

The Department of Music at



presents

# FACULTY & FRIENDS

in recital

Judson College  
Marion, AL  
David E. Potts, President

October 12, 2017  
7:00 PM  
Alumnae Auditorium

## PROGRAM

Sonata in A Minor, D. 784  
I. Allegro giusto

Franz Schubert  
(1797-1828)

Cindy St. Clair, pianist

from *Gianni Schicchi*  
O mio babbino caro

Giacomo Puccini  
(1858-1924)

Sadie Goodman, soprano & Leah Washburn, pianist

from *Beauty and the Beast*  
Evermore

Alan Menken  
(b. 1949)

Chris Brown, baritone & Leah Washburn, pianist

from *Shéhérazade*  
II. La flûte enchantée

Maurice Ravel  
(1875-1937)

Sadie Goodman, soprano, Brittney Patterson, flutist & Cindy St. Clair, pianist

from *Spamalot*  
The song that goes like this

John DuPrez and Eric Idle  
(b. 1946) (b. 1943)

Sadie Goodman, soprano, Chris Brown, baritone & Leah Washburn, pianist

## INTERMISSION

from *Pagliacci*  
Vesti la giubba

Ruggiero Leoncavallo  
(1857-1919)

James Seay, tenor & Cindy St. Clair, pianist

from *Roméo et Juliette*  
Que fais-tu, blanche tourterelle?

Charles Gounod  
(1852-1893)

Mabs Seay, mezzo-soprano & Cindy St. Clair, pianist

from *Natasha, Pierre & The Great Comet of 1812*  
No one else

Dave Malloy  
(b. 1976)

Sadie Goodman, soprano & Cindy St. Clair, pianist

*Sonata Appassionata*, Opus 140

Sigfrid Karl-Elert  
(1877-1933)

Brittney Patterson, flutist

from *Samson et Dalila*  
Mon cœur s'ouvre à ta voix

Charles-Camille Saint-Saëns  
(1835-1921)

Mabs Seay, mezzo-soprano, James Seay, tenor & Cindy St. Clair, pianist

Special thanks to Dr. Stacey Parham, Humanities and Fine Arts Division Chair

Sonata in A Minor, D. 784  
I. Allegro giusto

Franz Schubert  
(1797-1828)

Schubert's sonatas are continuously measured against expectations established by earlier composers, and his originality may be underestimated, especially in the shadow of Beethoven. Schubert's late sonatas, however, come very close to matching Beethoven's monumental achievements in sonata writing. D. 784 is one of Schubert's most popular sonatas of his late period. Composed in February 1823, it is possibly a commentary on an illness Schubert experienced the year before. The sonata as a whole is a profound and sometimes almost obsessively tragic work.

The somber opening material of the *Allegro giusto* has a universal appeal. It employs a sparse piano texture not found in Schubert's previous works. Much of the movement is bare octaves. The opening theme is contrasted by a second theme of extraordinary serenity in a chordal, hymn-like texture related thematically to the first in rhythm and melody. This theme highlights the songful nature of Schubert's compositional style. Of special distinction is the development section that combines motives from the exposition with great skill and beauty. The recapitulation encapsulates the heroic nature of the exposition but transitions to the second theme in an astounding way shifting into a calmer mood of the second subject. The tragic weight of the sonata appears to be resolved in this passage, but the rude interruption of a descending third at *fortissimo* near the end suggests the calmness may be temporary.

from *Gianni Schicchi*  
O mio babbino caro

Giacomo Puccini  
(1858-1924)

Late Romantic-era opera composer Puccini's hilarious one-act opera *Gianni Schicchi* tells the tale of a 14<sup>th</sup> century Florentine family who grieves at the bedside of their recently deceased relative, Buoso Donati. Each family member hopes to be named a benefactor in his will, so when it is discovered that Buoso left almost his entire fortune to a monastery, the family enlists local merchant Gianni Schicchi to scheme a plan to fool the lawyers and gain their inheritance back. In the midst of beseeching Schicchi to help, his daughter Lauretta, who is in love with Rinuccio Donati, sings "O mio babbino caro" to implore her father to help the family of the man she wishes to marry.

