



J A M E S M A C M I L L A N

SEVEN LAST WORDS

from the Cross



INAUGURAL SEASON
Sponsor



J A M E S M A C M I L L A N
SEVEN LAST WORDS
from the Cross

PRESENTED BY

WINSTON SALEM CHORAL ARTISTS

Christopher Gilliam, *Artistic Director & Conductor*
Robert Matthews, *Piano*

SATURDAY, MARCH 16, 7:30 PM

SAINT TIMOTHY'S EPISCOPAL CHURCH
2575 PARKWAY DR, WINSTON-SALEM, NC 27103

CECILIA McDOWALL | AVE MARIS STELLA

Cecilia McDowall (*b. 1951*) is renowned for her compositions that seamlessly blend melodic lines with occasional dissonance, infusing them with rhythmic vitality and a sense of freshness and brightness. Her music has been performed by esteemed ensembles such as the City of London Sinfonia, London Mozart Players, Royal Scottish National Orchestra and Chorus, Westminster Cathedral, BBC Singers, The Sixteen, Tenebrae, among others.

Ave Maris Stella was commissioned for Portsmouth Grammar School Chamber Choir, and first performed at the PGS Remembrance Concert in November 2001. The work has a special significance for Portsmouth with its great naval heritage and serves as a profound reflection on the sea's vast expanse and the souls it carries; the central section "They that go down to the sea in ships" is particularly poignant today as we remember those who have lost their lives at sea.



The composer explains that the piece takes its basic inspiration from some words of Woodrow Wilson which she chanced on following a visit to see the Cathedral and talk about the commission: "The freedom of the seas is the sine qua non of peace, quality and co-operation." The decision was taken, however, to keep the sources for the text of the piece to the Biblical or liturgical, and to draw on artifacts in the Cathedral, especially the stained glass windows commemorating those who lost their lives in war. The work itself makes use particularly of the Cathedral's ample acoustic, with phrases in the choral parts that require the resonance to carry the sound, even when the choir are not singing.

Verse 1 of Psalm 26 is the motto of Oxford University, "Dominus Illuminatio Mea" (The Lord is my Light) and is associated with the Founder of the Grammar School, Dr. William Smith, who was at Christ Church, Oxford. Dominus Illuminatio Mea is to be seen in one of the three stained glass panels of the school's Boer War Memorial window in Portsmouth Cathedral.

Beginning with a tranquil melody akin to the calm before a voyage, McDowall's introduction expands the main melodic shapes over rich chords placed between the melody notes, to a glorious suspension, which is then echoed in the inner parts, and becomes a key feature of the opening section. The choir enters with a glowing richness, and the sopranos break free from the depths of the texture, rising to a soaring melody of naturally resolving suspensions. At "solve vincla", the second verse of the original words, the music becomes unsettled as it moves to a minor key and the intensity builds to another powerful climactic suspension at the top of the tenors' and sopranos' range.

As the music subsides again, a recitative soprano solo penetrates the texture, a distant beacon of sound to fill the air, preparing for the tempest that is to follow. The central section of the piece is undercut by excited syncopated rhythms in the accompaniment, as the voices announce the theme based on a descending modal scale. Yet, as the music progresses, a minor key introduces an unsettling undertone, echoing the uncertainties and tribulations faced by those who journey across the sea. The feeling of raging waters and the stormy wind, "ventus tempestatis", is enhanced by the contrast between the more lyrical phrases of the choir against the agitated, turbulent accompaniment.

The anguish of the men is marked by the return of the descending modal scale, before the thrill of the storm subsides, as the choir decrescendos and the energetic accompaniment slowly comes to a halt. The soprano solo heard originally is echoed briefly, before the minor key passage from the opening returns, and the last verse brings back the very opening music, filled with suspensions that build the tension right through to a powerful closing climax.

