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2017-2018 • SEASON 73

CELEBRATING THE
TENTH SEASON OF
MUSIC DIRECTOR
NICHOLAS WALLIN

GERSHWIN

Rhapsody in Blue
featuring Bill McKay, piano

PROKOFIEV Alexander Nevsky
Abigail Wright, Mezzo-Soprano

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Landmarks

2018-2019 | 74TH SEASON
Nicholas Wallin, Music Director

Bernstein at 100 SEPT 8, 2018

Candide Overture
Symphonic Dances from *West Side Story*
Slava! (A Political Overture)
Symphony #1 ("Jeremiah")
with Clara Osowski, mezzo-soprano

Rome, the Eternal City NOV 10, 2018

Puccini | Excerpts from *Tosca*
Nino Rota | Suite from *La Dolce Vita*
Respighi | *Pines of Rome*
with guest soloists and the Mid-Columbia Mastersingers

Final Works JAN 27, 2019

Justin Raffa, guest conductor
Britten | *Welcome Ode*
Strauss | *Four Last Songs* with soprano Molly Holleran
Boulanger | *D'un matin de printemps*
Haydn | *Symphony No. 104 ("London")*
and the Mid-Columbia Mastersingers Youth Choirs

Debuts MAR 23, 2019

Adrienne Shields, guest conductor
Adams | *Short Ride in a Fast Machine*
Brahms | *Symphony No. 4*
Young Artists soloists

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Shostakovich | *Symphony No. 7 ("Leningrad")*

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WELCOME BACK TO OUR 73RD SEASON

The finale of MCS's **SOMETHING OLD, NEW, BORROWED & BLUE** 73rd Season features pianist Bill McKay, mezzo soprano Abigail Wright and choristers from the Mid-Columbia Mastersingers Symphonic Chorus and the Yakima Symphony Chorus.

This program also celebrates the ten year tenures of Music Director Dr. Nicholas Wallin and Mid-Columbia Mastersingers Artistic Director Justin Raffa with a commissioned piece by Karen P. Thomas. Please be sure to thank them for their outstanding contributions to the performing arts in the Tri-Cities.

Patrons of the Mid-Columbia Symphony will be glad to learn that its 74th season, *Landmarks*, will again take place in the Richland High School Auditorium as its remodeling will not begin until the summer of 2019. Please check out next season's brochure in the lobby and take advantage of the early season ticket discount.

And now is the perfect occasion to consider a chair sponsorship for one of the symphony's principals or its conductor. The Board's goal for the 74th season is to secure sponsorships for all nineteen of the Symphony's principals. In addition to sponsorships for these principal seats, seated musicians, soloists, ensemble members, and even chorus members may be sponsored. These latter sponsorships may be for either the entire season or for an individual concert. Details are available in the concert program.

With the efforts of the Arts Center Task Force, the Tri-Cities is now one year closer to seeing a performing arts center, VISTA ARTS CENTER, at Vista Field in Kennewick.

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Boyce Burdick, *Board President*

A Note from the President



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A Note from the Conductor

Nicholas Wallin

Welcome to our 2017–18 season finale! Tonight we are joined by two outstanding soloists and two wonderful choirs for a program of Gershwin, Thomas, and Prokofiev.

I'm particularly happy to cap off my 10th season as Music Director with these three pieces tonight. Bill McKay is an accomplished piano soloist and long-time friend of the MCS. He was also the Chair of the Search Committee that chose me for this position back in 2008, so it is particularly enjoyable to share the stage with him tonight.

Looking back over the past 10 seasons, some of our most successful concerts have featured collaborations with the Mid-Columbia Mastersingers and my dear friend Justin Raffa. It seems appropriate once again to close the season making music together. Abby Wright, our fantastic Mezzo-soprano soloist from New York City, sang with us on our first large collaboration—Verdi's *Requiem*—back in 2010. It is a true pleasure to have her back once again.

For more information about the pieces, especially about the World Premiere performance of Karen P. Thomas's work, please read the program notes by my colleague Don Meyer.

Thanks, as always, for your support this weekend, and throughout this entire season. I look forward to making music for you again in 2018–19 as I celebrate my eleventh season with the Mid-Columbia Symphony. 🎶

Concert Etiquette

- Please turn off cell phones & pagers.
- Patrons entering late will be admitted at the first natural break in the music and will be seated in the rear of the auditorium.
- Please do not applaud after individual movements. Wait until the entire piece is completed, as indicated by the conductor turning and facing the audience.
- Recording and use of cameras are forbidden.

