

2-21-2017

Guest Artist Recital: Darren Stokes, bass-baritone

Darren Stokes

Dorothy Cotton Jubilee Singers

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Darren Stokes, bass-baritone

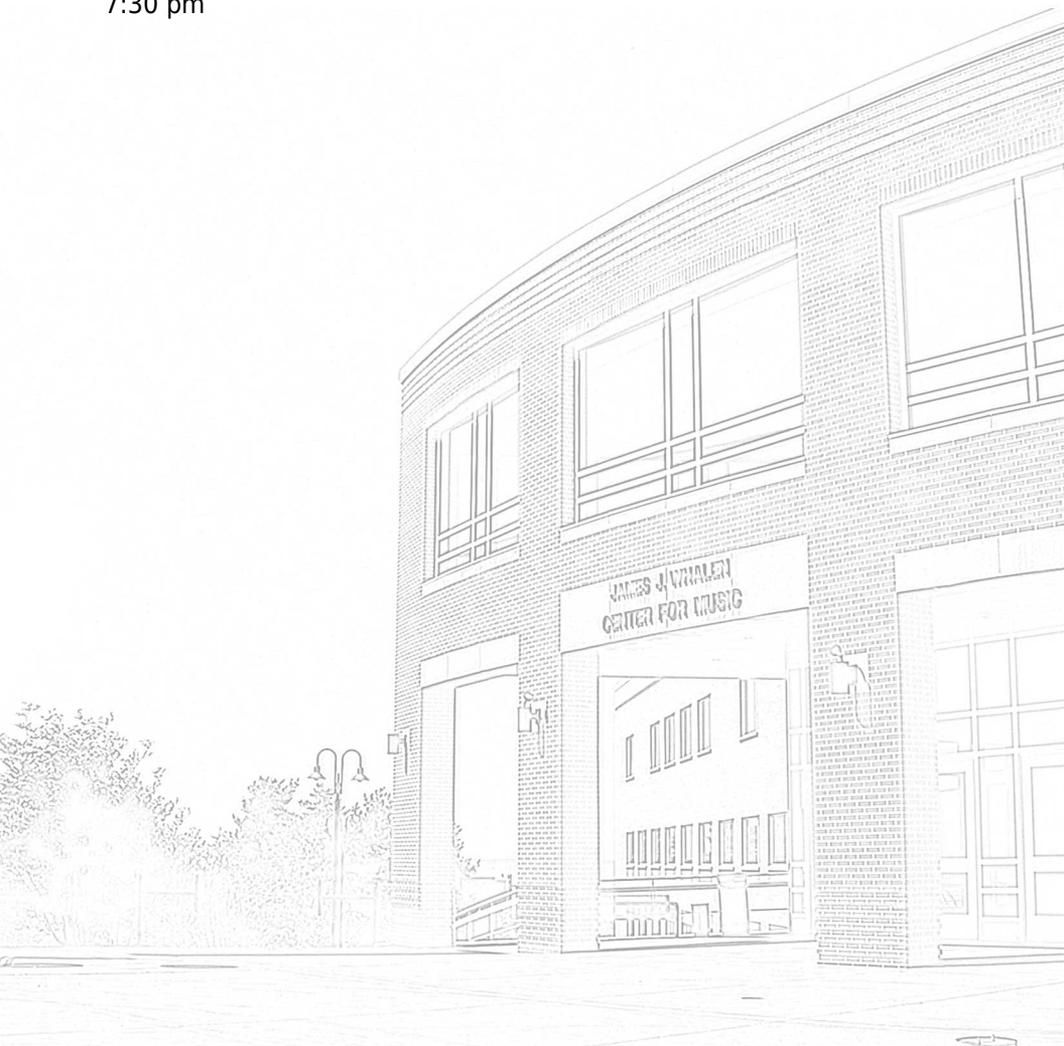
Charis Dimaras, piano

Dorothy Cotton Jubilee Singers

Ford Hall

Tuesday, February 21st, 2017

7:30 pm



ITHACA COLLEGE

School of Music

Program

Hold On

Michael Ching
(b. 1958)

With The Dorothy Cotton Jubilee Singers

Downward Road is Crowded

arr. Stan Spottswood
(b.1958)

Take My Mother Home

arr. Craig J. Westendorf

Deep River

arr. Uzee Brown, Jr.
(b. 1950)

I Got a Home in-a Dat Rock

Moses Hogan
(1957-2003)

I'm Building Me A Home

arr. Uzee Brown,Jr.