*O mio babbino caro,  
mi piace è bello, bello;  
vo'andare in Porta Rossa  
a comperar l'anello!  
Sì, sì, ci voglio andare!  
e se l'amassi indarno,  
andrei sul Ponte Vecchio,  
ma per buttarmi in Arno!  
Mi struggo e mi tormento!  
O Dio, vorrei morir!  
Babbo, pietà, pietà!*

My dear father,  
I like him, he's beautiful, beautiful;  
I want to go to Porta Rossa  
to buy the ring!  
Yes, yes, I want to go!  
And if my love is in vain,  
I would go to Ponte Vecchio  
only to jump in the Arno!  
I long for him and torment myself!  
O God, I'd like to die!  
Father, have pity, have pity!

- translation by Giuseppe Cusmano

from *Beauty and the Beast*  
Evermore

Alan Menken  
(b. 1949)

Born to a Jewish family in New York, Alan Menken grew up loving the theatre thanks to encouragement from his father, a dentist and pianist, and his mother, an actress and dancer. At first he studied to go to medical school, but enjoyed writing fugues in the style of Bach and sonatas in the style of Beethoven. He earned a musicology degree in 1971 from New York University and went on to earn multiple Academy Awards for Walt Disney film scores. Menken added a ballad to this year's live action film based on the 1991 animated film *Beauty and the Beast*. "Evermore" is a ballad sung by the Beast after he has given Belle permission to leave the castle and him to go to her sick father. Trying not to lose heart and hoping that she will return, the Beast shows his desire to change and love as the rose petals wither.

from *Shéhérazade*

II. La flûte enchantée

Maurice Ravel

(1875-1937)

Like many other early 20<sup>th</sup> century musicians, French composer Maurice Ravel was fascinated with exotic tales and foreign cultures. Composers of the late 19<sup>th</sup> century such as Leo Delibes, Georges Bizet, and Nicolai Rimsky-Korsakov all composed exotic works. Rimsky-Korsakov's famous *Scheherazade* is a four-movement orchestral piece that celebrates some of the tales of pirate Sinbad from *1,001 Arabian Nights*. Bizet's opera *Carmen* is one of the most famous examples of exoticism, taking place in Seville, Spain around the events of a bullfighting tournament. Eager to join the ranks of these celebrated works and to highlight the expansion of world travel and trade, especially with the East, Ravel's song cycle for voice and orchestra *Shéhérazade* evokes the sensual mystery of the famous *Arabian Nights* tales. Sheherazade is the protagonist of this remarkable tale from the collection of 1,001 stories from the ancient Middle East. Due to the short temper of her new husband, the sultan, his previous wives were murdered after he spent only a single day with each. Eager to save her life and have a happy marriage, each night she resolves to tell him an incomplete story, each time ending with a cliffhanger. His desire to hear the story completed ensures that she ends up weaving a fascinating tale over 1,001 nights, by which time the sultan has fallen in love with her, and the marriage is secure.

*L'ombre est douce et mon maître dort  
coiffé d'un bonnet conique de soie  
et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
et j'écoute au dehors  
une chanson de flûte où s'épanche  
tour à tour la tristesse ou la joie.  
Un air tour à tour langoureux ou frivole  
que mon amoureux chéri joue,  
et quand je m'approche de la croisée  
il me semble que chaque note s'envole  
de la flûte vers ma joue  
comme un mystérieux baiser.*

The shade is sweet and my master sleeps,  
wearing a conical silk bonnet,  
with his long yellow nose in his white beard.  
But I, I waken again  
and hear outside  
the song of a flute pour forth  
by turns sadness and joy.  
A song by turns languorous and frivolous  
which my dear lover plays,  
and when I approach by the window.  
It seems to me that each note steals away  
from the flute toward my cheek  
like a mysterious kiss.

