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PROGRAM [*PROGRAMA*]

Overture to 'Messiah,' HWV 56 (1741)
George Frideric Handel (1685-1759)

Sinfonia in F major, J-C 32 (c. 1744)
Giovanni Battista Sammartini (c. 1700-1775)

Concerto Grosso, Op. 6, No. 8 "Christmas" (1714)
Arcangelo Corelli (1653-1713)

Vivace – Grave. Arcate, sostenuto e come stà

Allegro

Adagio – Allegro – Adagio

Vivace

Allegro

Largo. Pastorale ad libitum

Gateway Chamber Orchestra

Give Thanks and Praise
George Frideric Handel

Bist du bei mir [If you are with me]
Johann Sebastian Bach (1685-1750)

Clarksville Children's Chorus
Gateway Chamber Orchestra

INTERMISSION
[*DESCANSO*]

Gloria, ZWV 30 (1724)

Jan Dismas Zelenka (1679-1745)

Gloria in excelsis

Laudamus te

Grátias ágimus tibi

Qui tollis peccata mundi I

Qui tollis peccata mundi II

Qui sedes ad dexteram

Quóniam

Cum Sancto Spíritu

Penelope Shumate, soprano
Min Sang Kim, countertenor
Christopher Reames, tenor
Jeffrey Williams, baritone

Clarksville Children's Chorus
Gateway Chorale
Gateway Chamber Orchestra
Gregory Wolynech, conductor

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Nov 28, 2023

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GIVING
TUESDAY



TEXTS [*TEXTOS*]

GIVE THANKS AND PRAISE

With heart and soul and voice
Give thanks and praise to God.
Give thanks and praise,
Give thanks and praise
To God who made the heaven and earth.
Give glory, thanks, and praise.

The heavens proclaim
The wonder of God.
The oceans reply;
The valleys shout for joy.

*Con corazón, alma y voz;
Da gracias y alaba a Dios.
Da gracias y alaba,
Da gracias y alaba
A Dios que hizo los cielos y la tierra.
Da gloria, gracias y alabanza.*

*Los cielos proclaman
La maravilla de Dios.
Los océanos responden;
Los valles gritan de alegría.*

BIST DU BEI MIR

*Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu.*

If you are with me, the I will go gladly
unto my death and to my rest.
Ah, how pleasing were my end,
if your dear hands then
shut my faithful eyes.

*Si tu estas conmigo, yo iré con gusto
a mi muerte y a mi descanso.
Ah, qué placentero fue mi final,
si tus queridas manos entonces
cierra mis ojos fieles.*

GLORIA

Glória in excélsis Deo et in terra pax homínibus bonæ voluntátis.

Laudámus te, benedícimus te, adorámus te, glorificámus te.

*Grátias ágimus tibi propter magnam glóriam tuam,
Dómine Deus, Rex cæléstis, Deus Pater omnípotens.
Dómine Fili Unigénite, Iesu Christe,
Dómine Deus, Agnus Dei, Fílius Patris,*

Qui tollis peccáta mundi, miserére nobis.

Qui tollis peccáta mundi, súscepe deprecationem nostram.

Qui sedes ad dexteram Patris, miserére nobis.

*Quóniam tu solus Sanctus, tu solus Dóminus,
Tu solus Altíssimus, Iesu Christe,*

Cum Sancto Spíritu: in glória Dei Patris. Amen.

Glory to God in the highest, and on earth peace to people of good will.

We praise you, we bless you, we adore you, we glorify you.

We give you thanks for your great glory,
Lord God, heavenly King, O God almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of The Father,

You take away the sins of the world, have mercy on us.

You take away the sins of the world, receive our prayer.

You are seated at the right hand of the Father have mercy on us.

For you alone are the Holy One, you alone are the Lord,
You alone are the Most High, Jesus Christ,

with the Holy Spirit, in the glory of God the Father. Amen.

Gloria a Dios en las alturas, y en la tierra paz a los hombres de buena voluntad.

Te alabamos, te bendecimos, te adoramos, te glorificamos.