Intermission

Elijah: An Oratorio

"It is enough"

"Oh Rest in the Lord"

"Is Not His Word Like A Fire?"
from *Elijah*

Felix Mendelssohn
(1809-1847)

Macbeth

"Come dal ciel precipita"
from *MacBeth*

Giuseppe Verdi
(1813-1901)

Faust

"Vous qui faites l'endormie"
from *Faust*

Charles Gounod
(1818-1893)

Man of La Mancha

Impossible Dream
from *Man of La Mancha*

Mitch Leigh
(1928-2014)

Les Miserables

"Stars"
from *Les Miserables*

Claude-Michel Schonberg
(b. 1944)

Porgy and Bess

"I'm On My Way"
from *Porgy and Bess*
with *The Dorothy Cotton Jubilee Singers*

George Gershwin
1898-1937

Biographies

Darren Stokes

American Bass-Baritone Darren K. Stokes Stokes is an artist of exceptional vocal ability. He possesses a voice of extraordinary richness with a broad vocal range, and he sings with a singular ease. Mr. Stokes has been in very high demand adding more than 50 roles to his repertoire since embarking on a singing career in 2002 and has had the pleasure of performing with prominent companies throughout the US. He has sung with the Lyric Opera of Chicago, Grant Park Music Festival, Nashville Symphony Orchestra, Cincinnati May Festival, Boston Lyric Opera, Chicago Opera Theater, Washington National Opera, Opera Theater of St. Louis, San Francisco Opera, the Ravinia Festival, Opera Memphis, San Antonio Opera, Indianapolis Opera, Glimmerglass Opera, San Francisco Opera, Opera Saratoga (Lake George Opera), Eugene Opera, and he made mainstage debuts with The Dallas Opera, Seattle Opera and the Cleveland Orchestra both in Cleveland and NYC at Carnegie Hall in recent seasons

On the operatic mainstage, Mr. Stokes has performed Figaro (*Le Nozze di Figaro*), Calkas (*Troilus and Cressida*), Ferrando (*Il Trovatore*), General Groves (*Dr. Atomic*), Mèphistophélès (*Faust*), Escamillo (*Carmen* and *Le Tragedie de Carmen*), Jake & Crown (*Porgy and Bess*), and Neptune (*The Return of Ulysses*), among many others. Important additions by way of principal role covers include Queequeg in the World Premiere of Jake Heggie's *Moby Dick* for Dallas Opera and Crown (*Porgy and Bess*) for Seattle Opera. On the concert stage, he has performed the *Messiah*, Rachmaninoff *Bells*, Mozart's *Requiem* and *Salieri* in Rimsky-Korsakov's *Mozart and Salieri* with Buffalo Philharmonic.

The 2016-2017 season consists of Mr. Stokes making a debut with New York City Opera, and adding Vaughn Williams' *Dona Nobis Pacem* to his list of concert repertoire. After adding *Friar Lawrence* in *Berlioz Romeo & Juliet* with Richmond Symphony he will sing Figaro for Toledo Opera and immediately afterwards sing the Brahms *Requiem* for Buffalo Philharmonic. Mr Stokes has toured through Europe with New York City Opera singing the role of Escamillo in 2015 and will

continue to tour in 2016. Mr. Stokes will also tour in Germany Singing Crown in Gerswhins Porgy and Bess with the Barkhymer tour.

Mr. Stokes' itinery has been consistently full and his **2013-2014 season** already includes a company debut with **Portland Opera** and a return to the **Buffalo Symphony Orchestra** where he sings **Salieri in Rimsky-Korsakov's Mozart and Salieri. The 2012-2013 season includes a return to Indianapolis Opera for Balshazar, a debut with The Buffalo Symphony as the Bass Soloist in the Mozart Requiem and a return to the Virginia Symphony Orchestra in a reprise of the Mozart Requiem.**

The **2011-2012 season** offers several **role and mainstage company debuts** as **Banquo (Macbeth)** for **Boston Lyric Opera**, **2nd Armored Man** for **The Dallas Opera**, and the **5th Jew and Cappadocian** for the **Cleveland Orchestra** in a debut with the orchestra in Cleveland and at Carnegie Hall. Also in the season, Mr. Stokes returns to **Indianapolis Opera** and records Parson Alltalk (Treemonisha). He looks forward to a debut with **The Buffalo Symphony** in 2013. Prior seasons have been equally full for Mr. Stokes. **Projects in 2010 and 2011** comprised a company debut with the **Washington National Opera** singing the role of **Jake (Porgy and Bess)** along with a company debut with **Lake George Opera (Opera Saratoga)** in a reprise of **Escamillo (Carmen)**. He enjoyed a first assignment with **The Dallas Opera** where he added the role of **Queequeg** to his repertoire covering Jonathan Lemalu in **Moby Dick**, and he was invited to return to the **Ravinia Festival** to sing Distant Worlds/Final Fantasy with the **Chicago Symphony Orchestra**. Other assignments in the season include role debuts as **Figaro (Le Nozze di Figaro)** for **San Antonio Opera** and **Theseus (A Midsummer Night's Dream)** in a return to **Boston Lyric Opera**,