- translation by Ahmed E. Ismail

from *Spamalot*

The song that goes like this

John DuPrez and Eric Idle

(b. 1946) (b. 1943)

Sheffield, England native John DuPrez participated in the British pop band *Modern Romance* and contributed to film scores before collaborating with comedian, actor and songwriter Eric Idle, who is an original member of the British comedy group Monty Python. The group's original show *Monty Python and the Flying Circus* ran for 45 episodes over the span of four seasons between 1969 and 1974. Its style as a sketch comedy program influenced the early American series *Saturday Night Live* and paved the way for comedy to progress.

Adapted from the 1975 film *Monty Python and the Holy Grail*, the 2005 Tony Award-winning musical *Spamalot* tells the ancient fable of King Arthur in an irreverent way and pokes fun at the Bubonic plague, the Knights of the Round Table, the fabled land of Camelot, and other medieval history and legends. Loosely based around the time of King Richard and the medieval crusades to the Holy Land, many Anglo-Saxon men vow to join in the fight. In Act I, the Lady of the Lake transforms peasant Dennis Galahad into Knight Sir Galahad, who then vows to journey to the Holy Land to find the Holy Grail (the chalice with which Jesus served wine at the Lord's Supper). The Lady of the Lake and Sir Galahad then two sing a comical and melodramatic duet, making use of British dry humor to mock stereotypical musical theater ballads.

INTERMISSION

from *Pagliacci*  
Vesti la giubba

Ruggero Leoncavallo  
(1857-1919)

Naples-born Ruggero Leoncavallo exhibited his pianistic skills first in Cairo, Egypt as a teenager at the invitation of his uncle, the director of the press department at the Foreign Ministry. His most famous composition, the tragic one-act opera *Pagliacci* is a prime example of *verismo* opera, in which the plots contains the struggles of working-class folk, rather than the nobility or gods. Clown Canio leads a travelling troupe of performers including his wife, who is unfaithful to him with another actor. Canio's pain after discovering this leads him to plot revenge and reflect on his many years as a performer, always putting on a good show for the audience, no matter what personal struggles brew underneath the surface.

*Recitar! Mentre preso dal delirio,  
non so più quel che dico,  
e quel che faccio!  
Eppur è d'uopo, sforzati!  
Bah! Sei tu forse un uom?  
Tu se' Pagliaccio!*

*Vesti la giubba e la faccia in farina.  
La gente paga, e rider vuole qua.  
E se Arlecchin t'invola Colombina,  
ridi, Pagliaccio, e ognuno applaudirà!  
Tramuta in lazzi lo spasmo ed il pianto  
in una smorfia il singhiozzo e 'l dolor, Ah!*

*Ridi, Pagliaccio,  
sul tuo amore infranto!  
Ridi del duol, che t'avvelena il cor!*

To recite! While taken with delirium,  
I no longer know what it is that I say,  
or what it is that I am doing!  
And yet it is necessary, force yourself!  
Bah! Can't you be a man?  
You are a clown!

Put on the costume, and the face in white power.  
The people pay, and laugh when they please.  
And if Harlequin invites away Colombina  
laugh, Pagliaccio, and everyone will applaud!  
Change into laughs the spasms of pain;  
into a grimace the tears of pain, Ah!

Laugh, Pagliaccio,  
for your love is broken!  
Laugh of the pain, that poisons your heart!

- translation by Randall Garrou

from *Roméo et Juliette*  
Que fais-tu, blanche tourterelle?