Thank You

TONIGHT'S PROGRAM

THE MID-COLUMBIA SYMPHONY
PRESENTS

SOMETHING OLD, NEW, BORROWED & BLUE

SEASON CONCERT #5

MAY 19, 2018 • RICHLAND HIGH SCHOOL AUDITORIUM
NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Rhapsody in Blue

GEORGE GERSHWIN | 1898–1937

ORCHESTRATED BY F. GROFÉ

Bill McKay, Piano

Ancient Souls

KAREN P. THOMAS | B. 1957

*World Premiere Performance of the
Version for Chorus and Orchestra*

*Mid-Columbia Mastersingers
Yakima Symphony Chorus*

INTERMISSION

Alexander Nevsky, Op. 78

SERGEI PROKOFIEV | 1891–1953

*Abigail Wright, Mezzo-Soprano
Mid-Columbia Mastersingers
Yakima Symphony Chorus*

- I. Russia Under the Mongolian Yoke
- II. Song About Alexander Nevsky
- III. The Crusaders in Pskov
- IV. Arise, Ye Russian People
- V. The Battle on the Ice
- VI. The Field of the Dead
- VII. Alexander's Entry into Pskov



Rhapsody in Blue
GEORGE GERSHWIN | 1898–1937

NOTES BY DONALD MEYER

A hundred years ago, jazz was in its infancy. While some versions of what we now called jazz had been improvised for a generation or more in cities like New Orleans, it was only in 1917, with the release of *Tiger Rag* by the Original Dixieland “Jass” Band, that the new style became a national phenomenon. Right from the start, the music was beset by controversy, straddling the fault lines of race and class that still disturb our nation’s equanimity. The music originated with the working class but quickly became popular across all boundaries. And while its origins were firmly rooted in African-American improvisational styles, right from the start white musicians found the style irresistible and began contributing their own sensibility to this musical gumbo. Questions of authenticity and cultural appropriation preoccupy jazz scholars to this day.

One of the controversial figures in this milieu was the band leader Paul Whiteman (1890–1967). He was known in the 1920s as the “King of Jazz,” a title some thought better bestowed on a black musician. Still, his recordings were immensely popular and helped presage the development of the big band music of the 1930s and 1940s and symphonic jazz of later generations.

Whiteman led a large ensemble of about 30 players which included violins but also saxophones, brass instruments, percussion, piano, and a banjo (then still commonly heard in jazz ensembles). His style was called “sweet” jazz, as opposed to the more

fiery and improvisational “hot” jazz led by the likes of Louis Armstrong. Whiteman’s group played written arrangements, while “hot” jazz players preferred freedom from the score. And so, he was always on the lookout for new arrangements and concepts for this nascent art form.

In late 1923, Whiteman decided to experiment with a kind of piano concerto for his ensemble. He reached out to George Gershwin (1898–1937) to compose it. Gershwin was a young jazz piano virtuoso and composer of musicals, already developing a following on Broadway. Gershwin hesitated for several weeks, unsure about his ability to pull it off. When Whiteman threatened to take the idea to somebody else, Gershwin committed and wrote the music in just five weeks. Ferde Grofé, Whiteman’s pianist and arranger/composer, was the orchestrator, and they completed the piece just barely in time for the premiere in February 1924. (Grofé later made two subsequent orchestrations, both times expanding the ensemble; the one we hear tonight for full orchestra was

completed in the mid-1930s and published in 1942). While the piece received mixed reviews from the critics, who didn’t quite know how to peg it (is it a classical piece with jazz elements, or a jazz piece with pretensions of a classical concerto?), it was an immediate success with the audience. Within a few years, the band’s recording of the piece had sold more than a million copies, and it remains to this day Gershwin’s most popular composition and an iconic piece of Americana.

