

Gerald Gray, conductor

State University of New York, College at Fredonia
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Curriculum Vitae

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PERSONAL STATEMENT

For most of my career in music I have strived to achieve equal success as a conductor, a singer and as a teacher of singing. As a result, my achievements in each of these three areas constitute careers within themselves. Now, as Director of Choral Activities at SUNY Fredonia I focus my efforts primarily on my conducting while my singing and voice teaching serve to richly inform all that I do.

First and foremost, as a conductor, I bring twenty-five years of experience at all levels from fully professional choirs, collegiate choirs and elementary school choirs to the most humble of church choirs. My formative years were all under the tutelage of disciples of Robert Shaw and finally Robert Shaw himself. These teachings and experiences emphasized exacting rhythm, energetic text-based phrasing, precise balancing of chords, exacting expressiveness and impact on the audience. This teaching began with George Mabry, chorus master emeritus of the Nashville Symphony Chorus and professor emeritus of Austin Peay State University. It continued with Donald Neuen at the Eastman School of Music and culminated in five years as a principle singer with Robert Shaw, in France, Atlanta and New York where I sang on eleven Telarc recordings under the direction of Robert Shaw. Now, as Director of Choral Activities in a music school of 600 majors and 170 voice majors, I strive daily to instill these principles and this tradition in the young singers entrusted to me.

As a professional solo singer, much of my work has been with premier Period orchestras throughout the United States and in Europe. This journey began in the summer of 1994 when I studied and performed, as a tenor soloist, at the Bach Aria Festival under the direction of David Britton, a member of the Bach Aria Group. The following summer I received a fellowship to sing at the Carmel Bach Festival as a soloist and professional chorister. That led to auditions in Boston where I began singing as a soloist and professional chorister with the Handel and Haydn Society, Boston Baroque and Emmanuel Music under Christopher Hogwood, Martin Pearlman, Craig Smith, Bruno Weill, Seiji Ozawa, Harry Bickett and many others. This led to solo engagements with Musica Angelica in Los Angeles and the Wiener Akademie in Wien, Austria under the direction of Martin Hasselböck, and in San Francisco with the American Bach Soloists under the direction of Jeffrey Thomas. Through these experiences I learned the power of combining passion with extreme precision of gesture. Singing Bach, one-per-part with these singers and players changed my life. My singing experiences have afforded me, as a conductor, a particular fluency in the musical language of the seventeenth and eighteenth centuries.

Lastly, through my twenty years of teaching voice at the university/conservatory level, graduates of my studio have consistently been awarded assistantships at major conservatories throughout the country. My graduates have won awards at the Metropolitan Opera National Council District Auditions and work in professional Regional opera houses such as Arizona Opera and Minnesota Opera, where I currently have a student in her third year as a studio artist, singing mainstage roles. I have graduates teaching in universities, public schools and even acting in a television soap opera. My understanding of the voice is both scientific and intrinsic. Through graduate-level studies in vocal science and pedagogy with Ingo Titze and Scott McCoy, I gained an understanding of the structures and acoustics of singing. I then learned to relate this scientific knowledge to my own singing sensations and the singing of others in order to sympathetically “feel” what singers do on bio-mechanical level. This allows me to help singers bring their breath and resonance into harmony with their body culminating in a complete artistic expression. It has proven very successful in the studio and I bring this to bear in my training of choirs. It gives me a unique authority to teach vocal technique in the choral rehearsal.

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EDUCATION

Doctor of Musical Arts, Choral Conducting and Pedagogy
University of Iowa, 2005

Master of Arts in Vocal Performance and Pedagogy
University of Iowa, 1997

Master of Music, Choral Conducting, Eastman School of Music
University of Rochester, Rochester, New York, 1989

Bachelor of Science, Music-Education, Voice
Austin Peay State University, Clarksville, Tennessee, 1988

DOCTORAL
THESIS

*The Second Booke of Songs or Ayres, of Two, Four, and Five Parts
By John Dowland: A Performing Edition with Original Texts,
Pronunciation Guide and Historical Commentary*

TEACHERS

Conducting

William Hatcher
James Dixon
Donald Neuen
George Mabry

Choral Literature

Richard Bloesch
Samuel Adler
Alfred Mann
Donald Neuen

Musicology

Sven Hansell
Alfred Mann
Paul O'Dette

Voice

Sharon Daniels
Jeffrey Arnold
Scott McCoy
Sharon Mabry

Vocal Pedagogy

Ingo Titze
Scott McCoy
Sharon Mabry

Alexander Technique

Laura Harwood

Art Song Literature

Darlene Lawrence

HONORS

N.A.T.S. Summer Intern, Summer Intern Program, 2003

Fellow, Adams Master Class, Carmel Bach Festival, 1995

Fellow, Bach Aria Festival, SUNY, Stony Brook, 1994

University of Iowa, Voice Assistantship, 1995-97

University of Iowa, Conducting Assistantship, 1993-95

National winner, National Federation of Music Club's
Student Vocal Competition, 1990