*Te damos gracias por tu gran gloria,
Señor Dios, Rey celestial, oh Dios Padre todopoderoso.
Señor Jesucristo, Hijo Unigénito,
Señor Dios, Cordero de Dios, Hijo del Padre,*

Quitas los pecados del mundo, ten piedad de nosotros.

Quitas los pecados del mundo, recibe nuestra oración.

Estás sentado a la diestra del Padre, ten piedad de nosotros.

*Porque sólo tú eres el Santo, sólo tú eres el Señor,
Sólo tú eres el Altísimo, Jesucristo,*

Con el Espíritu Santo, en la gloria de Dios Padre. Amén.



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PROGRAM NOTES

GEORGE FRIDERIC HANDEL ***OVERTURE TO 'MESSIAH'***

George Frideric Handel (1685-1759) was the personal composer to King George I of England. His music exemplifies the “high Baroque” style, which combines elements of the intricate polyphonic choral music of Germany with the expressive and simpler style of Italian opera.

Of his massive catalog of compositions, most frequently performed is his oratorio *Messiah*, which tells the story of the life of Jesus of Nazareth in three parts with texts from the Old Testament of the King James Bible and the Coverdale Psalter. An oratorio is a large-scale work for orchestra, choir, and soloists. It is similar to an opera in that it tells a story, but it does so without any theatrical elements like costumes or sets. Most listeners will be familiar with the famous “Hallelujah Chorus” from this work. Often heard during the Christmas season, it is actually the final movement of Part II, which speaks of God’s ultimate victory following the resurrection and ascension of Jesus. This evening, the orchestra performs first movement of *Messiah*, the Overture, which is composed in the style of a French overture: a slow opening section with dotted rhythms followed by a faster fugal section with the players imitating one another’s musical lines.

GIOVANNI BATTISTA SAMMARTINI ***SINFONIA IN F MAJOR***

Giovanni Battista Sammartini (c. 1700-1755) played a major role in the development of the musical work known as a symphony. His combination of elements from sonatas and concerti with the use of melodic themes and their development provided the foothold upon which later composers like Joseph Haydn, Wolfgang Mozart, and Ludwig van Beethoven would further develop. Most recognized at the time as a church composer, Sammartini also composed music for state and political occasions. He also counted many other famous composers as students or mentees, including Johann Christian Bach and Christoph Willibald Gluck.

Sammartini’s *Sinfonia in F major* is an excellent example of an early

symphony, especially in the styles of the three movements. The first movement introduces two themes sequentially before a short development section in which the composer plays with and develops the thematic material, concluding with a final repetition of both themes. The second movement is slower with lovely themes intertwining throughout. The final movement is fast and dance-like, following a similar format to the first movement, in which themes are introduced, then developed.

ARCANGELO CORELLI

“CHRISTMAS” CONCERTO

The modern orchestra owes a great debt to Italian composer Arcangelo Corelli (1653-1713). In addition to his influence on the performance practices of the violin, he is credited with the standardization of the sonata, a work of music for one or more instruments comprised of several contrasting sections or movements. He also mastered and popularized the Baroque genre of the concerto grosso, in which one small group of solo instruments (also known as the concertino) are accompanied by a larger ensemble (also known as the ripieno).

Corelli's *Concerto Grosso, Op. 6, No. 8* is more commonly known as his “Christmas” Concerto due to his inscription on the music which said, “*Fatto per la notte di Natale* [Made for the night of Christmas].” Published posthumously as part of a set of twelve concerti grossi, it is actually unknown when this work was actually composed. The only clue available is the record that the composer performed a Christmas concerto for Cardinal Pietro Ottoboni, who commissioned this work, in 1690. The concertino in this work consists of two violins and cello, and the ripieno includes strings and keyboard. There are two noteworthy elements of this work. The first is that Corelli expanded this concerto grosso from the normal four movements to six with a variety of contrasting tempi (speeds) and musical styles throughout. The second is that the final movement is a pastorale, movement meant to evoke an idyllic country life, like that of shepherds. Listeners will hear a lilting melody over droning notes in the lower strings and the keyboard. This is meant to imitate the sound of a zampogna, an Italian bagpipe-like instrument associated with pastoral Christmas music.