The piece has one of the most recognizable openings in all concert music: a brazen clarinet glissando that covers nearly two and half octaves before relaxing into a chuckling figure. After this cadenza, we hear the most famous of the numerous themes of the *Rhapsody*, a lively staccato tune with immediate references to the blues scale, with its flat sevenths and thirds. The piece continues through multiple sections, a bounty of great tunes in an unpredictable structure, oscillating between happy-go-lucky dance tunes of the flapper era and moments of startling beauty and pathos. 🎷

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NICK WALLIN



MID-COLUMBIA
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JUSTIN RAFFA



MID-COLUMBIA
MASTERSINGERS



Ancient Souls

KAREN P. THOMAS | B. 1957

NOTES BY DONALD MEYER

Ancient Souls was written in 2000 for the American Guild of Organists' national convention. It is an SATB setting of a poem by Seattle-based poet Molly McGee, a plea for human tolerance and inclusivity. The text reads::

*The soul is an ancient town
where saints once walked, the vaulted
roofs resounded with mercy's
alchemy, God's inclusive voice.*

*Then the walls became high
with indifference. We were complex,
concordance in pantomime.*

*The squalid currency of fear
was passed from mind to mind
and our regrets, nocturnal,
assembled in silence.*

*Now, oh God, let your towering song be
released.*

*Let compassion's hymn wake the town;
liberate the simple fountains
and the luminous bells of grace.*

Tonight's concert represents the premiere of a new version of this piece, the organ part now arranged by the composer for symphony orchestra. The piece opens with loud, brash chords, followed by the men singing the opening lines of text with lots of

open fifths, ancient intervals reflecting the opening words. The instruments comment, and then the women join them. The choral writing is vivid and varied, with brilliant word-painting at key moments in the text. Listen for the way she sets the words resounded, with its bell-like peals; God's inclusive voice, where the singers slowly come together into unison; the line about walls becoming high, which sounds like bricks being laid forcefully; pantomime, with its echoes like two people imitating each other; and nocturnal, which becomes quieter and quieter, reflecting the stillness of night.

In the second stanza, the music smooths out, beginning with soaring female voices in supplication. The dissonance of the first stanza disappears, as the choir seems to seek a resolution to the social strife described earlier. Toward the end of this stanza, the lines luminous bells are set in a kind of cascading triad, stacking up voices, creating an otherworldly effect, ungrounded in meter or key. When the choir finally arrives at the words of grace, one can almost believe we are on the brink of transcending our nation's ugly discord. 🕊



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Sergei Prokofiev was one of the towering figures of Russian and Soviet music in the first half of the twentieth century. Born in modern-day Ukraine, Prokofiev graduated from the St. Petersburg Conservatory in 1909, a brash young composer with virtuosic piano skills and a taste for modernist musical language. He followed his compatriot Igor Stravinsky to Paris to write ballets for the Ballets Russes, and remained an itinerant musician for several years thereafter (including several years in the United States). As opportunities began to dry up during the Great Depression in Europe and America, Prokofiev began to revisit his homeland more frequently, and by 1936 had resettled in Moscow with his family.

By this point, Prokofiev had moved away from the atonal and polytonal music of his youth, aspiring to what he called a “new simplicity” for his music. In this spirit, he decided to collaborate with the celebrated Soviet filmmaker Sergei Eisenstein on the epic film *Alexander Nevsky* (1938), a biopic about the famous 13th century Russian prince who is credited with defending his homeland from Germanic invaders (a story ripe with contemporary implications in the months before the Second World War). Eisenstein’s film employed a number of innovative techniques and remains a landmark in the history of cinema.

Also innovative was the degree of collaboration between director and composer. Film composers are often brought in at the very end of the process, but this was not the case with Prokofiev. In fact, a number of scenes were shot in synch with Prokofiev’s score, rather than the other way around. This would be the first of three film collaborations between the two. The movie was immediately popular with the Soviet audience upon its release in December 1938, so much so that Prokofiev got to work early in 1939 on creating a concert work drawn from the film score. (The movie was banned during the Nazi-Soviet non-aggression treaty, then restored after the Nazis broke the treaty in 1941).

Prokofiev’s original score is rich with choral music, and so the concert piece he developed was a cantata for mezzo-soprano, chorus, and orchestra. Prokofiev trimmed some fifteen minutes from the original film score and reworked other sections. The

twenty-seven film cues became organized into seven distinct movements:

- I. *Russia Under the Mongolian Yoke*
- II. *Song About Alexander Nevsky*
- III. *The Crusaders in Pskov*
- IV. *Arise, Ye Russian People*
- V. *The Battle on the Ice*
- VI. *The Field of the Dead*
- VII. *Alexander’s Entry into Pskov*

Prokofiev conducted the premiere of the cantata in May 1939; four years later, the piece was premiered in the United States by the NBC Symphony Orchestra, during a brief period of friendship between the US and USSR. Along with Prokofiev’s earlier *Lieutenant Kijé Suite*, this cantata marks the beginning of a trend of film music entering the concert repertoire, leading to such recent examples as the music from *Star Wars* and *The Lord of the Rings*.