Eastman School of Music, Conducting Assistantship, 1988-89

Gerald Gray, conductor**3**UNIVERSITY/
PROFESSIONAL
CHORAL
EXPERIENCE

The State University of New York at Fredonia

Associate Professor of Voice/Director of Choral Activities, 2010-present

- * Tour to Carnegie Hall with Fredonia choirs, February 2014
 - Performed Vaughan William's *Dona Nobis Pacem* At Carnegie Hall
 - * Established a Graduate Performance Program in Choral Conducting, 2012
 - Author of curriculum proposal for M.M. Choral Conducting program
 - Author of course proposals for M.M. Choral Conducting program
 - Teacher of graduate choral literature and graduate conducting
 - Supervisor of a graduate teaching assistantship in choral conducting
 - Supervisor of graduate examinations and conducting recitals
 - * Conducting the Fredonia College Choir
 - Approximately 60 undergraduate voice majors SATB
 - * Conducting the Fredonia Chamber Choir
 - 24 voice highly select choir of advanced undergraduate and graduate voice students chosen from 170 voice majors
 - * Established an annual Intercollegiate Choral Festival at Fredonia, 2011
 - 2014 Guest clinician, William Hatcher, USC, University of Iowa
 - 2013 Guest clinician, Brandon Johnson, Houghton College
 - 2013 Guest Choir, Houghton College Choir
 - 2012 Guest clinician, Donald Neuen, UCLA
 - 2012 Guest choir, Mansfield University Concert Choir
 - 2011 Guest clinician, Dr. William Weinert, Eastman School of Music
 - 2011 Guest choir, The Eastman Chorale
 - * Restructured Choirs
 - * Co-creator of a new touring model for the School of Music
- Interim Conductor, Buffalo Philharmonic Chorus, 2012-2013
- * Prepared Boito, *Mefisofele*, *Prologue*, June 2013
 - * Prepared *Patriotic Pops*, May 2013
 - * Conducted *Messiah*, with the Buffalo Philharmonic Orchestra, 2012
- Associate Professor of Voice, conductor of the College Choir, 2002- 2010
- * 580 Music Majors, 160 voice majors, twelve-member voice faculty
 - * Chair, voice area, 2008-2010
 - Personnel management of twelve-voice faculty
 - Overseeing 170 voice students
 - Managing faculty loads/ Hiring of part-time/adjunct voice faculty
 - Oversight of voice area admissions/enrollment management
 - Oversight and management of graduate assistantships in voice
 - Leading weekly voice faculty meetings
 - Serving as spokesperson and representative of the voice area
 - * Teacher, private Voice instruction
 - * Teacher, weekly vocal master classes
 - * Conductor, College Choir, auditioned, forty undergraduate voice majors
 - * Teacher, German Song Literature
 - * Academic Advising
 - * Member, Music Curriculum Committee 2002-2004, Co-Chair 2003-2004
 - * Member, Curriculum Revision Task Force, 2004-2005
 - * Chair, Voice Search Committee, 2004-2005
 - * Author of several successful SUNY Grant Applications
 - * Scheduling School of Music Voice Auditions, 2003-2004

Gerald Gray, conductor**4**UNIVERSITY/
PROFESSIONAL
CHORAL
EXPERIENCE
(continued)

Tenured, SUNY Fredonia, 2008
 Promoted to Associate Professor, SUNY Fredonia, 2008
 Interim Conductor, Buffalo Philharmonic Chorus, 2007-2008
 * Prepared Adams, *Harmonium* with Fredonia College Choir
 * Prepared Beethoven Symphony No. 9, Robert Franz, conductor, 2008
 Interim Conductor, Chautauqua Chamber Singers, 2007
 Instructor of Voice, part-time, New England Conservatory of Music
 Preparatory/Continuing Ed. Division, 1997- 2002
 *Teacher of Diction
 Instructor of Voice, part-time, Walnut Hill School for the Arts, 1997- 2002
 Instructor of Voice, adjunct, Kirkwood College, Cedar Rapids, Iowa, 1996-97
 Sabbatical replacement, choral, Kirkwood College, fall, 1996
 Instructor of Voice, Teaching Asst., Univ. of Iowa, 1995-97
 Conductor, Women's Chorale, Graduate Assistantship, University of Iowa, 1994-95
 Assistant Conductor, Kantorei, Graduate Assistantship, University of Iowa, 1993-94
 Instructor of Music, full time, Gordon College, Barnesville, Georgia, 1989-93
 * Conductor, Gordon College Choir/Founder and conductor, Chamber Singers
 * Teacher, studio voice
 * Teacher, Freshman level Music Theory and Music Appreciation
 * Organized choir tours and student NATS participation
 * Member, Consultation Committee for design of Fine Arts Building
 Assistant Conductor, Eastman Chorale, Graduate Assistantship,
 Eastman School of Music, 1988-89

