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# 130

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SYMPHONIC  
STORYTELLING

2025-2026

DENISHA BALLEW, SOPRANO



KEENAN McCARTER, BARITONE



MASTERWORKS V

## OUR AMERICAN STORY

APRIL 26, 2026 @3PM

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## Lucas Richman

Music Director  
& Conductor

*“I am ever-appreciative to have been able to forge a life immersed in music: playing, conducting, composing, collaborating, teaching, and healing through music. There is still so much to be learned about and from the mysteries of this unique art form in its ability to touch audiences and artists alike as an instantly relatable language of instinctive communication.”*

— LUCAS RICHMAN

Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin’s classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, with the Bangor Symphony having premiered eleven of those works during his tenure. Premieres in 2024 included the Vatican premiere of the chamber opera, *Blood & Breath*; his recent CD release of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit [www.lucasrichman.com](http://www.lucasrichman.com).

GRAMMY award-winning conductor **Lucas Richman** has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003-2015. Over the course of over four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Cleveland Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada’s National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional, Israel Camerata Orchestra Jerusalem and the Zagreb Philharmonic.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman, and Frederica von Stade to James Taylor, Michael Jackson, Gloria Estefan, Matthew Morrison, Martin Short, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *The Manchurian Candidate*, *White Noise*, *Madame Web* and *Highest 2 Lowest*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*.

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# OUR AMERICAN STORY

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KEENAN McCARTER, BARITONE

**Joan Tower**  
(b. 1938)

*Fanfare for the Uncommon Woman*

**Aaron Copland**  
(1900–1990)

*Fanfare for the Common Man*

**Valerie Coleman**  
(b. 1970)

*Umoja (Anthem of Unity)*

**William Schuman**  
(1910–1992)

*New England Triptych*

1. Be Glad Then, America
2. When Jesus Wept
3. Chester

INTERMISSION

**George Gershwin**  
(1898–1937)

*Porgy and Bess: A Concert of Songs*

*arr. Robert Russell Bennett*

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**Denisha Ballew, Soprano**

**Keenan McCarter, Baritone**

**University of Maine Singers & Oratorio Society,  
Francis Vogt, Director**

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## ***Fanfare for the Uncommon Woman***

**Joan Tower** | 3 minutes

Energy, precision, and forward motion define Joan Tower's *Fanfare for the Uncommon Woman*. Brass and percussion establish a sound world that feels immediate and active, shaped by sharply defined attacks, shifting rhythmic groupings, and a texture in which individual lines remain distinct. Rather than settling into resonance, the music accumulates momentum, each gesture contributing to a growing sense of propulsion.

Tower, one of the most prominent American composers of recent decades, has developed a style that emphasizes clarity of texture and rhythmic vitality. Her writing often highlights the independence of instrumental lines, allowing entrances to register with definition rather than blend into a unified mass. This approach produces a musical surface that feels responsive and in motion.

Composed in 1986, *Fanfare for the Uncommon Woman* engages directly with a familiar American orchestral sound while reshaping its character. The opening gesture recalls an established fanfare tradition, grounded in brass and percussion, yet the music quickly shifts away from sustained statements toward fragmentation and interaction. Brass figures are layered and staggered, creating propulsion through overlap rather than sequence. Percussion contributes to this sense of motion by punctuating and redirecting the musical flow. Low drums and struck metal articulate the structure, sharpening the edges of each entrance and reinforcing the work's physical energy. Brief moments of reduced texture interrupt the surface, not as repose, but as points of contrast that heighten what follows.

Though compact in duration, the work uses time to build and release energy in quick succession. Rather than expanding a single idea, it presents a series of gestures that accumulate into a continuous, driving presence. *Fanfare* is the first in a series of six works dedicated to women who take risks and lead with strength. Within "Our American Story," it reflects a perspective shaped by motion, interaction, and change. The sound is familiar, but its priorities have shifted, preparing the listener to hear that tradition from a different vantage point.

## ***Fanfare for the Common Man***

**Aaron Copland** | 2 minutes

The sound world that *Fanfare for the Uncommon Woman* reexamines finds its origin in Aaron Copland's *Fanfare for the Common Man*. Composed in 1942, the work has become one of the most recognizable statements in American orchestral music, its language closely associated with public ceremony and national identity. Where Tower's *Fanfare* builds through motion and interaction, Copland's unfolds through space and proportion. Brass statements emerge at a measured pace, supported by percussion that emphasizes weight and breadth. Silence frames each gesture, allowing the sound to expand and settle before the next phrase begins. The effect is one of balance and stability, as though the music is constructed from large, carefully placed elements.

