

M E S S I A H,
A N
O R A T O R I O.

Set to Musick by GEORGE-FREDERIC HANDEL, Esq;

MAJORA CANAMUS.

And without Controversy, great is the Mystery of Godliness : God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory.

In whom are hid all the Treasures of Wisdom and Knowledge.

L O N D O N :

Printed and Sold by THO. WOOD in *Windmill-Court*, near *West-Smithfield*, and at the THEATRE in *Covent-Garden*. 1743.

[Price One Shilling.]

**CRYSTAL COAST CHORAL SOCIETY
and ORCHESTRA**

**Finley Woolston, Music Director
Dr. Jonathan Griffith, Guest Conductor**

present

**M E S S I A H,
A N
O R A T O R I O.**

Set to Music by GEORGE-FREDERIC HANDEL, Esq.

M A J O R A C A N A M U S.

And without Controversy, great is the Mystery of Godliness: God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory.

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**2:00 p. m. Sunday, April 23rd, 2023
Earl Taylor Performing Arts Center
White Oak High School
1001 Piney Green Road
Jacksonville, North Carolina**

MESSIAH

Part I

OVERTURE

RECITATIVE *James Mauk, Tenor*
Comfort ye, my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

ARIA *James Mauk, Tenor*
Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain. (Isaiah 40:4)

CHORUS
And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah 40:5)

RECITATIVE *Lewis Moore, Bass*
Thus, saith the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts. (Haggai 2:6-7; Malachi 3:1)

ARIA *Isabella Stollenmaier, Mezzo-Soprano*
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

CHORUS
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3:3)

RECITATIVE *Isabella Stollenmaier, Mezzo-Soprano*
Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel: God with us. (Isaiah 7:14; Matthew 1:23)

ARIA AND CHORUS *Isabella Stollenmaier, Mezzo-Soprano*
O Thou that tellest good tidings to Zion, get thee up into the high mountains; O thou that tellest good tidings to Jerusalem, lift up your voice with strength, lift it up, be not afraid; say unto the cities of Judah behold your God! Arise, shine for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 11:19)

RECITATIVE *Lewis Moore, Bass*
For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 9:2-3)

ARIA *Lewis Moore, Bass*
The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

CHORUS
For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder and His name shall be called Wonderful Counselor, the Mighty God, the Everlasting Father, the Prince of Peace (Isaiah 9:6)

PASTORAL SYMPHONY

RECITATIVE *Nancy King, Soprano*
There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them, fear not, for behold I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the City of David a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host, praising God and saying: (Luke 2:8-9, 10-11, 13)

CHORUS
Glory to God in the Highest, and peace on earth, good will towards men. (Luke 2:14)

ARIA *Nancy King, Soprano*
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold thy king cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. Zachariah 9:9-10)

RECITATIVE *Isabella Stollenmaier, Mezzo-Soprano*
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped, then shall the lame man leap as an hart and the tongue of the dumb shall sing. (Isaiah 35:5-6)

ARIA *Isabella Stollenmaier, Mezzo-Soprano*
Nancy King, Soprano
He shall feed His flock like a shepherd; and He shall gather the lambs with His arms and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor and are heavy laden and He shall give you rest. Take His yoke upon you and learn of Him; for He is meek and lowly of heart; and ye shall find rest unto your souls. (Isaiah 11:11; Matthew 11:28-29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew 11:30)

INTERMISSION*Part II***CHORUS**

Behold the Lamb of God, that taketh away the sin of the world. (John 1:29)

ARIA *Isabella Stollenmaier, Mezzo-Soprano*

He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair. He hid not his face from shame and spitting. (Isaiah 53:3; Isaiah 50:6)

CHORUS

Surely, He hath born our griefs, and carried our sorrows. (Isaiah 53:4-5)

CHORUS

And with His stripes we are healed. (Isaiah 53:5)

CHORUS

All we, like sheep, have gone astray; we have turned everyone to his own way, and the Lord hath laid on Him the iniquity of us all. (Isaiah 53:6)

RECITATIVE *James Mauk, Tenor*

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22:7)