CONDUCTING
REPERTOIRE
Highlights

Bach, *St. Matthew Passion BWV 244*, Buffalo Philharmonic Orchestra
 Fredonia Masterworks Chorus, March 9 and March 11, 2016
 William Hite, evangelist; Aaron Engebret, Jesus; Michael Beattie, continuo
 Christopher Haritatos, continuo cellist; Patricia Halverson, viola da gamba
 Argento, *Dover Beach Revisited*, February 2015
 Adamo, *Pied Beauty*, February 2015
 Haydn, *Missa in Angustiis*, H. 22/11 (prepared), Fredonia, April, 2015
 Górecki, *Wisło moja, Wisło szara*, Op. 46, October 2014
 Beethoven, *Symphony No. 9* (prepared) Buffalo, 2014
 Mozart, *Regina Coeli K 108* (prepared) Fredonia, September, 2014
 Mozart, *Regina Coeli K 127* (prepared) Fredonia, September, 2014
 J. S. Bach, *Johannespassion*, BWV 245, 1724 version, Fredonia, April 2014
 Vaughan William, *Dona Nobis Pacem*, Carnegie Hall, February 2014
 Vierne, *Messe Solennelle*, Op. 16, Fredonia, Buffalo, 2013
 Mozart, *Dominican Vespers*, K321. (Prepared) Fredonia, September, 2013
 Boito, *Mefestophele-Prologue*, (Prepared) Buffalo Philharmonic Chorus, June 2013
 Bernstein, *Chichester Psalms*, (Prepared) Fredonia, April 2013
 Handel, *Messiah*, Buffalo Philharmonic Orchestra and Chorus, December 2012
 Herzogenberg, *Four Nocturnes*, Op. 22, Fredonia, March, 2013
 Gabrielli, *In Ecclesiis*, Fredonia, Buffalo, 2012
 Paulus, *Calm on the Listening Ear of Night*, Fredonia, Buffalo, 2012
 Widor, *Mass for Two Choirs and Two Organs*, Op. 36, Fredonia/Buffalo, 2012
 Haydn, *Missa Sancti Nicolai*, H.22/6 (Prepared), Fredonia, September 2012
 Janequin, *Les Cris de Paris*, in a new edition by Gerald Gray, Fall 2011
 Holst, *The Planets*, prepared chorus, SUNY Fredonia, Spring 2012
 Debussy, *Trois Chansons*, Spring 2011
 Rheinberger, *Op. 80 Liebesgarten*, Fall 2011
 Pärt, *Which was the son of...*, Fall 2011
 Mulholland, *Four Robert Burns Ballads*, Spring 2012

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CONDUCTING
 REPERTOIRE
Highlights
 (continued)

- Handel, *Messiah* (complete), SUNY Fredonia, December, 2011
 Professional orchestra and soloists
- Schubert, *Mass in C Major*, D. 452, Preparing chorus, Western New York Chamber Orchestra, 2011
- Durufié, *Requiem*, prepared the chorus, SUNY Fredonia, Spring 2011
- Bach, *Cantatas*, SUNY Fredonia, December, 2010
 Professional orchestra and soloists
- BWV 62 *Nun komm, der Heiden Heiland*
 - BWV 153 *Schau, Lieber Gott, wie meine Feind*
 - BWV 133 *Ich Freue mich in dir*
- Mozart, *Requiem*, Levin completion, Preparing chorus, 2010
- Spring Choral Concert, College Choir, SUNY Fredonia, April 2010
- Brahms, *Neue Liebeslieder Waltzer*
 - Byrd, *Mass for Five Voices*
- Handel, *Messiah* (complete), SUNY Fredonia, December 2009
 Professional orchestra and soloists
- Spring Choral Concert, College Choir, SUNY Fredonia, April 2009
- Schönberg *Friede auf Erden*
 - Barber, *Agnus Dei*
 - Howells, *Take Him, Earth for Cherishing*
- J. S. Bach, *Weinachtsoratorium, Pt. 1, 2 and 3*, SUNY Fredonia, Dec. 2008
 Professional soloists and orchestra
- Adams: *Harmonium*, prepared Fredonia Masterworks Chorus for the Buffalo Philharmonic Orchestra, Robert Franz, conductor, 2008
- Verdi, *Otello*, Prepared chorus for a concert version of the complete opera, 2007
 Chautauqua Symphony, Buffalo Philharmonic Chorus, Uriel Segal, conductor
- Beethoven, *Symphony No. 9*, Prepared chorus for the Buffalo Symphony Orchestra
 Robert Franz, conductor, 2007
- Handel, *Messiah* (complete), SUNY Fredonia, December 2007
 Professional soloists and orchestra
- Spring Choral Concert, College Choir, SUNY Fredonia, April 2007
- Ginestera, *Lamentaciones De Jeremias Propheta*
 - Joesph Haydn, *Part Songs*
 - Josef Reinberger, *Mass in E Flat*
- J. S. Bach, Advent Cantatas, SUNY Fredonia, December 2006
 Professional orchestra and soloists
- BWV 72 *Alles nur nach Gottes Willen*
 - BWV 61 *Nun komm, der Heiden Heiland I*
 - BWV 147 *Herz und Mund und Tat und Leben*
- Handel, *Messiah* (complete), SUNY Fredonia, December 2005
 Professional soloists and orchestra
- Mozart, *Requiem*, prepared chorus, Western New York Chamber Orchestra, 2005
- Spring Choral Concert, College Choir, SUNY Fredonia, April 2005
- Palestrina, *Missa Brevis*
 - Brahms, *Op. 52 Liebeslieder Waltzer*
- Cindy Cox, *Three Songs on Texts of Mary Oliver*, SUNY Fredonia, 2004
- Hassler, *Missa Secunda* SUNY Fredonia, 2004
- Brahms *Quartets Op. 64*, Fredonia College Choir, 2004
- Lessons and Carols, College Choir, SUNY Fredonia, 2003
- Poulenc, *Quatre Motets pour le temps de Noël*
- Brahms *Quartets Op. 92*, Fredonia College Choir, 2003
- J. S. Bach, Motet BWV 227 *Jesu Meine Freude*, SUNY Fredonia, 2003
- A Ceremony of Lessons and Carols, College Choir, SUNY Fredonia, 2002
- Schütz, *Musicalische Exequien*, First Methodist Church, Iowa, 1997