Important assignments in **2009** included a reprise of Rachmaninoff's **The Bells** in debut performances with the **Nashville Symphony**, a company debut with **Boston Lyric Opera** as **Zuniga (Carmen)**, debut performances as **Mèphistophélès** in **Faust** and **Parson Alltalk** and **Producer #2** in **Treemonisha** for **Opera Memphis** and a company debut with the **San Francisco Opera** in **Porgy and Bess**. Other mainstage performances in recent seasons include **Neptune** in

Monteverdi's *The Return of Ulysses* for **Chicago Opera Theater**, the **Imperial Commissioner** (*Madama Butterfly*) for the **Ravinia Festival** and the **Father** (*La Forza del Destino*) in a performance with **Cincinnati May Festival** under the direction of the distinguished Mo. James Conlon.

A highlight in Mr. Stokes's 2nd season at the Ryan Opera Center was his **Lyric Opera main stage debut in the lead role of General Groves** which he performed as replacement for an indisposed principal. Highlights in his first season with the company included *Iphigénie en Tauride*, *Dialogues des Carmélites*, and *Salome* with covers of Ferrando (*Il Trovatore*), the Duke of Verona (*Roméo et Juliette*), Mandarin (*Turandot*), and the Marquis (*Dialogues des Carmélites*). In addition to the replacement performance of General Groves, 2007-2008 season roles include **Basilio** (*Il Barbiere di Siviglia*) on the main stage for a Student Matinee, with **Zaretsky** (*Eugene Onegin*) and **Curio** (*Giulio Cesare*) which he performs in all main stage performances. Cover assignments for the Lyric include **Grenvil** (*La Traviata*), **Colline** (*La Bohème*) which he previously performed for Sarasota Opera, and **Achilla** (*Giulio Cesare*).

Mr. Stokes trained with distinguished young artists' programs in addition to the Ryan Opera Center including **Glimmerglass Opera** and **Sarasota Opera** - where he was awarded the **2005 Leo M. Rogers Scholarship for Outstanding Apprentice**. He has also toured with **Rick Benjamin's Paragon Ragtime Orchestra** - the world's only year-round, professional organization performing ragtime-era music - and toured in New York State with various gospel groups. Mr. Stokes is an award recipient from the prestigious **William Matheus Sullivan Musical Foundation**.

Dorothy Cotton Jubilee Singers

The Dorothy Cotton Jubilee Singers (DCJS) was founded in 2010 by Dr. Baruch Whitehead, associate professor of music education at Ithaca College, and is dedicated to the preservation of the Negro Spirituals. This group of community singers, directed by Dr. Whitehead, was named in honor of current Ithaca resident Dorothy Cotton, civil rights pioneer who served as education director for the Southern Christian Leadership Conference alongside Dr. Martin Luther King, Jr. Currently, the DCJS perform at two semi-annual concerts, as invited participants for numerous community events and organizations (in both Ithaca and beyond), and as part of formal programs at Ithaca College and Cornell University. The programs at Ithaca College and Cornell have often been in conjunction with celebrations of the Martin Luther King, Jr. Holiday and Black History Month.

While the main focus of the Dorothy Cotton Jubilee Singers is to share the music of the "Negro Spirituals" with others, there is a substantial educational piece that is woven into the fabric of our singing. At our concerts, our director Baruch Whitehead often introduces the different songs with narration about their hidden meanings, history, or significance to enslaved Africans of the time. Sometimes we have a more formal presentation of some aspect of the history of the spirituals. For example, at our May, 2012 concert, Paula E. F. Younger presented a narrative about the connection between the words of some of the spirituals with the Underground Railroad, which offered a secret route to freedom in the North for African slaves; she did another presentation about Sojourner Truth in connection with a song featuring her words, which the DCJS performed at the Ithaca College program celebrating Black History Month on February 22, 2013.

Participation in the DCJS also serves as an educational opportunity for numerous Ithaca College students who have been part of the singing group since the fall of 2012. Some have conducted songs for our concerts, some have made original arrangements for us to sing, some have sung solos, some have helped with weekly rehearsals by providing voice lessons before rehearsals or running sectionals during rehearsals that facilitate our learning of new songs. While not formally connected to our group, children from the Southside Afterschool Music Program presented a concert in connection

with our Spring Concert at Southside in April 2013. Finally, the diversity of the membership of the chorus encourages interaction among individuals of varying ages, heritage, and backgrounds. All of the singers in the DCJS look forward to continuing our educational role in connection with this powerful music. In addition, we look forward to learning more about how we could make a meaningful contribution to the work of the CUMEP in the Ithaca area.