JAN DISMAS ZELENKA

SINFONIA IN F MAJOR

Jan Dismas Zelenka (1679-1745) was a Czech composer of the Baroque era. Born in raised in what was then Bohemia, Zelenka spent most of his career in Dresden, Germany (then Saxony), where he worked as a composer and orchestral musician. He was a recognized musician in the Dresden court, and later conducted one of his own works for Emperor Charles VI of Bohemia during his coronation festivities. He was also a friend of Johann Sebastian Bach, with Bach having been known to have copied music from Zelekna's library for use in Leipzig.

Despite the regard in which he was held during his lifetime, Zelenka fell out of the collective consciousness following his death. It was fellow Czech composer Bedřich Smetana who rediscovered Zelenka's music in a Dresden archive. By the 1970s, all of his music had been published in Czechoslovakia. It was there that GCO Music Director Gregory Wolynech also discovered this lesser-known composer during a year spent studying in Prague. Says Wolynech, "Just over 20 years ago, I had a chance to spend a magical year in Prague where I was introduced to a number of new to me composers and works. I am delighted to finally feature one of my biggest discoveries from that trip. Zelenka's *Gloria* is simply enchanting."

Program Notes written by Stephanie Elder

**Para ver las notas
del programa en español,
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A black and white photograph of two dancers in elaborate costumes performing a dramatic pose. The male dancer is in a crouched position, supporting the female dancer who is in a high, arched pose. They are both wearing costumes with large, feathered skirts. The background is dark with some light patterns.

Celebrate 15

Photo by Mark Haynes
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Willow Lamb
Tharushi Manathunga
Logan Meacham
Stella Paul

Walker Quarles
Jewel Rice
Lilly Roecker
Emily Serriteno
Chloe Shin
Phoebe Sienkiewicz
Joshua Tackett
Joslynn Thomas
Lauren Twomey
Nathaniel Williams

Part 2

Olivia Beaubian-Vaders
Kimaya Broadnax
Amelia Card
Kinsley England
Athena Glover
Mason Hood
Izzy Jones
Damarius Kraus
Arabella Linville
Aurora Marrero
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BIOGRAPHIES

Praised by *The New York Times* for singing with “bell-like clarity and surpassing sweetness,” and complimented by *The New York Concert Review* for “her sparkling coloratura perfection,” **PENELOPE SHUMATE**’s recent engagements include soprano soloist appearances at Carnegie Hall and David Geffen Hall at Lincoln Center in New York, and her debut with the Royal Philharmonic Orchestra in London for the Signum Records release of “Messiah Refreshed” at historic Abbey Road Studios. She can also be heard as a soloist on the Klavier Records release of “As the fireflies watched . . .the chamber music of James Stephenson” and performing the title role on the Parma Records release of *Kassandra*; a new opera for which she created the title role in the world premiere at Opera in the Heights.

As a professional opera singer, Shumate’s performed roles include Adina in *L’Elisir d’Amore*, Pamina and Papagena in *The Magic Flute*, Micaëla in *Carmen*, Laurie in *The Tender Land*, Violetta in *La Traviata*, Galatea in *Acis and Galatea*, Adele in *Die Fledermaus*, Musetta in *La Bobème*, Konstanze in *Die Entführung aus dem Serail*, Hanna in *The Merry Widow*, Fiordiligi in *Così fan tutte*, Belinda in *Dido and Aeneas*, Miss Silverpeal in *The Impresario*, and Lauretta in *Gianni Schicchi*, among many others. As a professional concert soloist, she has performed *Messiah*, *The Creation*, *Vesperae Solennes de Confessore*, *Symphony No. 9* (Beethoven), *La Pasión según San Marcos*, *Carmina Burana*, *Magnificat* (Bach and Vivaldi), *Te Deum* (Dvořák), *Symphony No. 2* (Mahler), *Requiem* (Mozart, Verdi, Fauré, Rutter), *Missa in Tempore Belli*, *Benedicite*, *Dona Nobis Pacem*, *Stabat Mater* (Mealor), *Ein Deutsches Requiem*, *Elijah*, *Theresienmesse*, *St. Nicolai Mass*, *Coronation Mass*, and *Dixit Dominus* (Vivaldi), among others. She has performed with opera companies and orchestras across America including Opera Company of Philadelphia, Opera Roanoke, Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, Opera on the James, Opera in the Heights, Muddy River Opera Company, Santa Fe Symphony Orchestra, Oklahoma Philharmonic, Hilton Head Symphony Orchestra, Heartland Festival Orchestra, Gateway Chamber Orchestra, Rapides Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, and the Kennett Symphony Orchestra, among many others. She is an award winner with the Gerda Lissner Foundation, The American Prize, the Camille Coloratura Awards, the MacAllister Awards, the Marie E. Crump Vocal Arts Competition, the New Jersey Association of Verismo Opera Vocal Competition, and the Annapolis Opera Vocal Competition, among others. Visit penelopeshumate.com to learn more.