Gerald Gray, conductor**6****CONDUCTING
REPERTOIRE***Highlights*
(continued)

J. S. Bach, Cantatas, First Methodist Church, Iowa City Iowa 1995-1997
- BWV 131, BWV 70, BWV140

Britten, *Festival Te deum*, First Methodist Church, Iowa City, 1996

Vaughan Williams, *The First Nowell*, First Methodist, Iowa City, 1996

Beethoven, *Egmont Overture*, University of Iowa, 1995

Brahms, *Op. 17* (SSA, harp, horns) University of Iowa, 1995

Mozart, *Requiem*, First Methodist Church, Iowa City, IA 1995

Pergolesi, *Magnificat*, First Methodist Church, Iowa City, IA 1995

Persichetti, *Winter Cantata*, Univ. of Iowa, 1995

Brahms, *Op. 92 Part Songs*, University of Iowa, 1994

Britten, *Ceremony of Carols*, University of Iowa, 1994

Michael Haydn, *Missa Sancti Aloyissi*, University. of Iowa, 1994

Poulenc, *Quatre motets...de Noel*, Univ. of Iowa, 1994

Poulenc, *Quatre motets...de Penitence*, Univ. of Iowa, 1994

Schütz, *Psalm 100*, University of Iowa, 1994

Schubert, *Mass in G*, Gordon College, 1992

Handel, *Messiah* (Pt. I/#44), Gordon College, 1989, 1992

Pinkham, *Christmas Cantata*, Gordon College, 1991

Vivaldi, *Gloria*, Gordon College, 1990

Mozart, *Missa Brevis in F*, KV 192, Eastman School of Music, 1989

Haydn, *Symphony No. 45*, Eastman School of Music, 1988

Mozart, *March in C major*, KV. 408, Eastman School of Music, 1988

Mozart, *Symphony No. 16* Eastman School of Music, 1988

Over one hundred anthems and motets for worship

DISCOGRAPHY
As chorister

Bach, B Minor Mass, Boston Baroque, Martin Pearlman, 1999
Telarc, CD-80517

Monteverdi Vespers, Boston Baroque, Martin Pearlman, 1997
Telarc, CD-80453

Opera Choruses, Atlanta Symphony Chamber Chorus, Robert Shaw, 1993
Telarc, CD-80333

Philip Glass: *Itaipu*, Atlanta Symphony Chorus, Robert Shaw, 1991
Sony Classical, SK46352 (re-issue, 2003)

Haydn: *Creation*, Atlanta Symphony Chamber Chorus, Robert Shaw, 1993
Telarc, CD-80298

Schubert Songs for Male Chorus, Robert Shaw Chamber Singers, 1993
Telarc, CD-80240

Janacek: *Glagolitic Mass*, Atlanta Symphony Chorus, Robert Shaw, 1990
Telarc, CD-80287

Mahler: *Symphony No. 8*, Atlanta Symphony Chorus, Robert Shaw, 1990
Telarc, CD-80267

Bach: *B Minor Mass*, Atlanta Symphony Chamber Chorus, Robert Shaw, 1990
Telarc, CD-80233

Beethoven: *Mass in C*, Atlanta Symphony Chorus, Robert Shaw, 1989
Telarc, CD-80248

Rachmaninoff: *Vespers*, Robert Shaw Festival Singers, France, 1989
Telarc, CD-80172 (Grammy Award Winner)

Poulenc: *Mass in G Major*, Robert Shaw Festival Singers, France, 1989
Telarc, CD-80236

Vivaldi: *Gloria*, Bach: *Magnificat*, Atlanta Symphony, Robert Shaw, 1989
Telarc, CD-80194

Gerald Gray, conductor**7**PROFESSIONAL
CHORAL
EXPERIENCE
As chorister

Chorus of Emmanuel Music, Craig Smith, conductor, Boston, 1997- 2002

Handel & Haydn Society, Christopher Hogwood, music director, 1998- 2003

Church of the Advent, Boston, Edith Ho choirmaster, summers 1999 and 2000

Boston Baroque, Martin Pearlman, conductor, 1997-2002

Carmel Bach Festival Chorus, Bruno Weil, conductor, 1995 and 1997

Robert Shaw Festival Singers, 1989 and 1993

Atlanta Symphony Chamber Chorus, Robert Shaw, conductor, 1989-93

Robert Shaw Chamber Singers, 1992-93

CHURCH
MUSIC
EXPERIENCESoloist, professional choir member, Emmanuel Music, Craig Smith, conductor
Emmanuel Church, (Episcopal) Boston, 1997- 2002

Chancel Choir Director, First United Methodist Church, Iowa City, 1994-97

- Conducted a choir of 30 with several paid singers

- Conducted two major works per year with orchestra

Director of Music, First Christian Church, Iowa City, Iowa, 1993-94

Staff Soloist, Peachtree Road United Methodist Church, Atlanta, 1991-93

Chancel Choir Director, First United Methodist Church, Jackson, GA, 1989-1991

Conducted various church choir work through the Tennessee Baptist Convention
Dr. Julian Suggs, director, 1985-1988