Charles Gounod  
(1852-1893)

Late Romantic-era French composer Charles Gounod perfected the Grand Opera – a specific nomenclature given to operas with particularly large casts, sets, and chorus members, with no less than five acts, and including a ballet. It premiered in Paris at the Théâtre Lyrique in 1859, and had continued success years later when foreign dignitaries attended the opera while planning for the 1867 International Exposition. Famed Parisian librettist Michael Carré collaborated with poet and writer Paul Jules Barbier on other librettos for Gounod in the past, and crafted this Shakespearean drama into a viable operatic showpiece. In Act III, Romeo Montague's young pageboy Stephano taunts the Capulets outside their villa, hinting that a young bird (Juliette) is soon to leave their nest and come join his master.

*Que fais-tu blanche tourterelle, dans ce nid de vautours?  
Quelque jour, déployant ton aile, tu suivras les amours!  
Aux vautours, il faut la bataille, pour frapper d'estoc et de taille  
leurs becs sont aiguisés! Laisse-là ces oiseaux de proie,  
tourterelle qui fais ta joie des amoureux baisers!*

*Garder bien la belle! Qui vivra verra!  
Votre tourterelle vous échappera, Un ramier,  
loin du vert bocage, par l'amour attiré,  
a l'entour de ce nid sauvage a, je crois, soupiré!  
Les vautours sont à la curée, leurs chansons,  
que fuit Cythérée, résonne à grand bruit!  
Cependant en leur douce ivresse  
Les amants content leurs tendresses  
Aux astres de la nuit! Gardez bien la belle!*

What are you doing, white turtledove, in a vulture's nest?  
Some day, unfolding your wing you will follow love!  
To the vultures, a battle is necessary, to hit with a thrust  
Their beaks are sharpened! Leave these birds of prey!  
Turtledove, who gets your joy from amorous kisses!

Guard well the fair one! Whoever lives will see!  
Your turtledove will escape from you, a ring-dove,  
far from his green grove, drawn by love,  
all around this wild nest has, I believe, sighed.  
The vultures are at the quarry, their songs, from which  
Cytheria flees, resound with a big noise!  
Meanwhile, in their sweet intoxication  
The lovers tell of their tenderness  
To the stars of the night! Guard well the fair one!

- translation by Lea Frey

from *Natasha, Pierre & The Great Comet of 1812*

No one else

Dave Malloy

(b. 1967)

Living composer and lyricist Dave Malloy grew up in Ohio and began writing and directing theater pieces in 2000 in San Francisco, California. His 2011 work *Beardo* was an indie rock musical about the life of Rasputin, the mysterious and seemingly Satanic Orthodox priest that became like a member of the royal family of Tsar Nicholas II in Imperial Russia. His seeming ability to control the young Tsarevich Alexei's bleeding occurrences due to hemophilia assured his legitimacy in the eyes of Alexei's mother, the Tsarina, Elizabeth Feodorovna. It was perhaps this research into the glory and scandal of Imperial Russia that led to his next great work.

His 2012 creation *Natasha, Pierre & The Great Comet of 1812* debuted on Broadway in 2016 and was nominated for twelve Tony Awards. It contains rock, pop, and classical elements, following in a new style of modern musical theater first employed by Lin-Manuel Miranda's 2015 smash-hit *Hamilton*. Malloy was nominated for best book and best orchestrations; he also starred as Pierre on Broadway for its final few weeks last month before closing. Malloy carefully chose excerpts from Tolstoy's great novel *War and Peace* to weave into this musical centered around several Russian noble families in the early 19<sup>th</sup> century. Classical crossover baritone Josh Groban made his Broadway debut in 2016 as Count Pierre Bezukov, a rich and unhappily married nobleman who struggles to find his best use in life as the war of 1812 approaches. Pierre has always been fond of the aristocratic family Rostov, who have a beautiful and kind daughter, Countess Natasha. In Act I of the musical, she has just become engaged to the handsome Prince Andrei Bolkonsky, and sings this ballad to try to appease the pain of missing him. His regiment has departed to the west to meet Napoleon Bonaparte and his army, but she imagines he has come back from the war and is waiting in the drawing room for her.