In October 2001, the magazine Classical Music devoted a full-page article to a study of this new piece. "When the choir of Portsmouth Grammar School starts to sing, and the London Mozart Players pick up their instruments on 11 November", the magazine commented, "let us hope that the world will be laying down its arms and reflecting on why we still look back on Armistice Day of 1918." In 2006, Aled Jones reviewing the work on Radio 3 described it as "wonderful".

Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix cæli porta.

Solve vincla reis,
Profer lumen cæcis
Mala nostra pelle,
Bona cuncta posce.

Dominus illuminatio mea et salutare meum.
Dominus fortitudo vitæ
meæ quem formidabo?

Qui descendunt in mare navibus
facientes opus in aquis multis
Ipsi viderunt opera Domini
et mirabilia eius in profundo
Dixit et surrexit ventus tempestatis
Ascendunt in cælum
et descendunt in abyssos
Clamabunt autem ad Dominum in tribulatione
sua et de angustia educet eos
Statuet turbinem in tranquillitatem.

Dominus illuminatio mea et salutare meum.

Vitam præsta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritu Sancto,
Tribus honor unus.

*Hail, Star of the sea,
Nourishing mother of God,
And ever a virgin,
Auspicious gate of heaven.*

*Release the chains of the guilty,
Bring light to the blind,
Take away our sins,
For all blessings pray.*

*The Lord is my light, and my salvation.
The Lord is the strength of my life;
Of whom then shall I be afraid? (Ps. 26:27)*

*They that go down to the sea in ships:
And occupy their business in great waters;
These men see the works of the Lord:
And his wonders in the deep.
For at his word the stormy wind ariseth
They are carried up to the heaven,
And down again to the deep.
So when they cry out unto the Lord in their trouble:
He delivereth them out of their distress.
For he maketh the storm to cease.*

The Lord is my light, and my salvation.

*Display a pure life,
Prepare your way
Until we find Jesus,
Joy for evermore.*

*Praise to God the Father,
Glory to Christ the great,
The Holy Spirit,
One honour in three.*

- Program Notes and translations by Stephen Stringer

Soprano Soloists: Barbara Wilder, Madeline Hamrick Phillips

JAMES MACMILLAN | *Seven Last Words from the Cross*



James MacMillan (b. 1959) was commissioned to write this cantata for choir and strings by the BBC to be screened on television in seven nightly episodes during Holy Week in 1994. Its inaugural 'continuous' performance took place at Saint Aloysius Church, Glasgow, on March 30th of that same year.

Throughout history, several composers have tackled the theme, traditionally referred to as the ***Seven Last Words***, which encompasses the final utterances of Christ. These phrases, drawn from all four gospels, hold profound significance. MacMillan, though employing modernist techniques, exhibits a stylistic fusion in his compositions. A devout Catholic, he showcases a reverence for the 'High Mass' plainchant tradition in his more intricate works, while crafting more accessible music for local parish congregations, perhaps signaling a desire to rejuvenate post-Vatican II Roman Catholic church music with Anglican influences.

In ***Seven Last Words from the Cross***, MacMillan pays homage to both baroque and earlier vocal styles, drawing from the traditions of Victoria and Palestrina. He also incorporates elements of traditional Scottish art-music, including Ceòl Mòr and pibrochs (laments), evident in the ornate vocal ornamentation and Middle-Eastern musical allusions. Meanwhile, his dynamic string-writing, reminiscent of Tippett and Britten, features Scottish characteristics such as 'snap' rhythms and bagpipe-like drones in the lower strings.

Despite a general sense of tonality, the music constantly shifts, with layers of melody, mono-tonal chant, and declamation interwoven with virtuosic string passages. Periods of silence within movements allow for introspection and reflection. Listeners encountering this piece for the first time will be struck by its dramatic power, profound spirituality, and almost transcendental intensity. While its musical language differs from that of Bach's Passions, its sincerity and emotional impact invite favorable comparison.