RADIO

WNED Toronto/Buffalo, Radio Interview "Bach's St. John Passion", April 2014

WNED Toronto/Buffalo, Radio Interview "Handel's Messiah", November 2012

WNED Toronto/Buffalo, Radio Interview "Bach's Christmas Oratorio", Dec. 2008

WNED Toronto/Buffalo, Radio Interview "Handel's Messiah", December 2007

"Morning Edition", NPR *National Public Radio*, June 1997, premier of excerpts of
a newly discovered Mozart Opera"Morning Pro Musica" WGBH, heard regularly throughout New England, in the
weekly broadcasts of the entire cycle of Bach Cantata as recorded with
Emmanuel Music, 1997-2001

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FESTIVALS/ LECTURES/ MASTER CLASSES/ ADJUCATION	<p>Lecture: <i>An Approach to Conducting through Internalizing the Score</i> College-Conservatory of Music, University of Cincinnati, March 2015</p> <p>Lecture: <i>An Approach to Conducting through Internalizing the Score</i> University of Iowa, Graduate Conducting Program, April 2015</p> <p>Presentation: <i>Professional Choral Artistry on the Global Stage</i>, The Queensland Conservatorium, Griffith University, Brisbane, Australia, October 2014</p> <p>Guest Clinician, at approximately 30 high schools Including: Westhampton Beach NY; Fayetteville-Manlius, NY; Clarence, NY; Norwin, Pittsburgh, PA, Dickson County High School, TN</p> <p>Annual recruiting tours through the North East with the Fredonia Chamber Choir Conductor, All County Chorus, Oswego County, NY, March, 2014 Conductor, Area All State Chorus, Western New York, November 2012 Guest Lecturer, ACDA Student Chapter, SUNY Fredonia, April 2011 “Opportunities as the Professional Choral Singer” Guest Lecturer, Graduate Seminar in Baroque Music, SUNY Fredonia “Italianate and Pre-Italianate style in Bach’s Sacred Cantatas,” April 2010 Guest Clinician, Amherst High School Chorus, “Mozart Requiem” Amherst, NY, May 2010 Guest Lecturer, Graduate Seminar in Baroque Music, SUNY Fredonia “Italianate and Pre-Italianate style in Bach’s Sacred Cantatas” April 2010 Vocal Master Class, Austin Peay State University, Clarksville, TN, 2009 “Opportunities as the Professional Choral Singer” Guest Conductor, Amherst High School Chorus, “Mozart Requiem” rehearsal Amherst, NY, May 2010 Vocal Master Class, Austin Peay State University, Clarksville, TN, 2009 Guest Clinician, Festivals at Sea, 2005-2007 Guest Lecturer, for Tallis Scholars/Peter Phillips, SUNY Fredonia, 2007 Guest Lecturer, “The Little voices in Your Head, Teaching young men to sing in their head voice in the choral rehearsal” Erie County Music Educator’s Association, January 2006 Guest Conductor, Williamsville All-District High School Choir and Orchestra Fauré <i>Requiem</i>. 2005 Guest lecturer, “Introduction to Diction and IPA”, New England Conservatory Continuing Ed.-Preparatory Division, 1998, 1999 Guest Master Classes, Walnut Hill School for the Arts, 1998- present Adjudicator for various high school festivals and regional NATS auditions</p>
STAGE EXPERIENCE <i>As conductor</i>	<p>Chorus Master, Verdi <i>Otello</i>, Chautauqua Symphony, 2007 Chorus Master, <i>Carmen</i>, Fredonia, Fall 2006 Chorus Master, <i>Candide</i> (1989 version) SUNY Fredonia, Fall 2004 Musical Director, <i>A Funny Thing Happened...Forum</i>, Gordon College, 1992 Musical Director, <i>Camelot</i>, Gordon College, 1992 Musical Director, <i>Man of LaMancha</i>, Gordon College, 1990</p>
PROFESSIONAL AFFILIATIONS <i>Choral/Academic</i>	<p>The American Musicological Society (AMS) Early Music America (EMA) The College Music Society (CMS) National Collegiate Choral Organization, Founding Member (NCCO) American Choral Directors Association (ACDA)</p>