The work was commissioned by conductor Eugene Goossens as part of a series of fanfares intended to support the American war effort during the Second World War. Copland chose to dedicate his contribution to the "common man," aligning the piece with a broader cultural emphasis on shared responsibility and collective strength.

The musical material is deliberately limited. Rather than developing themes through transformation, Copland relies on repetition, spacing, and sonority to create meaning. Each return of the brass carries greater presence, not because it has changed, but because its context has deepened. Percussion reinforces this structure. Timpani and bass drum provide grounding, while cymbals and tam-tam extend the resonance of each statement. These elements do not propel the music forward, but support its sense of breadth and permanence.

Heard after Tower's *Fanfare*, Copland's work reveals a different use of similar materials. The duration is comparable, yet the experience of time shifts. Where Tower compresses and activates, Copland expands and stabilizes. Within "Our American Story," *Fanfare for the Common Man* stands as both origin and touchstone, a sound that continues to shape how American composers define scale, strength, and identity.

## ***Umoja (Anthem of Unity)***

**Valerie Coleman** | 11 minutes

Rhythm and collective energy shape the sound of Valerie Coleman's *Umoja (Anthem of Unity)*. From its opening, the music establishes a sense of shared pulse, drawing the listener into a texture defined by motion, interaction, and continuity. Rather than foregrounding a single line, the work unfolds as a network of voices moving together, each contributing to a larger, unified flow.

Coleman, a composer, flutist, and founder of *Imani Winds*, has become a central figure in contemporary American music. Her work brings together elements of African, African American, and Afro-Caribbean musical traditions with classical forms, creating a language that emphasizes groove, lyricism, and connection. This synthesis is not presented as contrast, but as integration, shaping a musical surface that feels both immediate and expansive. Originally composed in 2001 for wind quintet and later arranged for larger ensembles, *Umoja* takes its title from the Swahili word for "unity," a principle associated with Kwanzaa. The idea is realized not through a single theme, but through the interaction of rhythmic patterns and melodic fragments that circulate across the ensemble.

The work unfolds in a continuous arc built from repetition and variation. Short figures pass between instruments, overlapping and accumulating to generate momentum. The sense of pulse is internal, carried through articulation and accent rather than imposed from outside, allowing the music to remain flexible while maintaining direction.

Within this framework, moments of lyricism emerge, expanding the texture without interrupting its flow. These passages provide contrast in color and register, while remaining connected to the underlying rhythmic motion. The result is music that resists hierarchy. No single voice dominates for long; instead, the emphasis remains on interaction and shared movement. The sense of unity is not static, but constantly negotiated through the exchange of material and energy across the ensemble.

## ***New England Triptych***

**William Schuman** | 16 minutes

Familiar melodies permeate *New England Triptych*, although they are rarely heard in a stable or settled form. William Schuman takes material from the eighteenth-century composer William Billings and reshapes it through shifting textures, layered rhythms, and a harmonic language that alters its original character. The result is music that feels rooted in tradition while actively reworking it.

Remembered today as one of the leading American composers of his time, Schuman shaped musical life in the mid-twentieth century through his leadership at the Julliard School and Lincoln Center. His music balances structural clarity with propulsive rhythmic writing and bold orchestral design. He frequently engages with historical material and reframes it through a modern perspective.

Composed in 1956, *New England Triptych* draws on three hymns by William Billings: “Be Glad Then, America,” “When Jesus Wept,” and “Chester”. Each movement approaches its source differently, creating contrast not only in tempo and character, but in how the past is reinterpreted.

The opening movement, “Be Glad Then, America,” builds through layered entrances and shifting accents, creating a sense of expansion. The hymn tune moves within a texture that feels fluid and unsettled. The second movement, “When Jesus Wept,” is spare and restrained, allowing the simplicity of the melody to remain exposed within a sustained texture. The final movement, “Chester,” unfolds with rhythmic insistence, fragmenting and recombining the tune into something more forceful and direct. Across the three movements, Schuman treats his material as flexible rather than fixed. The music moves between clarity and density, stability and motion, allowing familiar sounds to take on new meanings.

Placed alongside works that approach American identity through gesture, rhythm, and sound, *New England Triptych* offers a different perspective. It presents a conversation across time, where historical material is not preserved intact, but reshaped through structure, motion, and reinterpretation.