*Sonata Appassionata*, Opus 140

Sigfrid Karg-Elert  
(1877-1933)

Growing in appreciation by a widening circle of performers and discriminating audiences; the music of Sigfrid Karg-Elert represents a peak of late Romantic music in its emotional intensity. A German composer, pianist and organist especially noted for his large output of organ and harmonium music, Karg-Elert produced choral works, lieder and a considerable amount of orchestral and chamber music, and numerous works for piano. Although he composed many works for instruments other than the organ and harmonium, it is nevertheless for these that he is, perhaps, best remembered.

At the onset of the First World War, Karg-Elert was placed in the military band of the 107th infantry regiment, and it was during this time in which he composed many important works for wind, including the *Appassionata Sonata* for solo flute, composed in 1917. Prior to the writing of the *Appassionata Sonata*, Karg-Elert's works were stylistically similar to the music of Webern and Schoenberg, but was also influenced by Brahms, Frank, Scriabin and Debussy. After what Karg-Elert described as "a musical crisis", his writing took a new direction in 1917, and he distanced himself from the radical style of musical composition in favour of the Impressionists, late Romanticists and Neo-Classicalists. Describing his new style, he wrote, "I began in C major and prayed to the muse of melody."

The *Sonata Appassionata* is a classic example of Karg-Elert's new late Romantic style and is composed as a short one-movement piece, in which the composer experiments with different mood changes. Karg-Elert includes specific performance instructions such as, "mit starker Leidenschaft" (with strong passion); "heilig" (secretly); "behutsam" (cautious); "sehr ausdrucksvoll" (very expressive) and "erregt" (aroused), which support his musical intentions and mood changes.

- Program notes for this piece only by Katie Morgan

Another example of 19<sup>th</sup> century exoticism, Saint-Saëns' opera *Samson et Dalila* was originally envisioned by the composer as an oratorio. The surge in output of oratorios across Europe ever since George Frideric Handel's *Messiah* in England saw composers taking on the difficult genre. Based on Biblical texts, oratorios were difficult for operatic composers to achieve because they were not staged, and singers stood in place with musical scores to perform the piece. His librettist Ferdinand Lemaire convinced him of the story's capability as an opera, and after completion of the libretto, Saint-Saëns began work on Act II. The outbreak of the Franco-Prussian war in 1870 slowed the finishing of the project, but after attending a performance of Wagner's opera *Das Rheingold* in Weimar in 1872, the conductor, Franz Liszt encouraged him to finish the work and even offered to produce the premiere in Weimar. Encouraged, Saint-Saëns struggled to finish the work, often playing single acts as concerts in private homes and improvising the orchestral parts himself. Because of its premiere in Weimar produced by Liszt, it was translated into German. It was first performed in its now-settled performance language of French in 1890.

Following the story of strong Nazarite Samson from the Bible's book of Judges, Samson has fallen in love with the prostitute, Delilah. As the story begins, the Hebrews beseech Jehovah for deliverance from the Philistines and Delilah secretly takes money from the Philistines as a bribe to learn the secret of Samson's strength to aid them in war against the Hebrews. In Act II in her villa outside of Gaza, Delilah vows revenge on the Hebrew God Jehovah for defeating the army of the Philistines, and lures Samson into her chamber, intending to woo him into divulging the secret of his strength.