I. FATHER, FORGIVE THEM FOR THEY KNOW NOT WHAT THEY DO

The music unfurls with a sense of distant longing, embodied by a single sustained note emanating from the strings. A motif, reaching upwards with urgency, emerges*, signaling the beginning of a poignant journey. Amidst this musical landscape, a recurring descent from A[#] to E in the lower strings casts an unsettling shadow, persisting throughout the movement like a haunting presence. As the sopranos delicately intone the plea, "Father, forgive them...", the altos join in, weaving a mesmerizing tapestry of sound. Yet, amidst this ethereal blend, high tenor voices interject with the possibly ironic chant of "Hosanna filio David...", juxtaposing solemnity with irony. Joined by the basses, a lush texture unfolds, evoking a scene of bustling crowds gathering at the foot of the cross.

Midway through the movement, the male voices resound with fervor, proclaiming "Rex Israel" in ornate harmony, amidst frenetic activity in the strings. This cacophony captures the chaotic atmosphere surrounding the crucifixion, as voices rise and intertwine in a tumultuous dance. In a poignant reversal, the vocal roles shift, with sopranos now intoning the haunting words of the Good Friday Tenebrae responsory, "The life that I held dear...", while the lower voices relinquish their earlier mockery and embrace the plea for forgiveness. Meanwhile, the strings ascend into higher registers, creating a sense of ethereal longing as the texture gradually thins. In the final moments, the sopranos stand alone, their voices echoing in a barren landscape, chanting "in a wasteland of desolation."

* This motif, known as a "sorrow cadence," recurs throughout the work, borrowed from MacMillan's clarinet quintet, *Tuireadh* (Celtic for "lament for the dead"), composed in remembrance of the 167 men who perished in the Piper Alpha oil-rig explosion in 1988.

Father, forgive them, for they know not what they do.

— **Luke 23:24**

Hosanna filio David,
Benedictus qui venit in nomine Domini,
Rex Israel, Hosanna in excelsis!

*Hosanna to the Son of David,
Blessed is he who comes in the name of the Lord,
The King of Israel, Hosanna in the Highest!*

— **The Palm Sunday Acclamations**

The life that I held dear I delivered into the hands of the unrighteous
and my inheritance has become for me like a lion in the forest.
My enemy spoke out against me,
'Come gather together and hasten to devour him.'
They placed me in a wasteland of desolation,
and all the earth mourned for me.
For there was no one who would acknowledge me or give me help.
Men rose up against me and spared not my life.

— **From the Good Friday Responsories for Tenebrae**

II. WOMAN, BEHOLD THY SON! ... BEHOLD THY MOTHER!

In stark contrast, this movement begins with an arresting declaration of Christ's command to Mary and his disciple John, "Woman, behold thy Son!" Each proclamation reverberates with dramatic intensity, punctuated by poignant silences that echo throughout the space. In a nod to baroque sensibilities, each repetition of the phrase unfolds with subtle variations in melody and harmony, adding depth to the emotional landscape.

As a solemn drone emerges from the strings, the orchestral accompaniment swells with a threnody that grows increasingly agitated and rhapsodic. The tension mounts until a piercing high C, held by the violins, signals the culmination of these choral declarations, leaving a lingering sense of reverberation in its wake.

Amidst this tumultuous backdrop, Christ's quieter entreaty to John, "Behold, behold thy mother," emerges, accompanied by wailing strings that evoke a sense of despair and resignation. The instrumental coda, mirroring Mary's grief, unfolds with increasing torment, its melodies twisting and turning in anguished expression before ultimately fading into haunting sighs. In this poignant portrayal of familial bonds amidst suffering, James MacMillan captures the raw intensity of Christ's final moments, inviting listeners into a world of profound emotion and spiritual contemplation.

Woman, behold thy Son!... Behold thy Mother!

