

Opera Workshop

From the melodic “Stomp Your Foot” to selections from a dramatic mass, SU’s annual Opera Workshop paid tribute to 20th-century American composers Aaron Copland and Leonard Bernstein.

The production was directed by Dr. John Wesley Wright and assisted by Tom Anderson, both of the Music, Theatre and Dance Department, and Dr. William Folger, department co-chair.

Accompanied by Folger and Copland scholar Daniel Mathers on piano, the performance featured works from Copland’s *Old American Songs* collections.

During Act II, the opera workshop cast performed excerpts from Bernstein’s 1971 *Mass: A Theatre Piece for Singers, Players and Dancers*. Wright portrayed the Celebrant, a role he initially performed with the Dayton (OH) Philharmonic Orchestra for the mass’ 40th anniversary performance.

A member of the acclaimed American Spiritual Ensemble, Wright is coordinator of SU’s voice and opera workshop programs. He regularly tours as a soloist and with professional ensembles throughout the United States, Japan and Europe, including a concert in 2013 to celebrate the 50th anniversary of President John F. Kennedy’s visit to Ireland.

A Broadway Star Returns To SU

The Salisbury Symphony Orchestra (SSO) at SU, directed by Dr. Jeffrey Schoyen, presented its annual Spring Concert, “A Broadway Star Comes Home: Music From Stage and Screen,” with guest Jennifer Hope Wills.

Wills, a Maryland native and SU alumna, has made her mark on Broadway, starring as Christine Daae in *The Phantom of the Opera* and co-starring with Brooke Shields in *Wonderful Town*. She also has portrayed Belle in the Broadway production of Disney’s *Beauty and the Beast*, and performed in the City Center’s popular *Encores!* series, as well as with some of the leading regional theatres across the country.

The New York Times has hailed her “assured stage presence,” adding that “it is a pleasure to hear her sing.” *Variety* has called her “warm and winsome,” noting her “sweet soprano.”

Preceding her performance, Wills met with students for a pre-concert question-and-answer session.

With the SSO, she performed Broadway favorites including “Wishing You Were Somehow Here Again” from *The Phantom of the Opera*, “A Little Bit in Love” from *Wonderful Town*, “The Hills Are Alive” from *The Sound of Music*, “You’ll Never Walk Alone” from *Carousel*, “My White Knight” from *The Music Man* and “If I Were a Bell” from *Gypsy* and *Dolls*, among others.

From Broadway, the SSO then took listeners to Hollywood with the themes from *Raiders of the Lost Ark*, *The Pink Panther* and *Schindler’s List*, as well as Beethoven’s *Symphony No. 7, Allegretto* from *The King’s Speech*.

Russian National Ballet

Continuing its tradition of welcoming international ballet companies, SU presented two full-length ballets – *Swan Lake* and *Cinderella* – performed by the Russian National Ballet, featuring Bolshoi Ballet backdrops and costumes. The Russian National Ballet Theatre was founded in Moscow during the transitional period of Perestroika in the late 1980s, when many of the great dancers and choreographers of the Soviet Union’s ballet institutions were exercising their newfound creative freedom by starting new, vibrant companies. In 1994, legendary Bolshoi principal dancer Elena Radchenko was selected by presidential decree to assume the first permanent artistic directorship of the company.

Work. Respect. Dignity.

SU Art Galleries hosted the photographic exhibition “Work. Respect. Dignity. Shared Images and Stories of Maryland’s Eastern Shore Immigrants.” Immigrants power the region’s economic engines, yet their ability to engage in communities often hinges on their immigration status. Migrants Clinicians Network partnered with renowned photojournalist Earl Dotter to capture their lives and work, offering an opportunity to humanize the greater immigration discussion. The exhibition promoted civic engagement in an often-fraught conversation and explored the impact of immigration amidst settled communities and the impact of migration on immigrants and their families.