DALILA	<i>Mon cœur s'ouvre à ta voix, comme s'ouvrent les fleurs aux baisers de l'aurore! Mais, ô mon bienaimé, pour mieux sécher mes pleurs, que ta voix parle encore! Dis-moi qu'à Dalila tu reviens pour jamais. Redis à ma tendresse les serments d'autrefois, ces serments que j'aimais! Ah! réponds à ma tendresse! Verse-moi, verse-moi l'ivresse!</i>	My heart opens to your voice Like the flowers open To the kisses of the dawn! But, oh my beloved, To better dry my tears, Let your voice speak again! Tell me that you are returning To Delilah forever! Repeat to my tenderness The promises of old times, Those promises that I loved! Ah! respond to my tenderness! Fill me with ecstasy!
SAMSON	<i>Dalila! Dalila! Je t'aime!</i>	Delilah! Delilah! I love you!
DALILA	<i>Ainsi qu'on voit des blés les épis onduler sous la brise légère, ainsi frémit mon cœur, prêt à se consoler, à ta voix qui m'est chère! La flèche est moins rapide à porter le trépas, que ne l'est ton amante à voler dans tes bras! Ah! réponds à ma tendresse! Verse-moi, verse-moi l'ivresse!</i>	Like one sees the blades Of wheat that wave In the light wind, So trembles my heart, Ready to be consoled, By your voice that is so dear to me! The arrow is less rapid In bringing death, Than your love is By flying into your arms! Ah! respond to my tenderness! Fill me with ecstasy!
SAMSON	<i>Par mes baisers je veux sécher tes larmes, Et de ton cœur éloigner les alarmes! Dalila! Dalila! Je t'aime!</i>	With my kisses I will dry your tears, And remove the fear from your heart! Delilah, Delilah! I love you!

## Performer Biographies

**Dr. Cindy St. Clair**, pianist, has appeared throughout the United States and abroad as a soloist and collaborator. In August 2014, she attended the 39<sup>th</sup> Annual Classical Music Festival in Eisenstadt, Austria, where she participated in master classes at the Haydn Conservatory and appeared on the Gala Recital at the Esterhazy Palace. She has been a featured soloist with the Huxford Symphony Orchestra, the University of Alabama Symphonic Band, and the Samford University Orchestra. She has also won several piano competitions in the region. In demand as a collaborative pianist, Dr. St. Clair has a wealth of experience working with vocalists, ensembles, instrumentalists, choirs, and music theatre groups. Currently, Dr. St. Clair is Head of the Department of Music at Judson where she teaches piano, piano pedagogy, class piano, and theory classes.

**Dr. Sadie Goodman**, soprano, received a Bachelor of Music degree in vocal performance and Masters of Music Education degrees from Samford University where she studied voice with Drs. Paul Richardson and Sharon Lawhon. She obtained a Masters degree in Voice and Opera from Northwestern University, where she studied voice with W. Stephen Smith. Operatic roles include Second Spirit in *Die Zauberflöte* at the Aspen Music Festival and Mid-Aged Woman in John Musto's *Bastianello* and Rosasharn in Ricky Ian Gordon's *The Grapes of Wrath*, coached on both roles by the composers. She received a Doctorate of Musical Arts degree in vocal performance from the University of Alabama in 2015 under the tutelage of Drs. Susan Fleming and Susan Williams. Dr. Goodman has been the soloist for several large-scale works by Alabama composer Dr. Terre Johnson, including the world premieres of *Missa Femina*, *Song of the Captive*, and most recently *The Wind* in Carnegie Hall. Dr. Goodman maintains a private studio in Birmingham, and is Iota Province President for the professional music fraternity Delta Omicron. She is Assistant Professor of Music at Judson College and teaches music history, private voice lessons, vocal pedagogy, vocal literature, opera workshop and diction.

**Dr. Chris Brown**, baritone, has for thirty years been a choral director and music educator in Florida and Mississippi. He has taught all grade levels, which includes teaching classes for music education, choral education, AP Theory, keyboard instruction, and guitar instruction. Dr. Brown has often served as a choral & instrumental director in local churches working with all ages. He is passionate about training the next generation of music educators. He also enjoys encouraging people of various backgrounds and levels of talent to develop their unique musical gifts in order to become arts advocates and life-long lovers of music. In August 2016, Dr. Brown completed his Ph.D. in music education from the University of South Florida while working as the Choral Director at North Port High School in Sarasota County. His dissertation topic, "Influence of Musical Engagement on Symptoms of Tourette's Disorder" has garnered attention from regional, national and international symposiums where he has been chosen to present his research on Tourette's Disorder and the neurological impact of music on the brain. Dr. Brown has received numerous accolades and awards including Fine Arts Teacher of the Year and has been invited as an adjudicator, guest clinician, and presenter in both the Southeast and South America.