In addition to her active professional performance career, Shumate serves as the APSU Director of Opera Theatre and Assistant Professor of Voice.

Praised for his “unusually ethereal and powerful voice” on the operatic stages, countertenor **MIN SANG KIM** has performed numerous leading roles, such

as Giulio Cesare and Tolomeo in Handel's *Giulio Cesare*; Nerone in Handel's *Agrippina*; Rinaldo in Handel's *Rinaldo*; Oberon in Britten's *A Midsummer Night's Dream*; Ottone, Nerone, and Valetto in Monteverdi's *L'incoronazione di Poppea*; Endimione in Cavalli's *La Calisto*; Orfeo in Gluck's *Orfeo ed Euridice*; Madame de la Haltière in Massenet's *Cendrillon*; Prince Orlofsky in Johann Strauss II's *Die Fledermaus*; Secrecy and Mopsa in Purcell's *The Fairy Queen*; Sorceress in Purcell's *Dido and Aeneas*; Apollo in Cavalli's *L'Egisto*; Ixion in Charpentier's *La descente d'Orphée aux enfers*; and Ascanio in Mozart's *Ascanio in Alba*. In addition to the operatic stage, he has performed with the Baltimore Symphony Orchestra, Washington Bach Consort, Balance Campaign, Dolce Contento Ensemble, American Bach Soloists, Washington National Cathedral Choir, "The President's Own" United States Marine Chamber Orchestra, Washington Concert Society, Peabody Renaissance Ensemble, Peabody-Hopkins Chorus, and Daegu Orchestra among others.

Kim has received numerous awards and recognitions. Most notably, he is a winner of the Metropolitan Opera National Council Auditions Capitol District, Annapolis Opera Competition, Camille Coloratura Awards, Saltworks Opera Competition, Concert Artists International Music Competition, Russell C. Wonderlic Voice Competition, Baltimore Music Club Competition, Music Association of Daegu City Music Competition, and Osaka International Music Competition. He has also been awarded the Official Citation from the Maryland Legislative Asian-American and Pacific-Islander Caucus for promoting the art and assisting the most vulnerable populations in the immigrant community of Maryland.

Originally from South Korea, Kim moved to the United States in order to attend the Juilliard School's pre-college. He received his Bachelor of Music in Vocal Performance at the New England Conservatory of Music. He received his Master of Music and Doctor of Musical Arts in Voice at Peabody Institute of the Johns Hopkins University. He is currently serving as an Assistant Professor of Voice at the Austin Peay State University.

American tenor **CHRISTOPHER REAMES** enjoys an engaging career as a dynamic performer of concert and recital repertoire. He is a past winner of The Gérard Souzay Prize for French Singing appropriated by the late, renowned pianist, Dalton Baldwin and administered by The Art Song Preservation Society of New York who co-sponsored his NYC recital debut of French mélodies at The National Opera Center. Chris' compelling performances captivate audiences with beauty and sensitivity, and he has been praised for his "lustrous" singing and "great musicality" by *The Examiner of Greater Kansas City*.

Chris is a recent finalist in national competitions with organizations such as: Canto Latino International, Joy in Singing's Artist Award, New York Oratorio Society, Franco-American Vocal Academy's Grand Concours de

Chant, Art Song Preservation Society of New York, and the National Association of the Teachers of Singing's Artist Award.