*** **Vitae continues on the following page with credits as a singer** ***

Gerald Gray, tenor**9**

CONCERT
EXPERIENCE
As tenor soloist

- J.S. Bach, Approximately forty sacred cantatas performed as a soloist
Emmanuel Music, weekly Bach Cantata series Boston, 1997-2002
- J. S. Bach, Over one hundred-twenty sacred cantatas performed as a chorister
Emmanuel Music, weekly Bach Cantata series, Boston, 1997-2002
- Heinrich Schütz, has sung much of the sacred choral literature of Schütz in weekly performances at Emmanuel music, Boston, 1997-2002
-
- Monteverdi, *Vespers of 1610*, University of Iowa Chorus and Orchestra
Timothy Stalter, conductor, April 2015
- Hindemith, *Hin und zurück*, ALEA III, contemporary Music Ensemble
In residence at Boston University, Tsai Performance Center, March 2015
- Orff, *Carmina Burana*, West Virginia Symphony, April 2014
- Lawrence Seigel, *Kaddish*, Symphoria (The Syracuse Symphony), 2013
- Mozart, *Requiem*, West Virginia Symphony, 2012
- Handel, *Acis and Galatea*, one-per-part, Wiener Akademie, Germany/Austria, 2008
- European Tour, Germany and Austria
- Bach, *St. Matthew Passion*, one-per-part, American Bach Soloists
Jeffrey Thomas, conductor, San Francisco, CA, May 2006
- Orff, *Carmina Burana*, University of California Davis, Mondavi Center
Davis, CA, June 2006
- Monteverdi, *Combattimento di Tancredi e Clorinda*/Orff, *Carmina Burana*
West Virginia Symphony, Grant Cooper, conductor, 2006
- Bach Cantatas, one-per-part, *BWV 182* and *BWV 135*, Music Angelica Baroque
Orchestra, Los Angeles, CA October 2005
- Monteverdi, *Combattimento di Tancredi e Clorinda*, Bach and Beyond Festival
Fredonia, NY June 2005
- Beethoven, *Mass in C and Choral Fantasy*, Amor Artis, Chorus and Orchestra,
Norwalk, CT, March 2005
- Bach Cantatas “One-to-a-part” *BWV 4*, *BWV 61*, *BWV 131* and *BWV 182*
American Bach Soloists, Jeffrey Thomas conductor, Jan. 2005
- Role of “Tempo” in Handel’s *Il Trionfo del Tempo (1707)*” Musica Angelica,
Los Angeles, Martin Hasselböck conductor, November, 2004
- Mozart *Mass in C Minor KV 427*, West Virginia Symphony, November, 2004
- Beethoven *Mass in C* and *Choral Fantasy* Fairfield County Chorale (Connecticut)
Amor Artis Orchestra, March 2005
- Monteverdi *Vespers of 1610* New York State Baroque Orchestra
Buffalo, NY May 2005
- Carissimi’s *Jephte*, American Bach Soloists, San Francisco, 2004
- J. S. Bach *St. Matthew Passion*, Pittsburgh Bach Choir, 2004
- “Samson” in Handel’s *Samson*, Fairfield County Chorale,
Amor Artis Baroque Orchestra, Norwalk CT, March, 2004
- Stravinsky *Mass*, SUNY Fredonia, 2004
- Handel *Messiah* New York State baroque Orchestra,, Saint Paul’s Cathedral
Buffalo, NY December, 2003
- Monteverdi, *Vespers of 1610*, Fully Staged, Chen Shi-Zheng, stage director
Emerson Majestic Theater, Boston, Handel and Haydn Society, 2003
- Haydn, *Lord Nelson Mass*, Coro Allegro, Rochestra of Emmanuel Music
Sanders Theater, Harvard University, 2003
- Monteverdi *Vespers*, Dedham Choral Society, Dedham, MA, 2003
- Dowland *Songs*, “Carols and Cries, a tribute to Daniel Pinkham”
Guest artist, Florestan Recital Project, Boston, 2003
- Britten, *Serenade for Tenor, Horn and Strings*, Western New York Chamber
Orchestra, 2003

Gerald Gray, tenor**10**

CONCERT
EXPERIENCE
As tenor soloist
(continued)