Translations:

Song About Alexander Nevsky

*It happened by the river Neva, by the great waters
There we cut down the enemy warriors of the Swedish army
Oh, how we fought, how we hacked them down!
How we hacked their ships to pieces!
We swung an axe and a street appeared,
we thrust our spears and a lane opened up
We scythed down the Swedish invaders like grass on parched soil.
We shall never yield our Russian land.
Those who attack Russia will meet their death.
Arise, Russia, against the enemy,
arise to arms, glorious Novgorod!*

Arise, Ye Russian People

*Arise, Russian people, to a glorious battle,
a battle to the death
Arise, free people, for our beloved country!
Honor to the living warriors and immortal glory to the dead
For our native home, our Russian land,
arise Russian people!
In our great native Russia, no enemy shall survive
Arise, mother Russia!
The enemy shall not enter Russia, no foreign army shall remain there
The ways into Russia shall be invisible to them; they shall not ravage the Russian fields*

The Battle on the Ice

*A pilgrim, I hoped my feet would be covered in metal
The army of the crusaders shall conquer.
Death to the enemy!*

The Field of the Dead

*I shall go across the snow-covered field, fly over the field of death
I shall search out my betrothed, and those glorious falcons, noble youths
Here lies one hacked by swords; here lies one pierced by an arrow
Their blood has watered our beloved Russian land
I shall kiss the dead eyes of those who died nobly for Russia,
and to the one who survived, I shall be a true companion and faithful spouse
I shall not marry a handsome man, for earthly beauty comes to an end
I shall be married to a brave man. Hear this, bold falcons!*

Alexander’s Entry into Pskov

*Russia has gone to a great battle and defeated the enemy
No invader shall endure in our native land
They shall meet their death
Rejoice, sing, mother Russia
No enemy will prevail in our native land
No enemy shall set eyes on our Russian villages; those who attack Russia shall die!
All Russia has gathered for the great celebration
Rejoice, motherland! 🎶*

Donald Meyer is a composer, musicologist, and the author of the Music Appreciation text Perspectives on Music. Dr. Meyer is a Professor of Music at Lake Forest College, where he teaches courses, ranging from History of Rock and Roll to Music and Film.

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Nicholas Wallin
MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2017–2018 for his tenth year as Music Director and Conductor of the Mid-Columbia Symphony. Wallin has garnered praise for his committed performances and his bold creative programming style, focusing

on American music and collaborations with area musicians. While remaining firmly rooted in the standard symphonic repertoire, he is also an advocate for performing new music by living composers.

Wallin has conducted numerous ensembles across the country including the Spokane Symphony and Hartford (Conn.) Opera Theater. He has served as guest conductor or adjudicator for orchestras and music festivals across Washington, Idaho Oregon, Illinois, and Michigan, and previously served as Music Director for the Washington-Idaho Symphony. In the summer of 2006, Wallin studied and conducted in St. Petersburg, Russia, as a participant in the International Academy of Advanced Conducting. His conducting teachers have included Gustav Meier, Markand Thakar, Akira Mori and Craig Kirchhoff, and he has conducted in workshops and masterclasses for numerous leading conductors, including Leonard Slatkin, David Zinman and Gunther Schuller.

Wallin is a native of Ann Arbor, Mich., and began his musical training there on piano and tuba. In 1991 he enrolled at Northwestern University, where he earned three degrees, a bachelor of arts in mathematics, a bachelor of music in tuba performance and a master of music in tuba performance. After leaving Northwestern, he earned a master of music degree in orchestral conducting from the Peabody Conservatory of Music. At Peabody he was a student of Gustav Meier and a recipient of the Graduate Conducting Fellowship. In December 2004, he completed a doctor of musical arts degree in conducting, with a secondary area in music theory at the University of Minnesota, where he received a College of Liberal Arts Graduate Fellowship.

Wallin is also an Associate Professor and the Chair of the Department of Music at Lake Forest College in Lake Forest, Ill. There he conducts the orchestra and teaches courses in music theory. Prior to this appointment, Wallin served on the faculty at Washington State University in Pullman. Wallin believes strongly in music education for all ages and enjoys speaking to organizations and music classes in the schools. He and his wife, Alice Swan, live in Evanston, Ill., with their sons, Rex and Enzo. 🎶

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Bill McKay
PIANO



Bill McKay, Dean of Arts and Humanities at Columbia Basin College in Pasco, Washington, received his degrees in Piano Performance from the University of Washington and the University of Texas at Austin. Prior to his administrative appointment

in 1998, he was a member of the music faculty at Columbia Basin College. His primary professors have included Alberto Rafols and Gregory Allan. He was also a graduate assistant to the late Amanda Vic Lethco. Mr. McKay received his formative piano training from Helen Madsen of Richland, WA.