— **John 19:26-27**

III. VERILY, I SAY UNTO YOU, TODAY THOU SHALT BE WITH ME IN PARADISE

This movement exudes a lyrical beauty reminiscent of Fauré's "In Paradisum," offering a glimpse into James MacMillan's unique musical interpretation. The music oscillates between the solemn delivery of "Ecce lignum crucis..." in the ornate style of a Monteverdi madrigal and the exultant proclamation of "venite adoremus," characterized by soaring string arpeggios and sotto voce Latin fragments. Particularly enchanting is the cello accompaniment to the tenors' rendition of "Ecce lignum," adding a layer of richness to the sonic tapestry.

As the mood intensifies, the music ascends to ever greater heights of ecstasy, with virtuosic strings climbing skyward in search of the promised paradise. The culmination of this fervor comes in the final moments, as a duet of sopranos, from a dizzying pinnacle, momentarily quells the excitement in the strings with the resolute declaration, "Verily I say unto you...". Their voices converge into a unified expression of "in paradise," while the violins ascend to a suspended state before resolving into a tranquil F major chord, evoking a sense of fulfillment and arrival. In this evocative journey towards celestial realms, MacMillan masterfully blends musical traditions, weaving a tapestry of sound that captivates the soul and invites listeners to experience the transcendent beauty of paradise.

Verily, I say unto you, today thou shalt be with me in Paradise.

— *Luke 23:43*

Ecce Lignum Crucis in quo
salus mundi pependit:
venite adoremus

— *Good Friday Versicle*

*Behold the Wood of the Cross on which the
Saviour of the world was hung:
Come let us adore him.*

Soloists

Charli Mills, <i>soprano</i>	Mason Boone, <i>tenor</i>
Clara Reitz, <i>soprano</i>	Larry Boi, <i>tenor</i>
Kristin Schwecke, <i>alto</i>	Kelly Turner, <i>baritone</i>
Alyssa Cataldi, <i>alto</i>	Jackson Wood, <i>bass</i>

IV. Eli, Eli, Lama Sabachthani

This movement represents a departure from traditional tonality, embracing a more contemporary and exploratory style. Deep in the low strings, the sorrow cadence, heard at the work's outset, sets a somber tone before the basses propel the movement forward, laboriously ascending the scale only to slide back with a sense of weary resignation. The burden is then passed to the tenors, who are later joined by the altos and sopranos in a poignant relay of emotion. Throughout this unfolding drama, the strings serve as a Greek chorus, offering commentary on the vocal struggle with their own expressive gestures.

Following a moment of profound silence broken only by the piercing cry of the high violins, the voices nervously babble amidst "Scottish snap" phrases in the strings, heightening the sense of desperation. This tension builds to a climax before gradually dissipating into a despair that permeates each voice in turn, echoing the depths from which it initially emerged. In this evocative portrayal of human struggle and introspection, James MacMillan pushes the boundaries of contemporary expression, inviting listeners to delve into the depths of emotion and experience the raw intensity of the human condition.

Eli, Eli, lama sabachthani?

— *Matthew 27:46*

My God, my God, why hast thou forsaken me?

V. I Thirst

In this movement, save for two brief fortissimo bursts, a haunting atmosphere of quiet despair and desolation prevails. The utterance "I thirst" emerges softly at first, almost whispered or intoned like a solemn litany, accompanied by subtle echoes of "Ego te potavi aqua salutis..." The plaintive cry is met with violent tremolos in the strings, evoking the searing heat of the sun and intensifying the sense of agony.

As "I thirst" evolves into a harrowing cry, it is met with dissonant chords, stripping away any semblance of warmth from the harmonies and leaving behind a stark, empty atonality that underscores the severity of Christ's suffering. The movement culminates in what can only be described as a death-rattle in the strings, a piercing ascent that cuts through the silence with chilling finality. In this evocative portrayal of Christ's agonizing thirst, James MacMillan crafts a musical landscape that resonates with raw intensity, inviting listeners to confront the stark realities of suffering and sacrifice.

I thirst

— **John 19:28**

Ego te potavi aqua salutis de petra:
et tu me potasti felle et aceto.