**Mrs. Leah Washburn**, pianist, has been making music for over fifty years including playing and singing for both ministry and entertainment, with many fond memories of Faculty Follies and Broadway Galas under the direction of Dr. Betty Campbell. Leah is a member of Delta Omicron Music Fraternity, and has accompanied the Faith Ensemble and Judson Singers for many years, including on tours around the Southeast. She and her husband George lead worship at the Perry County Nursing Home, and Hopewell Baptist Church just outside of Marion. In addition, Leah plays for weddings, funerals, and banquets. She and George lead the annual Hymn Sing Chapel service at Judson, and are often invited to give concerts at churches around the state.



**Dr. James Seay**, tenor, has performed a variety of repertoire from opera, musical theater, concert, recital, and oratorio works. He has appeared in concert with the Baltimore Concert Artists, Peabody Symphony Orchestra, Peabody Concert Orchestra, Bay View Music Festival Orchestra, Harford Choral Society, Tuscaloosa Symphony Orchestra, Huxford Symphony Orchestra, Montgomery Symphony Orchestra and members of the Alabama Symphony Orchestra. Dr. Seay's oratorio credits include Mozart's *Requiem*, Mendelssohn's *Symphony No.2 Lobgesang*, Schubert's *Mass in G*, Bernstein's *Chichester Psalms*, and Handel's *Messiah*. Operatic and musical theatre roles include Rodolfo in *La bohème*, Pedrillo in *Die Entführung aus dem Serail*, Nicely-Nicely in *Guys and Dolls*, Beadle Bamford in *Sweeney Todd*, and as Samson in *Samson et Dalilah*, Lenski in *Eugene Onegin*, and *Riccardo* in *Un ballo in maschera* with Center City Opera. He has also appeared in the roles of Luigi in *Il Tabarro*, Canio in *Pagliacci* and as Noah in *Hotel Eden* by Henry Mollicone. Dr. Seay holds a Bachelor of Music degree from Birmingham-Southern College, where he studied with Dr. David Smith, and a Master of Music degree in Vocal Performance from the Peabody Conservatory of Johns-Hopkins University in Baltimore where he was a student of Dr. Stanley Cornett. Dr. Seay completed his Doctoral of Musical Arts degree in Vocal Performance at the University of Alabama in 2014 while studying with Dr. Susan Fleming.

**Mabs Seay**, mezzo-soprano, performed with Opera North in Hanover, NH as Berta in *Il Barbiere di Siviglia*, and UA Opera Theater as Dorabella in *Così fan tutte*, Cherubino in *Le nozze di Figaro*, and Elizabeth in *The Crucible*. Mrs. Seay covered the role of Cupidon in *Orphée aux Enfers* with the Juilliard Opera Center. Concert performances include soloist for the premiere of "I AM" by Dr. John Ratledge in Carnegie Hall, alto soloist in Mozart's *Requiem* with the University of Alabama and Dartmouth Glee Club accompanied by the Opera North Orchestra, and soloist for the Huxford Symphony for Vaughan Williams' *Serenade to Music*. She was awarded 3<sup>rd</sup> place at the regional level of the Metropolitan Opera Competition and was awarded the Jerome Shannon Artistic Director Award for the 2005 Rose Palm-Tense Competition. Mrs. Seay holds a Bachelor of Music degree in voice from the University of Alabama and had further instruction at the Juilliard School of Music. She completed her Master's degree in Voice at the University of Alabama.

