edwards  
Ian Bunker

#### BARITONE

Edgar Midgett

#### DRUMMER

James Meeks

Discover new trends in communications the Associate Professor of Technical Communication and Rhetoric from Texas Tech University  
7:30 pm Wednesday, March 26, Lecture Hall, Education and Arts Building

Tickets \$3-\$12 | FREE to Students/Children  
574.520.4203 | [arts.iusb.edu](https://arts.iusb.edu)

## Upcoming Events

### **“An Evening of Russian Music”**

The Vocal and Piano Studios combine to present music by

~~Rachmaninov~~ ~~Rachmaninoff~~

7:30 pm Friday, Feb. 28, Campus Auditorium

### **Student Exhibition**

Featuring artwork by our Fine Art and New Media students 3/3-3/22  
12-5 pm Monday-Saturday, Art Gallery, Education and Arts Building

### **Toradze Piano Studio**

Experience first-class performances by members of the ~~Toradze Piano~~ studio  
as they prepare for the world’s biggest stages.

7:30 pm Friday, March 7, Campus Auditorium

### **Euclid Quartet**

Performing works by Schubert and Wolf, and joined by  
pianist Ketevan Badridze on Dvořák’s Quintet.

7:30 pm Saturday, March 8, Campus Auditorium

### **IUSB Jazz Ensemble**

Enjoy an evening of Jazz with the IUSB Jazz Ensemble, the Twin Cities  
Jazz Orchestra and the IU South Bend Jazz Combo

7:30 pm Wednesday, March 12, Campus Auditorium

### **Arts Lecture Series with ~~Sean~~ Sean Zdenek**