*I gave you to drink of life-giving water from the rock:
and you gave me to drink of gall and vinegar.*

— **The Palm Sunday Acclamations**

VII. It is Finished

In this movement, the strings unleash a barrage of angry, militaristic tonal clusters, hammering out discordant fragments that eventually give way to less tumultuous strains. As the deliberate ugliness subsides, a sense of austere beauty emerges, characterized by the solemnity of plainchant. Pianissimo humming from the lower voices sets a haunting backdrop until the sopranos enter, intoning the tenebrae responsory, "My eyes were blind...".

Beneath this ethereal melody, the tenors, altos, and basses share a rising phrase, "It is finished," repeating it almost incessantly throughout the remainder of the movement. Meanwhile, the orchestra reintroduces the sorrow cadence, accompanied by the unsettling alternation between A# and E in the cellos and double-basses. In the final moments, the beauty of the soprano plainchant is brutally assailed by the mechanical "jackboots" of the strings' tonal clusters, silencing the melody in a chilling conclusion.

In this gripping portrayal of Christ's final moments, James MacMillan juxtaposes moments of profound beauty with stark brutality, inviting listeners to confront the complexity of human suffering and redemption.

It is finished

— **John 19:30**

My eyes were blind with weeping,
for he that consoled me is far from me:
consider, all you people,
is there any sorrow like my sorrow?
All you who pass along this way take heed
and consider if there is any sorrow like mine.

— **from the Good Friday Responsories for Tenebrae**

VII. Father, Into Thy hands I Commend My Spirit

The culmination of this final section harks back thematically to the second movement, evoking a sense of poignant reminiscence. From a distant vantage point, cellos and double basses sustain a reverent C as sopranos tenderly intone, "Father, into Thy hands I commend my Spirit," their voices descending in pitch and volume, punctuated by profound silences. Slowly, the other voices follow suit, cascading downwards in solemn procession.

After a brief pause, the strings offer a poignant nod to the familiar sorrow cadence, accompanied by a subtle swell and shudder, signaling a moment of transition. Then, silence envelops the choir. What ensues is an improvisatory Caledonian lament, where violins take center stage, adorned with accents and ornaments that soar above exquisite sustained chords. As the music unfolds, it gradually fades into the ineffable silence of eternity, like a distant signal receding beyond the reaches of our galaxy.

In this final passage, James MacMillan crafts a transcendent journey that transcends time and space, inviting listeners to contemplate the mysteries of existence and the timeless beauty of human expression.

Father, into Thy hands I commend my Spirit

— **Luke 23:46**

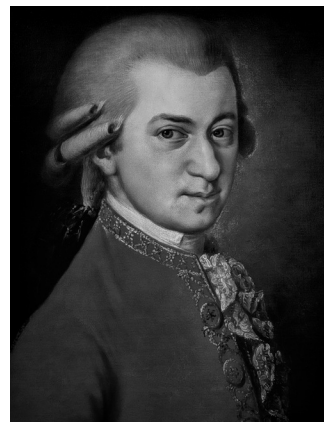
I gave you to drink of life-giving water from the rock:
and you gave me to drink of gall and vinegar.

— **from the Good Friday Reproaches**

- Program Notes and translations by Stephen Stringer

WOLFGANG AMADEUS MOZART | *Ave Verum Corpus*, KV 618

The music of **Wolfgang Amadeus Mozart** (1756-1791) is often characterized by its simplicity, a quality famously remarked upon by pianist Artur Schnabel, who noted that it was "too simple for children and too difficult for adults." Nowhere is this simplicity more apparent than in Mozart's beautiful composition of the liturgical text ***Ave verum corpus***. This short choral work, completed on June 17, 1791, was first performed as a Eucharistic hymn in Baden during the Feast of Corpus Christi that same year. Mozart dedicated the piece to his friend Anton Stoll, who served as the chorus master of the parish church in Baden where Mozart was visiting with his wife Constanze.



