Kevin McBeth, conductor
Marlissa Hudson, soprano
St. Louis Symphony IN UNISON Chorus
Kevin McBeth, director

Friday, February 21, 2020, at 7:30PM

STILL
Animato from Afro-American Symphony

JOHNSON
“Lift Every Voice and Sing”
St. Louis Symphony IN UNISON Chorus
arr. Carter

TRADITIONAL
“Tshotsholoza”
Darrius K. Duncan, tenor
St. Louis Symphony IN UNISON Chorus
arr. Ames

TRADITIONAL
“Old Time Religion”
Nadia Maddex, soprano
Wynton Stuart, baritone
St. Louis Symphony IN UNISON Chorus
arr. Hogan

TRADITIONAL
“We Shall Overcome”
St. Louis Symphony IN UNISON Chorus
arr. Ringwald

MOZART
“Laudate Dominum” from Vesperae Solemnes de Confessore
(Solemn Vespers for a Confessor)
Marlissa Hudson, soprano
St. Louis Symphony IN UNISON Chorus
arr. Hogan

BONDS
“Mary Had A Little Baby” from Ballad of the Brown King
Marlissa Hudson, soprano

DUBOIS
“O Vos Omnes” from Les sept paroles du Christ
(The Seven Last Words of Christ)
Marlissa Hudson, soprano

TRADITIONAL
“Ride On, King Jesus”
Marlissa Hudson, soprano
arr. de Paur

INTERMISSION
KAMEN
arr. Custer

An American Symphony

HEZEKIAH WALKER
arr. Knight

“Better”
Karen Hylton, soprano
St. Louis Symphony IN UNISON Chorus

ISAAC CATES

“It’s Working”
Jennifer L. Kelley, soprano
St. Louis Symphony IN UNISON Chorus

TRADITIONAL
arr. Hogan

“Ride On, King Jesus”
Dorothy Heyward, soprano
St. Louis Symphony IN UNISON Chorus

PRICE

“Juba Dance” from Symphony No. 1 in E minor

GERSHWIN
arr. Bennett

“Summertime” from Porgy and Bess
Marlissa Hudson, soprano

TRADITIONAL
arr. Bonds

“He’s Got the Whole World in His Hands”
Marlissa Hudson, soprano

ROBERT RAY
orch. Wilson

Credo: I Believe in God from Gospel Mass
Marlissa Hudson, soprano
St. Louis Symphony IN UNISON Chorus

ACKNOWLEDGMENTS

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Wolfgang Amadeus Mozart
“Laudate Dominum” from Vesperae solennes de confessore
(Solemn Vespers for a Confessor)

Laudate Dominum
Praise the Lord

Laudate Dominum omnes gentes
Praise the Lord, all nations;
Laudate eum, omnes populi
Praise Him, all people.
Quoniam confirmata est
For He has bestowed
Super nos misericordia eius,
His mercy upon us,
Et veritas Domini manet in aeternum.
And the truth of the Lord endures forever.

Gloria Patri et Filio et Spiritui Sancto.
Glory to the Father and to the Son and to
the Holy Spirit,

Sicut erat in principio, et nunc, et semper.
As it was in the beginning, is now, and forever,
Et in saecula saeculorum.
And for generations of generations.
Amen.
Kevin McBeth was appointed Director of the IN UNISON Chorus in 2011. McBeth is the Director of Music at Manchester United Methodist Church in suburban St. Louis. He serves as full-time administrator for the Music Ministry, which includes 18 choral and handbell ensembles, involving nearly 500 children, youth and adults. McBeth has also recently served as Adjunct Professor in Choral Music at Webster University. Over the past 20 years, he has conducted honor, festival and touring choirs (choral and handbell) in the United States and Canada. Previous appointments include Assistant Conductor of the St. Louis Symphony Chorus and Music Director of the St. Louis Metro Singers. His 30-year career in church music has included appointments in churches in Houston, Texas, and Cedar Rapids, Iowa.

McBeth is a graduate of Houston Baptist University and has done graduate studies in Choral Conducting at the University of Houston. In addition to being a published composer and author, he was also choral music editor for Abingdon Press. McBeth has served on the board of the Iowa Choral Directors Association, the Missouri Choral Directors Association, and the American Guild of English Handbell Ringers. He was also the Repertoire and Standards Chair for the Southwest Division of the American Choral Directors Association (ACDA). Influential teachers in conducting have been David Wehr, Robert Linder and John Yarrington. A strong advocate for training future conductors, he has presented several workshops and interest sessions at the state and national levels.

McBeth has recently conducted concerts at Carnegie Hall and the Kennedy Center for the Performing Arts. Choirs under his direction have also performed at regional and national gatherings for choral and handbell music, including both state and division ACDA conventions, and at the American International Choral Festival. McBeth has prepared choruses for performances with Sarah Brightman, Josh Groban, John McDaniel, Andy Williams, Billy Porter, Take 6, Larnelle Harris, Jenifer Lewis, Wintley Phipps and Hugh Smith. In the fall of 2002, the National Religious Music Week Alliance named him as one of the top ten Church Music Directors in the country. In the church music field, he has collaborated with Mark Hayes, John Leavitt, Hal Hopson, Joseph Martin, Howard Helvey, John Purifoy, Michael Burkhardt, Craig Courtney, David Morrow and Jeffery Ames.

His orchestral conducting credits include performances with the Indianapolis Symphony, Houston Civic Symphony, the New England Symphonic Ensemble and with members of the SLSO in a concert featuring Garrison Keillor. Most recently, McBeth conducted a Festival Chorus in his first European concert tour to Great Britain, and prepared choruses for a concert at Lincoln Center.

McBeth is the proud father of two talented sons, Cameron and Austin.
American soprano Marlissa Hudson has been described as a “superb lyric coloratura” (St. Louis Post-Dispatch). At home both on the operatic and concert stage, she made her professional debut while a student, performing “Summertime” from Porgy and Bess with the Baltimore Symphony Pops Orchestra under the baton of Marvin Hamlisch.

Hudson has performed at Carnegie Hall as the soprano soloist in Kirke Mechem’s Songs of the Slave, in Carmina Burana with the National Philharmonic, and in Brahms’s Requiem with the North Carolina Master Chorale. Recognized as an international concert performer, Hudson has been featured in Bulgaria and Paraguay, and has collaborated in the U.S. with such esteemed organizations as the St. Louis Symphony Orchestra, Baltimore Symphony Pops Orchestra, VocalEssence, the 92nd Street Y, and members of the Arianna Quartet. Recitals are a definitive niche, and she has performed as a recitalist across the U.S.

As a recording artist, Hudson has been featured on multiple labels singing the work of modern composers. Her discography also includes two albums, Libera and Lust, which was funded in part by a successful Kickstarter campaign.

Hudson received her formal training at Duke University and the Peabody Institute of Johns Hopkins University, earning awards for music at both schools.