Recent concert performances include Uriel in Haydn's *The Creation*, Mozart's *Solemn Vespers*, Obadiah in Mendelssohn's *Elijah*, Evangelist in J.S. Bach's *St. John* and *St. Matthew Passions* and *Christmas Oratorio*, tenor soloist in Handel's *Messiah* and J.S. Bach's *Magnificat*, Evangelist in Wood's *St. Mark Passion*, and several of Bach's sacred cantatas.

Chris' diverse recital repertoire spans more than 400 years. Highlights include Schubert's *Auf dem Strom*, Schumann's *Dichterliebe*, Poulenc's *Tel jour telle nuit*, Beethoven's *An die ferne Geliebte*, Debussy's *Fêtes galantes*, Britten's *Winter Words*, and many selections from The Great American Songbook and musical theatre repertoire. He possesses a particular affinity for French mélodies, art song in English, and German lieder.

Chris is a past fellowship recipient at: Tanglewood Music Center, SongFest, Aspen Music Festival, Hawaii Performing Arts Festival, Cincinnati College-Conservatory's Opera Theatre and Music Festival of Lucca, Italy, and is an alumnus of the prestigious N.A.T.S. Internship Program. Chris is currently an Associate Professor of Music at Tennessee Technological University in Cookeville, Tenn., where he teaches applied lessons, lyric diction, and musical theatre/opera courses.

JEFFREY WILLIAMS has been hailed by *Baltimore Sun*, as "very likable, a winning performance sung with much confidence, phrasing everything stylishly," by *Miami Herald* as possessing a "commanding, sizeable, effortless, manly baritone" and by *Opera News* as a "versatile, fearless performer." He has portrayed Tchaikovsky's Eugene Onegin, Marschner's Lord Ruthven in *Der Vampyr*, Lionel in the Philadelphia premiere of Tchaikovsky's *Maid of Orleans*, Mozart's Papageno in *Die Zauberflöte*, Tchaikovsky's Prince Yeletsky in *Pique Dame*, Rachmaninoff's Aleko, Mozart's Figaro, many of Gilbert & Sullivan's baritones and numerous others. Williams has been a Nashville Opera Mary Ragland Young Artist and a Seagle Music Colony Young Artist. He is a frequent soloist in the diverse oratorio and concert works of Adams, Bach, Barber, Brahms, Fauré, Handel, Mozart, Saint-Saëns, Vaughan Williams and others. He has taken part in the Russian Opera Workshop at the Academy of Vocal Arts, Middlebury College's *Deutsch für Sänger Programm*, and the John Duffy Composers Institute in conjunction with the Virginia Arts Festival in Norfolk, Virginia premiering operatic works of living composers. He appears on two world-premiere recordings, both with Albany Records, Thomas Sleeper's series of mini-operas *Einstein's Inconsistency* and Michael Dellaira's *The Death of Webern*, with the latter being recognized as a Critic's Choice and one of the Five Best New Works of 2016 by *Opera News*.

Williams has received numerous awards including an Arleen Auger Memorial Fund Study Grant, the Cynthia Vernardakis Award at the Orpheus National

Voice Competition, a Metropolitan Opera National Council Auditions Mid-South Regional Finalist, 2018 Wilhelm Stenhammar International Voice Competition Finalist in Norrköping, Sweden, the Baltimore Music Club Prize in Performance, and the George Castelle Award in Voice. He is currently the Tennessee State Vice-President/Secretary of the National Association of Teachers of Singing (NATS). He is also affiliated with American Guild of Musical Artists (AGMA), the National Opera Association (NOA), and has been inducted into the Pi Kappa Lambda and Omicron Delta Kappa honor societies.