The straightforward nature of the music likely served practical purposes; it is speculated that the singers in Stoll's parish choir may not have been highly skilled musicians. Therefore, Mozart composed music that could be quickly learned and sung proficiently. Additionally, the simplicity of the text may have influenced Mozart's approach. The orchestra's role is minimal, providing only the most basic introduction and primarily serving to support the chorus. The focus of the composition lies on the choral presentation of the text, which is crafted with meticulous attention to detail, with each word set like a jewel into luminous harmonic phrases. Spanning just 46 measures, the ***Ave verum corpus*** seems to encompass a universe of feeling, reaching an emotional depth that few artists have achieved.

- Program Notes and translations by Stephen Stringer

Ave verum corpus natum
de Maria virgine;
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.

*Hail, true body born
Of the Virgin Mary;
Who, truly suffered and was sacrificed
On the cross for mankind.
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In death's examination.*

— **Text attributed to Pope Innocent VI (14th Century)**

ARTISTIC PERSONNEL

DR. CHRISTOPHER GILLIAM

Artistic Director and Conductor



A conductor praised for his “precision and clarity,” and performances hailed as “enlightened,” **Christopher Gilliam** is the Director of Choral Activities at Wake Forest University, director of the Winston-Salem Symphony Chorus, artistic director and conductor for Winston-Salem Choral Artists, and Director of Music at Highland Presbyterian Church in Winston-Salem.

A North Carolina native, Gilliam received the Doctor of Musical Arts Degree in Voice Performance and Master of Music degree in Choral Conducting from the University of Kansas in 2003. At KU, he studied with conducting professors Simon Carrington, Brian Priestman, James Daugherty, and John Paul Johnson, voice professor John Stephens, and guest conductors Hilary Apfelstadt, Robert Sund, Maurice Casey, Jameson Marvin, Carl Hogset, André Thomas, and Rodney Eichenberger.

Gilliam accepted the post of Assistant Professor and Director of Choral Activities at Wake Forest University in Winston-Salem, North Carolina in the fall of 2020. There he conducts the Chamber Choir, the premier touring choir, and Concert Choir. From 2012 to 2020 he was Director of Choral Activities at Davidson College in Davidson, NC, where he directed a graded choral program, served as Artistic Director for both the Choral Arts Society of Davidson and the annual Holiday Gala, and taught private voice. Gilliam also taught at Northwestern State University in Natchitoches, Louisiana, where he served as Associate Professor of Choral Activities and Associate Professor of Voice. Additionally, Gilliam is the artistic director and conductor for Winston-Salem Choral Artists, a professional choral ensemble based in Winston-Salem, the Director of Music at Highland Presbyterian Church, and as director of the Winston-Salem Symphony Chorus, he has regularly taken the podium to conduct choral masterworks for the Symphony.

Gilliam has traveled extensively nationally and internationally, serving as guest conductor, clinician, and/or singer in several states and abroad—Australia, Czech Republic, England, France, Germany, Hungary, Ireland, Italy, Poland, Romania, Russia, Spain, and Switzerland. A member of the American Choral Directors Association (ACDA) and National Association of Teachers of Singing (NATS), he has directed choirs and taught award-winning voice students who participated in state and regional conferences for both associations. Gilliam was a founding member of and soloist for the Simon Carrington Chamber Singers, a professional choral ensemble formerly based in Kansas City, Missouri, and he appears as a soloist on the ensemble's CD, *Juxtapositions*. Of his solo performances, critics have written, “magnificent,” “a well-modulated voice with a pleasant timbre,” “...commanding baritone,” and “...marvelous, with strikingly rich tone and impeccable diction.” Gilliam has been a soloist for the Winston-Salem and Memphis Symphonies, and he is currently on the rosters of the Oregon Bach Festival and Charlotte Bach Akademie.

As a choral composer, Gilliam has published music with Alliance Music, Beckenhorst Press, E.C. Schirmer, and Lorenz, and is a current ASCAP member.