## ***Porgy and Bess: A Concert of Songs***

**George Gershwin, arr. Robert Russell Bennett | 40 minutes**

Melody and voice take center stage in selections from *Porgy and Bess*, where George Gershwin brings together elements of opera, jazz, and American popular song into a unified dramatic language. The music moves between intimacy and projection, shaping character and narrative through vocal line, harmonic color, and orchestral support.

Gershwin occupies an unmistakably central place in American music. Working across Broadway, the concert hall, and film, he developed a style that blends classical forms with jazz idioms and vernacular song. In *Porgy and Bess*, he extended that approach into a full-length stage work, often described as an “American folk opera,” set within the community of Catfish Row in Charleston, South Carolina. The score draws on spirituals, blues, and popular song, while maintaining a through-composed dramatic structure.

The concert suite presented here, arranged by Robert Russell Bennett, reimagines selections from the opera for the symphonic stage. Bennett, one of the most skilled orchestrators of the twentieth century and a frequent collaborator on Broadway, preserves Gershwin’s melodic and harmonic language while shaping the material into a form suited for performance outside the theater. Rather than following the opera’s full narrative, the arrangement focuses on individual numbers, allowing each to function as a self-contained musical scene.

Many of these songs have taken on lives well beyond the opera. Numbers such as “Summertime” and “It Ain’t Necessarily So” have become part of the *Great American Songbook*, widely performed, recorded, and reinterpreted in jazz and popular settings. Heard in this context, they return to their orchestral frame, revealing details of pacing,

harmony, and character that connect them back to the larger dramatic world from which they emerged.

In this setting, the music emphasizes contrast and variety. Each selection presents a distinct atmosphere, shaped by tempo, texture, and vocal expression, while maintaining a shared musical language across the set.

Placed alongside works that explore American identity through orchestral gesture and historical reference, *Porgy and Bess* offers a perspective grounded in song and storytelling. The music draws its strength from character and voice, presenting a sound world shaped not by a single statement, but by a collection of individual expressions brought into relation with one another.

### Lyrics from Gershwin's "Porgy & Bess"

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#### ***Summertime***

Summertime, an' de livin' is easy,  
Fish are jumpin',  
An de cotton is high.  
Oh yo' daddy's rich,  
An' yo' ma is good lookin',  
So hush little baby,  
Don' you cry.

One of dese mornin's  
You goin' to rise up singin'  
Den you'll spread yo' wings  
An' you'll take the sky.  
But till dat mornin'  
Dere's a nothin' can harm you  
With Daddy an' Mammy standin' by.

#### ***A woman is a some-time thing***

Listen to yo' daddy warn you,  
'Fore you start a traveling,  
Woman may born you,  
Love you an' morn you,  
But a woman is a sometime thing,  
Yes a woman is a sometime thing.

Yo' mammy is the first to name you,  
An' she'll tie you to her apron string.  
Then she'll shame you  
And she'll blame you  
'Till yo' woman comes to claim you,  
'Cause a woman is a sometime thing.  
Yes, a woman is a sometime thing.

Don' you never let a woman grieve you  
Jus' cause she got yo' weddin' ring.  
She'll love you an' deceive you,  
Then she'll take yo' clo'es an' leave you,  
'Cause a woman is a sometime thing,  
Yes, a woman is a sometime thing.

#### ***My man's gone now***

My man's gone now  
Ain' no use a list'nin'  
For his tired footsteps  
Climbin' up de stairs.  
Ole man Sorrow's  
Come to keep me comp'ny  
Whisperin' beside me  
When I say my prayers.

Ain' dat I min' workin',  
Workin' an' me is travellers  
Journeyin' togedder  
To do Promise' lan'.  
But ole man Sorrow's  
Marchin' all de way wid me  
Tellin' me I'm ole now  
Since I lose my man.

Ole man Sorrow's  
Sittin' by de fireplace  
Lysin' all night long  
By me in de bed.  
Tellin' me the same ting  
Mornin', noon an evenin',  
That I'm all alone now  
Since my man is dead.

#### ***The promise' lan'***

Oh, the train is at the station  
An' you better get on board,  
'Cause it's leavin' today,  
Leavin' today.

Oh, the train is at the station  
An' you better get on board  
'Cause it's leavin' today,  
An' It's headin' for the Promise' Lan'.