Dr. John Wesley Wright Performs



Broadway Star Jennifer Hope Wills

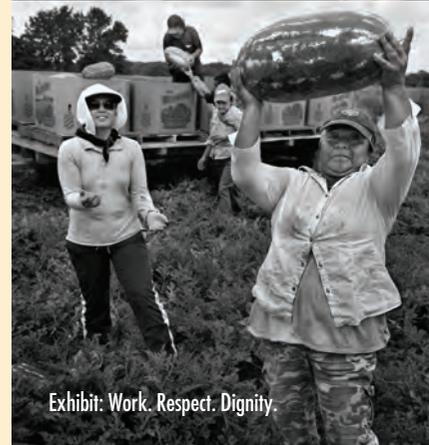
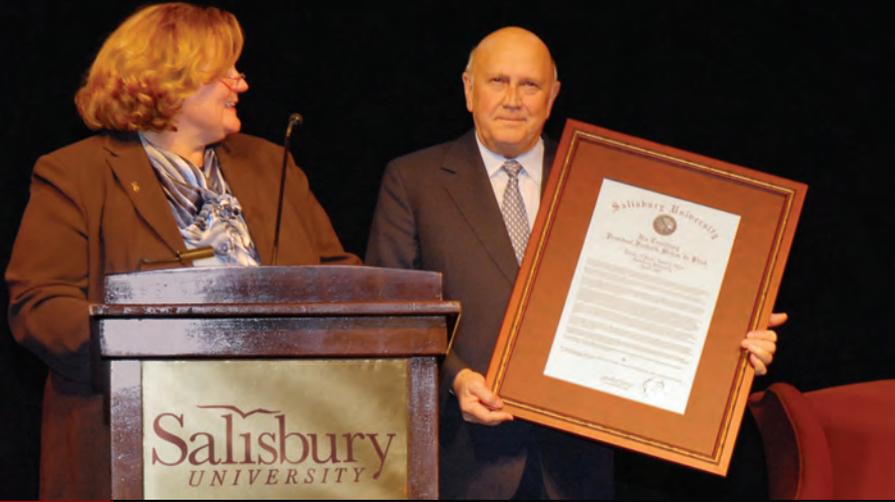


Exhibit: Work. Respect. Dignity.



Vienna Boys Choir

World-Renowned Guests: SU has evolved into a regional cultural hub during President Janet Dudley-Esbach's tenure, welcoming such notables as world leaders F.W. de Klerk and Lech Walesa, the iconic Vienna Boys choir, and American Ballet Theatre's Misty Copeland.



F.W. de Klerk Receives An Honorary Degree



Lech Walesa Addresses An SU Audience

Russian National Ballet



Europe: Old And New

Since the Renaissance, Europe has had a dominating influence in culture, economics and social movements in the world. During the fall semester, the Cultural Affairs Office explored the cultural influence of Europe both in the past and present through its Europe: Old and New series.

Headlining the series was the centuries-old Vienna Boys Choir. One of the oldest boys choirs in the world, for nearly 500 years, it has been an enduring symbol of Austria. Even in the days of the First Republic, its members were regarded as Austria's "singing ambassadors." In 1498, Emperor Maximilian I moved his court to Vienna and gave instructions that there were to be singing boys among his court musicians. Until 1918, the choir sang exclusively for the imperial court, at mass, at private concerts and functions, and on state occasions.

Bringing a new voice to the series, SU welcomed Grammy Award-nominated singer Cécile McLorin Salvant. Hailed by *The New York Times* as extending the lineage of Billie Holiday, Sarah Vaughan and Ella Fitzgerald, Salvant is known for her unique interpretations of rare and scarcely recorded jazz and blues compositions. Trained in classical and baroque voice at the Darius Milhaud Conservatory in Aix-en-Provence, France, she focuses on a theatrical portrayal of the jazz standard, and composes music and lyrics sung not only in English, but also in Spanish and her native French. She has performed with jazz greats including Wynton Marsalis (at New York's Lincoln Center) and at venues such as Chicago's Symphony Center, the Kennedy Center for the Performing Arts and the Spoleto Jazz Festival.