North American Premier of Songs for tenor and Harp by William Sweeney
Hyperprism Contemporary Music Series, Boston College, 2002
Handel, *Saul*, role of "High Priest", Emmanuel Music, Boston, April 2002
J. S. Bach, *Missa Brevis in A Major, BWV 196 Der Herr denket an uns*
Handel and Haydn Society, Boston, 2002
Carissimi's *Jephte*, Amor Artis Chorale and Orchestra, New York, 2002
J. S. Bach, *Mass in B Minor*, Emmanuel Music, Boston, 2001
Orff, *Carmina Burana*, Boston College, 2001
Dominican Vespers, Mozart, *Theresa Mass*, Haydn, Spectrum Singers
Boston 2002
Elijah, Mendelssohn, James Morris in title role, Handel and Haydn Society
Symphony Hall, Boston, October, 2000
Isreal in Egypt, Handel, Heritage Chorale, Boston, 2000
Brockes Passion, Handel, role of "Peter", Emmanuel Music, May, 2000
Neue Liebeslieder Waltzer, Op. 65, Brahms, Handel and Haydn Society, 2000
Schubert *Mass in E Flat*, Emmanuel Music, 2000
Magnificat in D, Bach, Emmanuel Music, Seiji Ozawa, conductor, 2000
Chandos Anthem #11, Handel, Handel and Haydn Society, May 1999
"Jupiter" in *Semele*, by Handel, (covered role for Mark Padmore)
Christopher Hogwood, conductor, Handel and Haydn Society, 1999
Mozart Requiem, Spectrum Singers, May 1999
Chandos Anthem #10, Handel, Emmanuel Music, April 1999
St. John Passion (1725 version arias), Bach, Emmanuel Music, April 1999
Mozart Requiem, Heritage Chorale, March 1999
Mahler *Das Lied von der Erde* (Chamber orchestra) Harvard Business School
Concert Series, Harvard University, 1999
Deborah, an Oratorio by Handel, role of "Sisera", Boston Cecelia, 1998
Resurrection Story, Schütz, Emmanuel Church, 1998
Evangelist, *Seven Last Words*, Schütz, Emmanuel Music, 1998
Evangelist, *Christmas Oratorio*, J.S. Bach, Emmanuel Music, Dec.-Jan. 1997-98
Guest Artist, *Cantata 26*, J.S. Bach, Univ. of Evansville, 1998
Messiah, Philharmonic Orchestra of New Jersey, NJPAC, 1997
Mass in A major, Bach, Emmanuel Music, May 1999-Carmel Bach Festival, 1997
Cantatas 109 and 116, J.S. Bach, Cantata Singers, Boston, 1997
Cantata 130, Bach, Carmel Bach Festival, 1997
Vocal Chamber Music Recital, Carmel Bach Festival, 1997
Aria soloist, *Johannes Passion*, J.S. Bach, Cantata Singers, Boston, 1997
Brahms, *Op. 52 Liebeslieder Waltzer*, Iowa Vocal Arts Ensemble, 1996
Creation, Haydn, University of Iowa, 1996
Bernstein, *Chichester Psalms*, University of Iowa, 1996
Magnificat in D, J.S. Bach, Iowa City Chamber Singers, 1996
Dixit Dominus, Mozart, University of Iowa, 1996
Respighi, *Laude to the Nativity*, Peoria, IL, 1995
Mozart Requiem, Westminster Presbyterian Church, Des Moines, IL, 1995
Messiah, Nashville Shymphony, 1995
Cantata No. 106, J.S. Bach, University of Iowa, 1995
Laude to the Nativity, Respighi, First Methodist, Peoria, IL., 1994
Mass in C minor, Mozart, University of Iowa, 1994
Liebeslieder Waltzes Op. 52, Brahms, Iowa Vocal Arts Ensemble, 1994
Cantata No. 103, J.S. Bach, Bach Aria Festival, Stony Brook, NY., 1994
Mass in C, Schubert, University of Iowa, 1994
Guest Artist, Collegium Musicum, University of Iowa, 1994

Gerald Gray, tenor**11**

CONCERT
EXPERIENCE
As tenor soloist
(continued)

Cantata No. 10, J.S. Bach, University of Iowa, 1994
Vespers, KV. 339, Mozart, Univ. of Iowa, 1994
B Minor Mass, Bach, University of Iowa, 1993
Lord Nelson Mass, Haydn, Columbus Symphony (GA), 1993
Mass in G, Schubert, Peachtree Road Methodist Church, 1992
Magnificat in D, J.S. Bach, Peachtree Road Methodist Church, 1991
Mass in C Major, KV. 337, Mozart, Lafayette Chorale, Atlanta, 1991
J. S. Bach, *Johannes Passion*, Emory University, Atlanta, GA 1991
Aria soloist, *Johannes Passion*, J.S. Bach, Emory University, 1991
Guest Recitalist throughout Georgia and mid-south, 1990 - 1993
Messiah, Nashville Symphony Orchestra, 1990

PERFORMANCE
REVIEWS
As tenor soloist

Gray and Hargis were the most notable soloists. Gray's appealing vocal abilities and superb diction wowed the full house crowd, especially the drama he summoned for Cantata No. 131's fourth verse and Cantata No. 182's piercing sixth verse aria about the passion of the crucifixion.

Sacramento Bee, Patricia Beech Smith, 2005

All four vocal soloists had shining moments in cantata 182: Weaver beautifully gentle at the end of his recitative, Malafronte rich and full in her aria, Gray dramatic in his, and Hargis clear and strong on her cantus firmus line in the penultimate chorus. The other cantatas also had particularly lovely moments: Weaver's delicate arioso and Gray's aria (with especially fine ornaments) in Aus der Tiefe were consummate expressions of their texts, and the "Hallelujah" passages of Christ lag in Todesbanden were deftly sung.

San Francisco Classical Voice, Kaneez Munjee, 2005

In 'Nigra sum', dancer Restu Imansari Kusumanigrum, slowly undulated through a thicket of life-size Virgins to approach tenor Gerald Thomas Gray, the liquidity of her movements reflecting the sensuousness of his vocal line.

Wall Street Journal, Heidi Waleson, Monteverdi Vespers,
Handel and Haydn Society, 2003

The 'Black Virgin' (Nigra sum) duet between Gerald Thomas Gray and dancer Restu Kusumanigrum, was a highlight of the Vespro.. only Gerald Thomas Gray's 'Nigra sum' and Paula Murrihy's 'Sancta Maria' stayed with me

Boston Phoenix, Jeffrey Gantz, Monteverdi Vespers, Handel and Haydn Society, 2003

"Wonderful solo, duet and trio singing came from tenor Gerald Thomas Gray"

Boston Globe, Richard Dyer, Monteverdi Vespers, Handel and Haydn Society, 2003

Restu Imansari Kusumanigrum's Javanese hand motions perfectly reflected Gerald Thomas Gray's melismatic vocal ornaments

Financial Times, London, Shirley Apthorp, Monteverdi Vespers
Handel and Haydn Society, 2003

Gerald Gray, tenor**12**

PERFORMANCE
REVIEWS
As tenor soloist
(continued)