Keep dat drivin' wheel a rollin', rollin',  
Rollin' let it roll  
Until we meet our brudder in the Promise' Lan',  
In the Promise' Lan'.

Oh, I got my ticket ready  
An' de time is gettin' short,  
'Cause we're leavin' today,  
Leavin' today.

Oh, I got my ticket ready  
An' de time is gettin' short,  
'Cause we're leavin' today,  
An' we're headed for the Promise' Lan'.

***I got plenty o' nuttin'***

Oh, I got plenty o' nuttin',  
An' nuttin's plenty fo' me.  
I got no car, got no mule,  
Got no misery.

De folks with plenty o' plenty  
Got a lock on dey door,  
'Fraid somebody's a goin' to rob em'  
While dey's out a makin' more.  
What for?

I got no lock on de door,  
Dat's no way to be.  
Dey kin steal de walls an' de floor  
Dat's ok-eh wid me,  
'Cause de t'ings dat I prize  
Like de stars in de skies  
Are all free.

O' I got plenty o' nuttin',  
An' nuttin's plenty fo' me.  
I got my gal, got my song,  
Got Hebben de whole day long.  
No use complainin'!  
Got my gal,  
Got my Lawd,  
Got my song.

I got plenty o' nuttin',  
An' nuttin's plenty fo' me.  
I got de sun, got de moon,  
Got de deep blue sea.

De folks wid plenty, o' plenty,  
Got to pray all de day.  
Seems wid plenty yo' sure  
got to worry how to  
Keep de debble away, away.

I an't a-frettin' 'bout hell  
'Till de time arrive.  
Never worry long as I'm well,  
Never one to strive to be good,  
To be bad, what the Hell,  
I is glad I's alive.

Oh I got plenty o' nuttin',  
An' nuttin's plenty fo' me.  
I got my gal, got my song,  
Got Hebben de whole day long.  
No use complainin'!  
Got my gal,  
Got my Lawd,  
Got my song!

***Bess, you is my woman now***

Bess, you is my woman now,  
You is! You is!  
An' you mus' laugh an' sing an' dance  
For two instead of one.

Want no wrinkle in yo' brow, no-how,  
Because de sorrows of de past is all done, done.  
Oh Bess, my Bess!  
De real happiness is jes' begun.

Porgy, I's yo' woman now,  
I is, I is!  
An' I ain' never goin' nowhere  
'Less you share de fun.

Dere's no wrinkle on my brow, no how,  
But I ain' goin'!  
You hear me sayin',  
If you ain' goin',  
Wid you I'm stayin'.

Porgy, I's yo' woman now!  
I's yours forever, mornin'time an' evenin' time  
An' summer time an' winter time.

Bess you got yo' man.

Oh, Porgy, My Bess,  
From dis moment I'm tellin' you  
I takes a vow:  
We's happy now.  
We is one now.

***Oh, I can't sit down***

Oh, I can't sit down!  
Got to keep a-goin' like de flowin' of a song.

Oh, I can't sit down!  
Guess I'll take my honey an' her sunny smile  
along!

Today I is gay an' I's free,  
Jes' a bubblin', nothin' troublin'me.  
Oh I's gwine to town.  
I can't sit down.

Happy feelin' in my bones a-stealin',  
No concealin' dat its picnic day.

Sho is dandy, got de licker handy;  
Me an' Mandy we is on de way  
'Cause dis is picnic day.

Oh, I can't sit down!  
Got to keep a-jumpin' to de thumpin' of de drum.  
Oh, I can't sit down!  
Full of locomotion like an ocean full of rum!

Today I is gay an' I's free,  
Jes' a bubblin', nothin' troublin'me.  
Oh I's gwine to town.  
I can't, jes' can't sit down!

I ain' got no shame doin' what I like to do.  
I ain' got no shame doin' what I like to do  
Sun ain' got no shame,  
Moon ain' got no shame,  
So I ain' got no shame doin' what I like to do

### ***It ain't necessarily so***

It ain't necessarily so,  
It ain't necessarily so,  
De things dat yo' li'ble to read in the Bible,  
It ain't necessarily so.

L'il David was small, but oh my!  
L'il David was small but oh, my!  
He fought big Goliath who lay down an' Dieth  
L'il David was small, but oh my!

Oh, Jonah, he lived in de whale,  
Oh, Jonah, he lived in de whale,  
Fo' he made his home in dat fish's abdomen.  
Oh, Jonah he lived in de whale.