Williams received his D.M.A. in Vocal Pedagogy and Performance from the University of Miami, Frost School of Music, M.M. in Voice Performance from the Peabody Conservatory of The Johns Hopkins University, and B.A. in Music from Muhlenberg College. He has taken on additional studies at the Sachrang Akademie in Sachrang, Germany, the Académie Musicale de Villecroze in Villecroze, France, the Salzburg Mozarteum Sommerakademie in Salzburg, Austria, SongFest's Professional Development Program at the Colburn School in Los Angeles, California, and the 2017 NATS Intern Program in Toronto, Canada. He considers himself fortunate to have worked with some of the world's finest teachers/singers – Tom Krause, Helen Donath, John Shirley-Quirk, Sherrill Milnes, William Stone, Richard Zeller, François Le Roux, Robynne Redmon and others.

In addition to being Associate Professor of Voice at Austin Peay State University in Clarksville, Tennessee, Williams maintains an active performance schedule. For more information, please visit www.jeffreywilliamsbaritone.com.

The **CLARKSVILLE CHILDREN'S CHORUS** (CCC) is comprised of 4th, 5th, and 6th graders from public, private, and homeschool programs across the Clarksville, Ft. Campbell, and Hopkinsville area. The Clarksville Children's Chorus rehearses and performs engaging, diverse, and age-appropriate choral music with a special emphasis on artistry and music literacy.

CCC is a program of the Community School of the Arts at Austin Peay University and is under the direction of Michael Chandler. For more information, visit www.apsu.edu/csa/chorus.

MICHAEL CHANDLER teaches graduate and undergraduate courses in music education at Austin Peay State University in Clarksville, Tennessee, where he is also the director of the Clarksville Children's Chorus. Chandler taught elementary (K–5) music in Texas public schools for 16 years, where his student ensembles performed by invitation at the Texas MEA conference in 2005, 2007, and 2013. He teaches all three levels of Orff Schulwerk basic and

recorder in AOSA-approved teacher education courses, and his work has appeared in *The Southwestern Musician*, *Update: Applications of Research in Music Education*, *Orff Schulwerk International*, and *The Orff Echo*.

Conductor/composer **TIM SHARP** recently completed thirteen years as Executive Director of the American Choral Directors Association, the world's largest professional choral organization. Sharp led ACDA to innovations that changed the course of this professional association for the 21st century. While in Oklahoma, he was Artistic Director and Conductor of the Tulsa Chorale, a 100-voice civic chorus performing the major choral repertoire of the choral/orchestral canon. He remains on the Executive Board of the International Federation for Choral Music and the World Choral Council, representing choral music in North America. These associations have taken him to six continents and to China over 25 times, performing and lecturing.

To date Sharp has authored 17 books, the most recent being *Sacred Choral Music Repertoire: Insights for Conductors*. His writing centers around choral conducting pedagogy, but he has also written in the area of Tennessee music history with his three-part Arcadia Publications series *Nashville Music Before Country*, *Memphis Music Before the Blues*, and most recently, *Knoxville Music Before Bluegrass*. He has published over 100 choral compositions and arrangements, including his *High Lonesome (Bluegrass) Mass* for choir and bluegrass band, and *Angel Band* for choir and chamber orchestra. In addition to specializing in Early American/Late Classical era choral music, he is a five-string banjo player and Deering Banjo Artist, composing and arranging music that incorporates this African American original instrument.

A graduate of Bluefield University and Belmont University, Sharp has received the outstanding alumni award from both schools. His graduate and doctoral work was completed in 1981 at The School of Church Music, Louisville, Kentucky, and has further studied at the Aspen Music School (conducting), Harvard University (musicology), and the University of Cambridge (UK) where he is a Life Fellow of Clare Hall. Before leading the American Choral Directors Association, he was Dean of Fine Arts and Director of Choral Activities at Rhodes College (Memphis), and prior to Rhodes was Director of Choral Activities at Belmont University. He has taught at the University of Oklahoma, Taylor University, and The King's College. He received Memphis Theater's Ostrander Award for his conducting of Puccini's *Gianni Schicchi*. He contributed the choral work for *A Glen Campbell Christmas* which won a Dove Award for Best Country Album and was nominated for a Grammy for Best Southern, Country or Bluegrass Gospel Album. The recording *Come Away to the Skies* with his professional ensemble Kentucky Harmony was nominated for a Grammy Award in 2020 in the category of Gospel Roots.