CHORUS

He trusted in God that He would deliver Him: let Him deliver Him, if he delight in Him. (Psalm 22:8)

RECITATIVE *James Mauk, Tenor*

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man; neither found He any to comfort him. (Psalm 59:20)

ARIA *James Mauk, Tenor*

Behold, and see if there be any sorrow like unto His sorrow! (Lamentations 59:20)

RECITATIVE *James Mauk, Tenor*

He was cut off out of the land of the living; for the transgression of thy people was He stricken. (Isaiah 53:8)

ARIA *James Mauk, Tenor*

But thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the king of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of Glory shall come in. (Psalm 24:7-9)

CHORUS

The Lord gave the word; great was the company of the preachers. (Psalm 68:1)

ARIA *Nancy King, Soprano*

How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things. (Romans 10:15)

CHORUS

Their sound is gone out unto all lands, and their words unto the ends of the world. (Romans 10:18)

ARIA *Lewis Moore, Bass*

Why do the nations so furiously rage together? Why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and His anointed. (Psalm 2:1-2)

CHORUS

Let us break their bonds asunder and cast away their yokes from us. (Psalm 2:3)

RECITATIVE *James Mauk, Tenor*

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (Psalm 2-4)

ARIA *James Mauk, Tenor*

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

CHORUS

Hallelujah! for the Lord God omnipotent reigneth. The kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign forever and ever. King of Kings and Lord of Lords, Hallelujah! (Revelation 11:15; 14:6&16)

*Part III***ARIA** *Nancy King, Soprano*

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God. For now, is Christ risen from the dead, the first fruits of them that sleep. (Job 14:25-26; 1st Corinthians 15:20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (1st Corinthians 15:21)

RECITATIVE

Lewis Moore, Bass

Behold, I tell you a mystery: we shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. (1st Corinthians 15:51-52)

ARIA

Lewis Moore, Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (1st Corinthians 15:52-53)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches and wisdom, and strength, and honor, and glory and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever. Amen. (Revelations 5:12-13)

S.D.G. Fine dell' Oratorio G.F. Handel

September 12, 1741

Orchestration completed September 14

(S)oli (D)eo (G)loria- to God alone be the Glory.

End of the Oratorio



PROGRAM NOTES

Messiah

George Frederic Handel

Born 1685, Halle, Germany

Died 1759, London

Throughout most of the 1730s, George Frederic Handel was London's most prominent and successful composer of Italian operas. Although he was born in Germany, he spent most of his life in England. However, the public grew tired of the old-fashioned conventions of opera and his popularity plummeted. By the end of the decade Handel was bankrupt and in debt. He turned to the medium of oratorio to rescue his fortunes. Oratorio instead of opera was attractive for many reasons: it doesn't need expensive costumes or staging, the orchestra forces are usually less, it's based on Biblical themes, and it's in English.

In 1741, William Cavendish, Lord Lieutenant of Dublin, invited Handel to present a series of concerts in Ireland to benefit local charities. Handel gladly accepted the offer. Before leaving he composed *Messiah* in London in a mere 24 days, completing it on September 14. He had little or no idea of the quality, disposition, or experience of the performers with whom he'd be working in Dublin. Therefore, when he arrived in Dublin in November 1741, he changed the work to suit the abilities of his cast, and never did perform *Messiah* exactly as originally written. He often changed it to accommodate the specific abilities of the singers. Sometimes he recomposed movements altogether. While some patterns emerged over time, we cannot determine with certainty that Handel favored one version over the others.

The work was first presented to the public at noon on Tuesday, April 13, in the New Musick-Hall in Fishamble Street. The normal capacity of the Musick-Hall was 600 people, but the *Dublin Journal* reported a crowd of at least 700. Such was the excitement about the new work that a *Journal* article admonished women to "come without hoops" and men to "come without swords" so that more people could be crammed in.

The event was an unqualified artistic and financial success. Of interest is the title of the oratorio is simply *Messiah*. Handel never did call it "The Messiah." The addition of "The" dates to an edition of the score published in the late 19th century.