**Brittney Patterson**, flutist, has made a name for herself both as a performer and teacher. She has appeared with the Jackson Symphony Orchestra, the Memphis Symphony Orchestra, and the Germantown Symphony Orchestra, as well as numerous other regional orchestras and chamber music ensembles. Brittney serves as principal flute with the Memphis Repertory Orchestra, the Memphis Occasional Orchestra, and is co-founder and principal flutist of the Delta Blue Chamber Players, with whom she soloed, performing William Alwyn's Concerto for flute and eight wind instruments in the fall of 2014. Brittney is currently the flutist in the Huxford Woodwind Quintet and a member of the Huxford Symphony Orchestra at the University of Alabama where she is currently working on her Doctor of Musical Arts degree and serves as the graduate teaching assistant in flute.

As a teacher, Brittney has a passion for cultivating a love for music in her students, and inspiring the next generation of performers. Prior to beginning her doctoral studies, she maintained a private flute studio in Memphis, Tennessee, where she also taught at conservatory programs through several local churches. Her private students distinguished themselves in district band auditions, as well as solo and ensemble competitions. She has worked in conjunction with the Midsouth Flute Society, coordinating the Young Performer's Showcase in 2012, and she has adjudicated events for the West Tennessee School Band and Orchestra Association, including district band and solo and ensemble competitions. She has performed in masterclasses with Louis Moyse, Dr. Connor Nelson, Nina Assimakopoulos, Elizabeth Buck, Lisa Jelle, Zachariah Galatis, Nicole Esposito, and Allison Brown-Sincoff. Her principal teachers are Dr. Diane Boyd Schultz, Dr. Nicole Riner, and Dr. Shelley Binder.



## MUSIC DEPARTMENT UPCOMING EVENTS

Judson Singers at Selma Baptist Association Meeting Elksdale Baptist Church, Selma	October 16 at 6:00 pm
<i>Musical Hors d'oeuvres</i> : Voice Students Alumnae Auditorium	October 26 at 11:30 am
Lorna Wikle's Junior Voice Recital Alumnae Auditorium	November 7 at 7:00 pm
Judson Singers at ACDA Collegiate Choral Festival Trinity United Methodist Church, Huntsville	November 14 at 10:00 am
<i>Musical Hors d'oeuvres</i> : Piano Students Alumnae Auditorium	November 16 at 11:30 am
Sarah Green's Voice Recital Alumnae Auditorium	November 16 at 7:00 pm
Choral Vespers by Judson Singers & FAITH Ensemble Alumnae Auditorium	December 2 at 7:00 pm
Opera Workshop Scenes Concert Alumnae Auditorium	December 5 at 7:00 pm
Sara Jean Lane's Senior Lecture Recital Thomas Choral and Recital Room	December 7 at 11:00 am
Holly Brock's Junior Voice Recital Alumnae Auditorium	January 18 at 7:00 pm
Voice Studio Musical Theatre Cabaret Alumnae Auditorium	January 30 at 7:00 pm
<i>Musical Hors d'oeuvres</i> : Delta Omicron Alumnae Auditorium	February 8 at 11:30 am
Yaw Nam's Senior Piano Recital Alumnae Auditorium	February 8 at 7:00 pm
Jaw Zin's Senior Piano Recital Alumnae Auditorium	TBA
Blair Carrier's Junior Voice Recital Alumnae Auditorium	February 20 at 7:00 pm
All Debussy Piano Lecture Recital Alumnae Auditorium	March 6 at 7:00 pm
Judson Singers at Alabama Women's Hall of Fame Induction Ceremony Alumnae Auditorium	March 8 at 10:30 am
<i>Musical Hors d'oeuvres</i> : Honors Recital Alumnae Auditorium	March 29 at 11:30 am
Ana Williams' Senior Voice Recital Alumnae Auditorium	April 3 at 7:00 pm
Spring Choral Concert Alumnae Auditorium	April 10 at 7:00 pm