Since returning to Nashville in 2020, Sharp has been guest conductor of the Nashville Concert Chorale and recently formed and prepared the supporting

choir for the Eagles' *Hotel California* tour. He created and directs the Center for Community Arts Innovation at Trevecca University where he assists community arts organizations rethink and restart because of the recent pandemic and teaches conducting. He serves on the Executive Board of Choristers Guild (Dallas), and in January 2022 was named Principal Conductor and Executive Director of MidAmerica Productions, the largest producer of choral concerts at Carnegie Hall, New York City. With the exception of rehearsals and concerts, he works from his farm in Hickory Point (Montgomery County, Tenn.), where he, his wife Jane, and their daughter Emma Jane take care of a small herd of cattle, goats, alpacas, chickens, two cats, a donkey, and their most recent addition, Darby, a four-month-old Labrador Retriever.

Conductor **GREGORY WOLYNEC** is realizing an impressive achievement for orchestral excellence in an unlikely setting. Merging his passion for energetic and captivating performances with a committed ensemble of world-class artists, he founded Gateway Chamber Orchestra in 2008 in Clarksville, Tennessee. In a short span of years, they have been featured on a GRAMMY award winning recording, created a major festival dedicated to the music of Haydn, expanded their performance season to serve multiple communities throughout Tennessee, and been recognized by prestigious granting organizations including the National Endowment for the Arts.

Wolynec has positioned Gateway Chamber Orchestra to become the model more communities seek: one that keenly assesses and then serves its community's cultural needs. During the Covid-19 pandemic, he oversaw the development of several ambitious projects. *Magical Music & Timeless Tales* paired GCO musicians with area teachers to create valuable streaming content for young minds. Following the success of the GCO's first streaming concert (*Beethoven @250: Humanity in 2020*) in December of 2020, he organized a virtual presentation for the second installment of *America's Haydn Festival* in May of 2021. This four-concert event featured both masterworks and family concerts by the GCO along with programs by the St. Lawrence String Quartet and pianist Henry Kramer. Bill McGlaughlin served as the host for the four programs.

Wolynec focuses programming for the Gateway Chamber Orchestra on sharing rediscovered musical gems, partnering with contemporary and underrepresented composers, and delivering distinctive readings of classic works. The orchestra has been touted as "world class," "flawless," and "big, bold, American." He has been recognized for his sensitive balance between lyrical intimacy and symphonic drama. A diverse roster of composers including Cristina Spinei, Jeffrey Wood, Kareem Roustom, Conni Ellisor, and Judd Greenstein have praised his interpretations. The GCO has also collaborated with internationally acclaimed musicians such as William Bennett, Boris Allakhverdyan, Lorna McGhee, and Jeffrey Biegel.

Wolynec has conducted and overseen three recordings with the Gateway Chamber Orchestra in its young life. Two of the recordings, *Wind Serenades* and *Chamber Symphonies* (Summit Records) received GRAMMY nominations for producer Blanton Alspaugh, and *Chamber Symphonies* garnered a GRAMMY (Classical Producer) in 2013 for Alspaugh. The third recording, *Reinecke: Cello Concerto* with emerging soloist and Gateway principal player Uri Samis, was picked up by Delos in 2014. All recordings have received critical acclaim in the *American Record Guide*, *Fanfare*, *The Instrumentalist*, and additional online sites.

Wolynec holds degrees from SUNY Potsdam's Crane School of Music and Michigan State University. The sole musical recipient of a Fulbright Grant in the 2001-2002 academic year to Prague, Czech Republic, Wolynec studied conducting at the Prague Conservatory.

GATEWAY CHAMBER ORCHESTRA was formed in 2008 and is recognized as one of the leading new American ensembles. Comprised of professional musicians from Middle Tennessee and beyond, the GCO specializes in presenting masterpieces of the past and present, including traditional works, overlooked treasures, and contemporary American works. The GCO's recordings have received critical acclaim in publications such as the *American Record Guide* and *Fanfare*. Engaging 5,000 Middle Tennessee students annually with classical music through free performances, innovative educational outreach, and interactive Children's Concerts, the GCO is committed to building new audiences for tomorrow. For more information, please visit www.gatewaychamberorchestra.com.

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