L'il Moses was found in a stream,  
L'il Moses was found in a stream,  
He floated on water till ol' Pharaoh's daughter  
She fished him she says from dat stream.

It ain't necessarily so,  
It ain't necessarily so.  
Dey tell all you chillun de debble's a villun,  
But ain't necessarily so.

To get into Hebbin don' snap fo' a sebbin'!  
Live clean! Don' have no fault.  
Oh, I take dat gospel whenever it's poss'ble,  
But wid a grain of salt.

Methus'lah lived nine hundred years,  
Methus'lah lived nine hundred years,  
But who calls dat livin' when no gal'll give in  
To no man what's nine hundred years?

I'm preachin' dis sermon to show,  
It ain't necessarily so.

### ***There's a boat dat's leavin' soon for New York***

There's a boat dat's leavin' soon for New York,  
Come wid me,  
Dat's where we belong, sister.  
You an' me kin live dat high life in New York.

Come wid me,  
There you can't go wrong, sister.  
I'll buy you the swellest mansion up on  
upper Fifth Avenue,  
An' thru Harlem we'll go struttin',  
We'll go struttin'  
An' there'll be nuttin' too good for you.

I'll dress you some silks an' satins  
In the latest Paris styles.  
All yo' blues you'll be forgettin',  
You'll be forgettin',  
There'll be no frettin' jus nothin' but smiles.

Come along wid me,  
Dat's de place, don' be a fool,  
Come along,  
Come along.

There's a boat dat's leavin' soon for New York.  
Come wid me,  
Dat's where we belong, sister,  
Dat's where we belong.

### ***Oh Lawd I'm on my way***

Oh, Lawd I'm on my way.  
I'm on my way to a Heav'nly Lan'.  
I'll ride dat long, long road,  
If you are there to guide my han'.

Oh Lawd, I'm on my way.  
I'm on my way to a Heav'nly Lan'.  
It's a long long way,  
But you'll be there to take my han'.



**Denisha  
Ballew**  
Soprano

Ms. Ballew made her Lincoln Center debut at David Geffen Hall as a soloist in concert with the National Chorale and American Spiritual Ensemble under the direction of Dr. Everett McCorvey. She has also toured with the American Spiritual Ensemble in various cities throughout Spain, France, Ecuador and the United States. Denisha has been seen in the City Encore's production of *Cabin in the Sky* as a soloist, directed by Ruben Santiago Hudson. Ms. Ballew made her Kennedy Center premiere in Joseph Baber's *River of Time* (Eliza). Other opera performances include: First Lady in Mozart's *Magic Flute* (Nashville Opera), Eliza in the premiere of *River of Time* (Kennedy Center for the Performing Arts), *Truth* (cover) written by Paula Kimper highlighting the life and legacy of Sojourner Truth (Opera America). Denisha has sung in the annual concert series with The Knoxville Symphony Orchestra performing sacred works by Rossini.

**Denisha Ballew**, an accomplished and expressive soprano, was a part of the Historic and Grammy award winning production at the Metropolitan Opera; *Fire Shut Up in My Bones* as Verna, written by Terance Blanchard and lyrics by Kasi Lemmons. She also sang Serena on the 1st National Broadway Tour of *Porgy and Bess*, directed by Diane Paulus and choreographed by Ron K. Brown. Denisha was one of the *Supernatural* voices in the Perelman Center performance of *Watch Night*, written by Tamar-Kali Brown and directed by Bill T. Jones. A huge highlight was performing as a soloist in The Glenn Gould Foundation concert, honoring Jessye Norman in the symposium, *Black Opera: Uncovering Music History*.



**Keenan  
McCarter**  
Baritone

For over 12 years, Keenan served as a musical ambassador with the U.S. Army Field Band and the U.S. Army Chorus, using his voice to connect with audiences across the country and support diplomatic efforts worldwide. He takes pride in telling the stories of those who have served through the power of music. Tonight marks Keenan's debut with the Bangor Symphony Orchestra, an exciting milestone in his ever-evolving career.

Hailing from Birmingham, Alabama, **Keenan McCarter** is a dynamic and spirited baritone who passionately brings music to life. He holds a Bachelor of Arts in Vocal Performance from Alabama State University and a Master of Music from Southern Illinois University, Carbondale.