Under either title *Messiah* is without a doubt the most famous choral composition of western music. It's popularity has grown over the past nearly 300 years so that now it's performed by ensembles large and small, professional and amateur, throughout the English speaking world.

Program Notes Finley Woolston

A FEW NOTES FROM THE CHORAL SOCIETY MUSIC DIRECTOR

Welcome to a very special presentation of George Frederick Handel's masterful oratorio *Messiah*. This is music that has moved and inspired audiences for over 250 years. The message from sacred writings is perfectly expressed in Handel's music. The Crystal Coast Choral Society is honored by your presence as we share the entirety of *Messiah*. There are many people to thank, including the following:

Many thanks to the Board of Directors of the Crystal Coast Choral Society for their dedication to the huge amount behind-the-scenes work necessary to present concerts.

A special debt of gratitude is owed to all the singers in the chorus. Their hard work, good humor, patience and dedication in both rehearsal and performance is greatly appreciated. *Without them, there would be no music.*

Great thanks are extended to the friends and families of the singers. Their support and understanding during individual practice, weekly rehearsals and concerts is greatly appreciated.

A very special thanks to you, our audience, for sharing your afternoon with us. Our love of singing is exceeded only by our love of sharing the music with you. Without you, it's just a rehearsal. With you, it's a wonderful time together experiencing the magic of music.

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Alto Section Representative – Nanette Jones

Soprano Section Representative – Peggy Scott

Community Representative – Kristin Viznecki

BIOGRAPHIES

Dr. Jonathan Griffith, *Guest Conductor*

An acclaimed conductor, educator and lecturer, Jonathan Griffith has led performances across North America, Europe and Asia. Griffith is co-founder and Artistic Director of Distinguished Concerts International New York (DCINY), which has brought together, under Griffith's artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center and Disney Hall. The founder and Music Director of the Distinguished Concerts Orchestra, Griffith also oversees DCINY's mentoring program for conductors.

Maestro Griffith made his Carnegie Hall conducting debut in 1989 and has since conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins' *Stabat Mater* and *Te Deum*; Sergei Taneyev's *At the Reading of a Psalm*; Miloš Bok's *Missa Solemnis*; Luigi Boccherini's *Villancicos*; and Eugène Goossens' reorchestration of Handel's *Messiah*, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery.

Maestro Griffith's additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martinů Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, in the Czech Republic; and the Białystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years, Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina; to the People's Republic of China, premiering Karl Jenkins' *The Armed Man: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Reşit Rey Orchestra and in Ankara and Eskişehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Maestro Griffith is the 2014 winner of The American Prize in Conducting, professional orchestra division.

Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a Masters in Music Education from Wichita State University, and Bachelor of Music Education from the University of Kansas.



Finley Woolston, *Music Director*



Finley Woolston devotes himself to music after a career in both the United States Marine Corps and the United States Navy. He was a cum laude voice major at the University of North Carolina at Wilmington. He's the Music Director of *The Crystal Coast Choral Society*, a community chorus based in Swansboro, NC, and *The Joyful Band of Singers*, an auditioned chamber choir formed as needed for special events.

Woolston retired after 25 years as the Music Director of Richlands United Methodist Church, Richlands, NC. He sings tenor with *Schola Cantorum*, the official choir of the Episcopal Diocese of East Carolina. He's prepared choruses for performances in Carnegie Hall and Avery Fisher Hall in New York City, as well as personally singing in chorus for many concerts at both locations.

Woolston is a charter client of *Distinguished Concerts International New York (DCINY)*. He is a member of *The Jonathan Griffith Singers* based in New York City and performed on tour with that chorus in Turkey in 2015. In 2017 he performed the *Requiem* of Giuseppe Verdi in Barcelona, Spain, also with *The Jonathan Griffith Singers*.

Woolston serves on the Board of Directors for the Carolina Chamber Music Festival in New Bern, NC, and the East Carolina Musical Arts and Education Foundation in Greenville, NC. He's often asked to act as host and master of ceremonies for various charitable events in Eastern North Carolina. He was a classical music host for 25 years on Public Radio East (PRE) in New Bern, North Carolina. He continues with PRE as producer and host of *The Choral Tradition* heard Sundays at 3:00 p.m.