ROBERT MATTHEWS

Pianist

Robert Matthews is a native of Carthage, NC and is currently Organist and Choirmaster at St. Timothy's Episcopal in Winston-Salem. He holds degrees from UNC-Greensboro (DMA in Choral Conducting), Salem College (MM in Piano), and Appalachian State (MM in Music Education and BM in Piano), with additional piano study at the American Conservatory in Fontainebleau, France. Before moving to Winston-Salem, Robert was the Director of Choral and Vocal Studies at Emory & Henry College. Other teaching appointments have included North Wilkes High School and Greensboro Day School.

Robert has been a collaborative pianist for the choirs of ASU, UNCG, and several NC All-State choirs. He also traveled to China with the winners of the Charles A. Lynam Vocal Competition to serve as pianist for performances in Beijing, Shanghai, Dalian, and Tongliao. Other formative experiences include his participation in the Vancouver International Song Institute's French Mélodie Immersion Program at the University of British Columbia and the Talis Scholars Summer School at Seattle University. He was also a Conducting Apprentice at the Berkshire Choral Festival in Sheffield, MA where he was given the Charles Dodsley Walker Award. He is thrilled to have the opportunity to collaborate with the fine musicians of the WSCA.



WINSTON SALEM CHORAL ARTISTS



Winston Salem Choral Artists is the premiere fully-professional choral organization in the City of Arts and Innovation. Dedicated to highest-level artistry, and in support of vocal artists from the Piedmont Triad and surrounding areas, its mission is to perform compelling and relevant repertoire before diverse audiences locally, regionally, and nationally, and to engage with and support artistic organizations and educational institutions in our city and beyond.

Having spent the better part of their lives and careers in music, the Choral Artists are exceptional soloists, musicians, and performers in their own right. They are also entrepreneurs, health care professionals, educators, therapists, and every-

thing in between. It is the focus of the ensemble—the steamwork, camaraderie, discipline, and intentionality—that brings them together, but it is the power of the choral art and the impact that music continues to have in their lives, and can have in the lives of others, that compels them.

CHORAL ARTIST PERSONNEL

SOPRANO I

Taylor Hill
Charli Mills
Clara Reitz

ALTO I

Christin Baker
Alyssa Cataldi
Kristin Schwecke
Elaine Phelps

TENOR I

Larry Boi
Mason Boone
David Brooks

BASS I

Chris Ervin
Rich Lowder
Stephen Stringer
Kelly Turner

SOPRANO II

Cláudia Vianna Audet
Haley Chapman
Daniele Olsen
Barbara Wilder

ALTO II

Christin Barnhardt
Madeline Hamrick Phillips
Krista Steinour

TENOR II

Isaac Fulk
Robert Matthews
Robert Steinour

BASS II

David Arnold Paris
Madison Hardaway
Jackson Wood

STRING ORCHESTRA PERSONNEL

VIOLIN I

Matt Kiefer
Brian Ford

VIOLA

Rachel Keplin
Dylan Haines

BASS

Rebecca Marland

VIOLIN I

Ewa Dharamraj
RJ Wohlman

CELLO

Peter Swanson
Diane Bonds

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A Special Thanks to...

Father Steve Rice, B.A., M.Div., D.Min., M.A., *Rector*
Dr. Robert Matthews, *Choirmaster & Organist*

SAINT TIMOTHY'S EPICOPAL CHURCH

An Encore of Appreciation!

As the final notes of our performance linger in the air, we pause to recognize those who have played an instrumental role behind the scenes. Just as a concert is incomplete without an encore, this concert would not have been possible without the unwavering support and belief of the individuals listed below. Their contributions, both seen and unseen, have harmonized perfectly with our efforts, creating a symphony of success. Let's celebrate our backstage stars!

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Heidi Hart
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Dan Locklair
Donna Olsen
Robert Sielken
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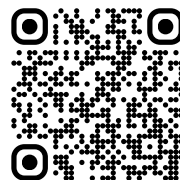
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AM Erectors

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