Gerald Gray... sounds particularly promising

Boston Globe, Richard Dyer CD Review, J. S. Bach, Johannes Passion
Emmanuel Music, Craig Smith conductor, Koch international label

Gerald Thomas Gray was a chilling Peter Quint... Gray delivered those sinister wavering come hither melismas with security and finesse

Boston Phoenix, Lloyd Schwartz, Turn of the Screw, Britten
Prism Opera, Boston, 2001

Tenor Gerald Gray, as Pedrillo, sang the most musically of the cast, which this listener ascribes to his excellent non-operatic training at Emmanuel Music

Boston Globe, Michael Manning, Mozart, Abduction from the Seraglio
Opera Aperta, Boston, 1999

STAGE
EXPERIENCE

"Il Primo Giudice" and ensemble, *Un Ballo in Maschera*, by Verdi
Boston Academy of Music, April 2001

"Quint" in *Turn of the Screw* by Benjamin Britten, Prism Opera,
Boston, May 2000

Member of *Opera to Go*, an educational touring company
performing throughout New England, 1999-2001

"Funeral Voice" in *Akhnaten* by Phillip Glass, Boston Lyric Opera, Jan. 2000

"Tom Buchanan" scenes from *The Great Gatsby*, by John Harbison,
accompanied by the composer, March, 1999

"Pedrillo" in *Die Entführung aus dem Seraglio*, by Mozart, Opera Aperta, 1999

"Anatol" in *Vanessa*, by Samuel Barber, Prism Opera, Boston, 1998

"Alcindoro" in *La Boheme*, by Puccini, University of Iowa, 1996

"Saul" in *Saul and the Witch at Endor*, by Henry Purcell, realized by
Benjamin Britten, University of Iowa Opera Theatre, 1995

"The Lover" in *Amelia Goes to the Ball*, by Gian Carlo Menotti
University of Iowa Opera Theatre, 1995

"1st Shepherd" in *Venus and Adonis*, John Blow, University of Iowa, 1994

"Alfred" in Act III Trio, *Die Fledermaus*, University of Iowa, 1994

"Don Ottavio" in Act I Scene I Duet, *Don Giovanni*, Mozart
University of Iowa Opera Theatre, 1994

"Idomeneo" in Act I Scenes 8,9, and 10, *Idomeneo*, Mozart,
University of Iowa Opera Theatre, 1994

"Courier" and "John Witherspoon" in *1776*, Roxy Dinner Theatre
Clarksville, TN, 1987

"Bill" in *A Hand of Bridge*, Barber, Austin Peay State University, 1988

Understudy, "Bardolfo" in *Falstaff*, Verdi, Austin Peay State University, 1986

YouTube

Orff, Carmina Burana, University of California Davis, Mondavi Center, *tenor soloist*
Davis, CA, June 2006, video Published by UC Television
Over **13,000,000** views as of January, 2015
#13 – Top Favorited (All Time) – Education as of 10-2-11

Gerald Gray, tenor**13**DISCOGRAPHY
*As tenor soloist*Handel, *Acis and Galatea*, one-per-part, Musica Angelica, Los Angeles
Martin Hasselböck, conductor, Membran/Nca Catalog #: 60183Bach, *Christmas Cantatas*, Emmanuel Music, Craig Smith, conductor
Koch International label, CD # 3-7462-2 HIBach, *Johannes Passion, 1725 version*, Emmanuel Music
Craig Smith, conductor, Koch International label, CD # 3-7476-2 HIBach, *Cantata BWV 21*, Emmanuel Music, Craig Smith, conductor
Koch International label, CD # 3-7535-2 HINOTABLE
CONDUCTORS
*As tenor soloist*Seiji Ozawa: Emmanuel Music, Boston
Christopher Hogwood: Emmanuel Music; Handel and Haydn Society, Boston
Grant Llyewellyn: Handel and Haydn Society
Jeffrey Thomas: American Bach Soloists, San Francisco
Martin Hasselböck: Wiener Akademie, Wien; Musica Angelica, Los Angeles
Grant Cooper: West Virginia Symphony; Bach and Beyond festival, Fredonia, NY
Harry Bickett: Handel and Haydn Society, Boston
John Harbison: Emmanuel Music, Boston
John Finney: Handel and Haydn Society; Heritage Chorale, Boston
Robert Shaw: Emory University, Atlanta, GA
Craig Smith: Emmanuel Music, Boston
Robert Spano: Handel and Haydn Society, Boston
Johannes Somary: Amor Artis Chorale, New York; Fairfield County Chorale, CT
Donald Teeters: Boston Cecelia, Boston
George Mariner Maul: Philharmonic Orchestra of New Jersey
John Ehrlich: Spectrum Singers, Cambridge, MA
Scott Terrell: Western New York Chamber Orchestra
Joel Smirnoff: Western New York Chamber Orchestra
Daniel Beckwith: Handel and Haydn Society, Boston
David Hoose: Cantata Singers, Boston
Bruno Weil: Carmel Bach Festival, Carmel, CA
Bruce Lammott: Carmel Bach Festival, Carmel, CA
James Dixon: Univ. of Iowa Opera Theatre
William Hatcher: Univ. of Iowa Orchestra and Choruses
Thomas Mitchell: Nashville Symphony OrchestraPROFESSIONAL
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American Guild of Musical Artists (AGMA)