Mr. McKay has been a guest artist with the Mid-Columbia Symphony on several occasions dating back to having won the Young Artist Competition resulting in two “first movement” concerto performances with the orchestra. Since moving back to the Tri-Cities after his time in Texas, he has performed the *Beethoven Concerto #5*, the *Carnival of the Animals* by Saint Saens with Libby Watrous, the *Gershwin Concerto in F*, as well as the *Rhapsody in Blue* and Mozart’s *Piano Concerto K. 453* with the Mid-Columbia Symphony. Additionally, he has also performed the *Rhapsody in Blue* with the Inland Northwest Musicians and twice with the Columbia Basin Concert Band. As a jazz pianist, he plays in the Columbia Basin Jazz Orchestra (CBJO) which has backed up jazz artists under the umbrella of the Jazz Unlimited Festival at CBC. Mr. McKay continues to be active as a classical and jazz pianist around the Northwest. As a collaborative pianist, he has spent the past few years performing with his son, Geoffrey McKay—Trumpet, exploring the 20th and 21st century literature for solo trumpet as well as other historical works for trumpet with Harpsichord. Most recently, he and Dr. Jody Graves from Eastern Washington University made their two-piano team debut with a performance of the *Carnival of the Animals* at CBC with the INWM and Lee Freese conducting.

Along with his college duties and performing schedule, Bill also has served as a judge/clinician for various contests which have included: Music Teachers National Association events, WSMTA events, MENC events and other various engagements. Bill has been a judge for the Washington State OAC competition, the Inland Northwest Musicians concerto competition, as well as the NW Division MTNA competition. He has also been active in the Music Teachers National Association as a presenter at two national conventions and numerous state conventions, as a member of the national convention program committee, and as a member of the national nominating committee.

As an arts administrator, in 2005 he was appointed by Governor Locke as a commissioner for the Washington State Arts Commission and in 2007 was re-appointed by Governor Gregoire and continues to remain active in Washington State arts advocacy. At Columbia Basin College, along with the faculty and staff, he oversees the Jazz Unlimited Festival, The Summer Showcase Series, The Community Lecture Series and The Esvelt Gallery. Bill also has served as a member of the Board of Directors for United Way of Benton and Franklin Counties. 🎶



Karen P. Thomas
COMPOSER



Karen P. Thomas, composer and conductor, is the Artistic Director and Conductor of the Seattle Pro Musica. Her compositions are regularly performed and broadcast throughout the United States, Europe, Asia and Latin America, including

the International Festival Donne in Musica in Italy, the Bergen International Festival in Norway, the International Congresses on Women in Music in London and Spain, the Oregon Bach Festival, the Alliance World Festival of Women’s Singing and the Goodwill Arts Festival in the U.S. Her works are performed by groups such as The Hilliard Ensemble, The Vocal Consort of Brussels, NOTUS, and Cathedra of the Washington National Cathedral, and have been praised as “...superb work of the utmost sensitivity and beauty.”

Ms. Thomas is the recipient of grants from the National Endowment for the Arts, The American Academy and Institute of Arts and Letters, New Langton Arts, Artist Trust, and numerous others. She received the 2012 Outstanding Choral Director Award for Washington State from the American Choral Directors Association, and the 2015 Dale Warland Singers Commission Award from Chorus America and American Composers Forum. She has received fellowships from Artist Trust and the Washington State Arts Commission, and was a fellow at the Oregon Bach Festival, Dorland Arts Colony and Chorus of Westerly. Her compositions have been awarded prizes in various competitions, including the ASCAP Competition, the Roger Wagner Competition, Melodious Accord, and the International Alliance for Women in Music. Her commissions include works for the Harvard/Radcliffe Choirs, Grand Jubilee 2000 in Rome, the Washington National Cathedral, the American Guild of Organists, and the Goodwill Arts Festival, among numerous others.