Keenan made his operatic debut in 2012 with the Southern Illinois Summer Music Festival as the Duke of Verona in Gounod's *Roméo et Juliette*. He has since performed with esteemed ensembles, including the New York Pops, Cleveland Symphony, Southern Illinois Symphony Orchestra, and Lyric Opera of Chicago's *Opera in the Neighborhoods*. He has earned recognition in competitions as the National Association of Teachers of Singing, Opera Idol of Chicago, and The Schuyler Foundation for Career Bridges.

In addition to his concert and operatic work, Keenan has made a mark in musical theatre. He has performed in *The Color Purple*, *Ragtime*, and *Hair* at Signature Theatre in Arlington, VA, as well as *Shout Sister Shout* Ford's Theatre in Washington, D.C.



**Francis John  
Vogt**  
Choral Director

**Francis John Vogt** is the Director of Choral Activities and the head of the Voice Area at the University of Maine, where he conducts the *University Singers and Oratorio Society*, and teaches choral conducting and literature, studio voice, and diction for singers. With the *University Singers* he tours annually throughout New England and has led the ensemble on two successful European concert tours that included performances in St. Peter’s Basilica in Rome, Basilica San Marco in Venice, Ely Cathedral in Cambridgeshire, and Southwark Cathedral in London.

He is a recipient of the University of Maine Faculty Mentor Impact Award. He is music director of the chamber choir *Euphony*, comprised of University of Maine alumni, faculty and students. The Orono-based ensemble specializes in 20th and 21st century choral repertoire. Prior to his work in Maine, Vogt was assistant professor at Clarke University in Dubuque, Iowa, where he was also the music director of the *Dubuque*

*Chorale* from 2006 to 2009. He has been a guest conductor, choral clinician, and adjudicator in Maine, New Hampshire, New York, Iowa, Illinois, Wisconsin, Missouri, and Kansas. He received degrees in Vocal Performance from the Hartt School of Music and the State University of New York at Fredonia, and did doctoral work in Choral Conducting at the University of Missouri-Kansas City.

He has performed, recorded, and toured nationally and internationally with the Dale Warland Singers and the Gregg Smith Singers, and has sung professionally with many renowned conductors, including Robert Shaw, Robert Craft (with whom he recorded two discs in that conductor’s complete Stravinsky cycle), Edo de Waart, Hugh Wolff, Robert Spano, and Maria Guinand. Additional performing credits include appearances with Garrison Keillor, Kenny Rogers, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke’s, the Ohio Light Opera, the Connecticut Opera, the Maine Shakespeare Festival, the Penobscot Theatre Company, the Gilbert and Sullivan Society of Maine, Blue Hill Bach, and the Bangor Symphony Orchestra.

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\*denotes *section leader*

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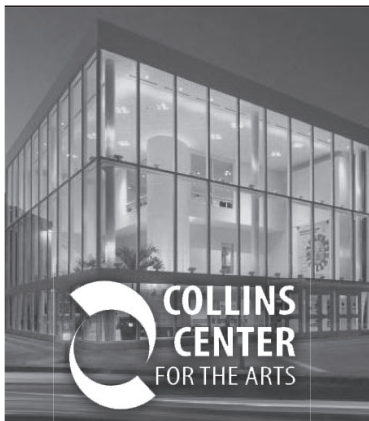
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**Natalie Lisnet**, *Digital Production Manager*  
**Erika Baker**, *Bookkeeper*  
**Ryan St. Peter**, *Support Staff*  
**Sascha Lorimer**, *BSYO Conductor*  
**Ben David Richmond**, *BSYO Conductor*  
**Anna Clement**, *BSYO Conductor*

## Ways to Support our Mission

We invite you to consider donating to the Bangor Symphony Orchestra. Here are a variety of ways to do so...

### ANNUAL FUND

Your gift supports our ongoing artistic and administrative endeavors

### SPONSORSHIPS

#### FULL SEASON

Sustain support for an entire season

#### CONCERT

Contribute to a single event of your choice

#### GUEST ARTIST

Champion our soloists & guest artists

#### MUSICIANS

Fund the BSO through your favorite principal or section musician

### BANGOR SYMPHONY YOUTH ORCHESTRAS (BSYO)

Foster the next generation of musicians by helping to keep our programs accessible to all

### COMMUNITY PARTNERS

Contribute at an entry-level with the intent of growing year-over-year

### BE A HOST FAMILY

Host an orchestra musician for the concert weekend in your home

For more information on our support programs, contact Aimee Gerow, Director of Development at [development@bangorsymphony.org](mailto:development@bangorsymphony.org) or (207) 942-5555 ext. 2

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