The group will make its Kennedy Center for the Performing Arts debut on May 14th, 2017 at 6:00 p.m.

Charis Dimaras

Greek concert pianist and conductor, Charis Dimaras, is gradually becoming recognized as one of the most individual and multi-faceted musical talents of his generation. Noted for his diverse activity as solo recitalist, vocal & instrumental chamber music collaborator, orchestra soloist and conductor of symphonic and operatic repertory, he is equally at home performing the music of Bach, Mozart and Beethoven, as he is presenting brand new works in their world-premieres. International critics have repeatedly hailed his virtuoso technique and refined musicality, while his exciting stage-presence has thrilled audiences around the world. Elsewhere, Dr. Dimaras remains strongly committed to the education of future generations of musicians: Since 1999 he has been a member of the Music Faculty of Ithaca College at Ithaca/NY, where he is currently Professor of Piano and Collaborative Studies. Additionally, in past years, he has repeatedly served on the faculties of several coveted, international summer programs, such as the University of Miami's Summer Vocal Program in Salzburg/Austria, the Holland Summer Music Sessions and the Opera Theater Institute of famed Metropolitan Opera soprano, Johanna Meier, in Spearfish/SD.

Dr. Dimaras just completed a very busy summer abroad: In July he lead all chamber music master classes as well as performed solo and collaboratively (with fellow faculty, Metropolitan Opera soprano, Marlis Petersen) as Artist-in-Residence at the 2nd International Summer Music Festival *Art Campus 2013* in Delfi/Greece, while in August he lectured and taught piano and

chamber music at *2013 Camp I.D.E.A.S.*: The 1st International High School Summer Meeting in Beidahe/China, where he also performed in recital with fellow faculty, violinist Charlie Castleman (string faculty, the Eastman School of Music). His 2013-2014 academic season started early at Ithaca College, with him and his piano students presenting in 2 recitals Franz Liszt's complete piano transcriptions from Richard Wagner's operas in celebration of the latter's 200th birth anniversary. In November he will travel to Europe for more celebratory events of the bi-centennial anniversaries of Verdi and Wagner in Germany and Greece. Later, in the early spring of 2014, he will temporarily relocate to Naples/FL (as part of his second sabbatical leave of absence from Ithaca College) to serve as advisor and senior vocal coach for OPERA NAPLES' Young Artist Program during its initial, pilot season. Finally, in May of 2014 he will be making his annual return-trip to China for a series of concerts, clinics and master classes in several of the country's leading conservatories.

Come dal ciel precipita

Studia il passo, o mio figlio
usciam da queste tenebre
un senso ignoto nascer mi
sento il petto,

Pien di tristo presagio e di
sospetto.
Come dal ciel precipita
L'ombra più sempre oscura!

In notte ugal trafissero
Duncan, il mio signor.

Mille affannose immagini
M'annunciano sventura,
E il mio pensiero ingombrano
Di larve e di terror.
(Si perdono nel parco)

Ohimé!...Fuggi, mio
figlio!...oh tradimento!

Hurry, my son, let us escape
from these shadows.

I can feel an unknown
sensation rising in my
heart,
filled with sad foreboding and
suspicion.

How the gloom falls
more and more darkly from
heaven!

It was on a night like this
that they stabbed my lord
Duncan.

A thousand feverish images
foretell misfortune to me
and cloud my thoughts
with phantoms and fears.
(They go off into the park)

Alas! Fly, my son! Treachery!

Vous qui faites l'endormie

Vous qui faites l'endormie

N'entendez-vous pas,
O Catherine, ma mie,
Ma voix et mes pas? ...
Ainsi ton galant t'appelle,
Et ton cœur l'en croit! ...
N'ouvre la porte, ma belle,

Que la bague au doigt.

Catherine que j'adore,
Pourquoi refuser
A l'amant qui vous implore

Un si doux baiser?
Ainsi ton galant supplie

Et ton cœur l'en croit! ...
Ne donne un baiser, ma mie,

Que la bague au doigt! ...

You who pretend to be
asleep,
do you not hear,
O Catherine, my sweetheart,
my voice and my footsteps?
Thus your suitor calls you,
and your heart trusts him!
Don't open the door, my
beauty,
until the ring is on your
finger.

Catherine whom I adore,
why refuse
to the lover who implores
you
such a sweet kiss?
Thus your suitor beseeches
you
and your heart trusts him!
Don't give a kiss, my
sweetheart,
until the ring is on your
finger!