As a conductor, Ms. Thomas has produced ten critically-acclaimed commercial CD recordings with Seattle Pro Musica, and has received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award for Adventurous Programming of Contemporary Music. She has appeared as guest conductor at the Bergen International Festival, Berkshire Choral International, the International Conference on Women in Music, the Alliance World Festival of Women’s Singing, Festival Vancouver in Canada, the NPR radio show Saint Paul Sunday, and at the American Guild of Organists (AGO) National Convention and the American Choral Directors Association (ACDA) National and Division Conventions, among numerous others. She has presented lectures for the AGO National Convention, the Chorus America National Convention, the ACDA National Convention and the World Festival of Women’s Singing. A review of Ms. Thomas’s CD with Seattle Pro Musica, *Alnight by the Rose*, in *Choir & Organ Magazine* (Great Britain) remarks: “...there is great depth and purity in this performance...Seattle Pro Musica presents a cappella singing at its best.” Her conducting has received critical praise for its “integrity and high purpose...delivered with taste and impeccable musicianship...” and she

has been lauded for her “charismatic...magnetic podium presence.”

She currently serves on the boards of Chorus America and the American Choral Director’s Association (NW Division), and is a Commissioner on the Seattle Music Commission. She has served on the faculties of Pacific Lutheran University, Evergreen State College, Cornish College and Edmonds Community College. 🎵



Abigail Wright
MEZZO-SOPRANO



Abigail Wright is a lyric Mezzo Soprano whose excellent musicianship and dramatic skills are matched only by her captivatingly unique and desirable voice. She made her Carnegie Hall debut as Margharetta in *The*

Song of Norway and appeared in both *Carousel* with Live from Lincoln Center and in several of the Metropolitan Opera’s Live in HD series. In one of the highlights of her career thus far, she also collaborated with composer Mark Adamo to portray Meg in the Israeli premiere of his opera *Little Women*. Other roles include Zerlina in *Don Giovanni*, Dorabella in *Così fan tutte*, Nellie in *South Pacific*, Concepción in *L’Heure Espagnole*, Rosita in the puppet opera *Don Cristóbal*, Cheri in the film *Wolfy’s Journey*, and the Mezzo Soprano in Conrad Susa’s *Transformations*. Most recently, she sang in and recorded for the Center for Contemporary Opera’s world premiere of Louis Karchin’s opera *Jane Eyre*, performed the role of Herself with Opera Collective in Milton Granger’s *The Proposal*, and is working with The Harlem Opera Theater in the role of Roanne Taylor, as they workshop Mary D. Watkin’s and Clare Coss’s contemporary opera *Emmett Till*.

In demand as an oratorio soloist, Abigail Wright has sung with the American Symphony Orchestra, Opera Lafayette, the Garden State Philharmonic, and the New Amsterdam Symphony, to name a few. Making her West Coast debut, Ms. Wright performed Verdi’s *Requiem* with the Mid-Columbia Symphony, in which she was hailed as “full in the low range and balanced throughout with no apparent limit at the top. She showed the intensity and drama the music demands and sings with sensitivity.” She appeared with the Mineola Choral Society as the Mezzo Soprano soloist for Beethoven’s *Symphony No. 9* and the *Mass in C*, and she looks forward to returning to Washington State this season for Prokofiev’s *Alexander Nevsky, Op. 78*, for mezzo-soprano, chorus, and orchestra.

Abigail Wright has performed and apprenticed with the Aspen Opera Theater and the International Vocal Arts Institute in Tel Aviv. She holds degrees from Westminster Choir College and the University of Maryland, where she participated in the Maryland Opera Studio. She has also appeared in master classes with Joan Dornemann, Edward Berkeley, Marilyn Horne, Lauren Flanigan, and Charles Rieker. Currently, Ms. Wright lives in New York, where she continues to perform and study her lifelong passion for opera and oratorio. 🎵



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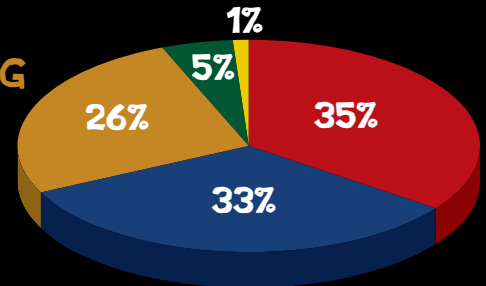
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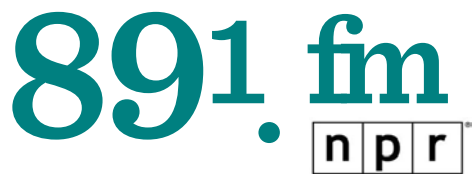
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