



Reviews

“Baritone Kerry Wilkerson (Herod) was especially jarring, with his deep, seasoned tone and emotive vibrato.”

— *Washington Classical Review*; December 15, 2019

“Baritone Kerry Wilkerson, in Berlioz’s provocative dual role of Herod and the sympathetic father who shelters the fugitive family, spun a smooth and dignified sound.”

— *The Washington Post*; December 9, 2019

“In the “Libera me,” Kerry Wilkerson showed a warm baritone that was well poised in the cavernous space”

— *The Washington Post*; June 10, 2019

“The audience was not to be disappointed as the drama came shortly thereafter in the baritone solo at “Hostias,” which showcased Wilkerson’s stately and dignified delivery. Wilkerson’s best moment came in the Libera Me where his clarity of tone and diction and impeccable technique combined for a commanding performance.”

— *The Register-Guard (Eugene, OR)*; March 1, 2019

“Perhaps the most vivid impression was left by bass Kerry Wilkerson, whose plangent, exciting tone was perfectly even throughout his exceptionally wide range. In his mouth, even Balmont’s chalky verse was transmuted to pure gold.”

— *The Spokesman-Review (Spokane WA)*; January 20, 2019

“Kerry Wilkerson’s villain (Sparafucile) added a fifth fine vocal and dramatic performance to the act.”

— *The Roanoke Times*; October 14, 2018

“Baritone soloist Kerry Wilkerson rendered all his interjections beautifully, with clear diction and mellow “British” tone.”

— *New York Concert Review*; June 11, 2017

“In a performance which was uniformly excellent, several passages stood out as exceptional: in the second movement’s solo quartet, the blending of Henderson’s and Wilkerson’s voices in duet; in the “Eja Mater, fons amoris” chorus, the Chorale’s diction and the soprano/tenor canonic lines rising to high-A pitches in glorious serenity; Wilkerson’s dramatic delivery of the declamatory lines of “Fac, ut ardeat cor meum” in the fourth movement; the sensitively-sung a capella passages of the choral fifth movement (“Virgo virginum praeclara”).”

— *Classical Voice of North Carolina*; April 12, 2015

“The soloists were soprano Danielle Talamantes (a rising Metropolitan Opera star), mezzo Alexandra Christoforakis, tenor Norman Shankle (also a Met singer) and bass Kerry Wilkerson. I have heard countless fine vocal quartets in Mozart’s Requiem. But, so far, none have surpassed the higher realms of art that Sunday’s quartet reached. In powerfully burnished solos and seamless ensemble, the quartet voiced the overpowering, rapturous grief and piercing drama that comes right out of Mozart’s operatic writing.”

— *Washington Post*; October 13, 2014