BIOGRAPHIES

Nancy King, *Soprano* **UNC Wilmington**

Canadian soprano, Nancy King, is an active performer, teacher, guest lecturer, and Coordinator for Vocal Performance at the University of North Carolina Wilmington. Ms. King has most recently appeared as Adele in Strauss' *Die Fledermaus*, and as soloist in Handel's *Messiah* with Toronto Classical Singers and Mount Olive College. She has also appeared with the Oregon Bach Festival Chorus in Eugene, Oregon in the Vaughn Williams *Serenade to Music*. Other performances with the Wilmington Symphony Orchestra include the role of Cunegonde in a concert version of Bernstein's *Candide*, Carl Orff's *Carmina Burana*, Barber's *Knoxville: Summer of 1915*, Canteloube's *Chants D'Auvergne*, the Poulenc *Gloria* and Handel's *Messiah*. While in residency for her doctoral studies at the University of Minnesota, Ms. King performed the roles of Cunegonde in *Candide*, Amor in *Orfeo ed Euridice* with the Opera Theatre, and the *Serenade to Music* with the University of Minnesota Orchestra. Ms. King also won the Voices of Vienna Scholarship, for study at the Mozarteum Sommerakademie in Salzburg, Austria, and received a UNCW Center for Teaching Excellence Summer Teaching Initiative Stipend for her project "Italian Language and Opera Study" in Florence, Italy.

Ms. King holds a Masters' degree in Voice Performance from Boston University, an Opera Diploma from the Longy School of Music, and completed her doctoral residency (ABD) in Vocal Performance at the University of Minnesota, where she studied with Jean del Santo.



Isabella Stollenmaier, *Mezzo-Soprano*

Mezzo soprano Isabella Stollenmaier has a well-versed career in both operatic and concert work. Her 2023 season includes Flora Cover/Ensemble in Opera Wilmington's upcoming production of *La Traviata*. Most recently, she has been seen in the chorus of NC Opera's *Manon Lescaut* and *Marcellina* with DePaul Opera Studio. Some roles of note include Grimgerde from *Die Walkure*, Donna Elvira in *Don Giovanni*, and Mercedes in *Carmen*. Her oratorio features include St. John's Passion and Handel's *Messiah* with the NC Baroque Orchestra as well as a soloist in Vienna, Austria in Vivaldi's *Gloria* under the baton of Erwin Ortner of the Arnold Schoenberg Chorale as the alto soloist. Other solo opportunities include Mozart's *Requiem*. Isabella is looking forward to continuing her academic studies this fall as she enters the DMA program at UNC Greensboro. She holds a Master's degree in Music from DePaul University and a Bachelor's degree in Music from UNC Wilmington.

Lewis Moore, *Bass*

Director of Music Ministries, St. Phillips Episcopal Church, Durham, NC

The American bass-baritone, Lewis Moore, has appeared as soloist from the Triangle to the coast. His solo appearances include performances of *Messiah*, *Creation*, *Amahl* and the *Night Visitors* and the *Requiems* by Maurice Duruflé, Gabriel Fauré and Mozart. Lewis has made several tours of England with Schola Cantorum of the Episcopal Diocese of East Carolina and the West Texas Chamber Choir. Recently, he traveled to the Boston Early Music Festival with the Duke Vespers Ensemble for solo work in Dietrich Buxtehude's *Membra Nostri*. Locally, Lewis has sung with Riverdeep, Hillyer Community Chorus, Concert Singers of Cary, North Carolina Symphony Chorus and Vocal Art Ensemble of Durham. He is a long-time member of the North Carolina Master Chorale and its board of directors. He now serves as president of Schola Cantorum and is beginning his fifth year as director of the Raleigh Convocation Choir.



James Mauk, *Tenor*



James Mauk has performed as a singer and conductor throughout the United States and internationally. He holds a Master's degree in Choral Conducting from Missouri State University, a Bachelor's degree in Music Education and post-graduate studies in Vocal Pedagogy from East Carolina University. James is founder and artistic director of Carolina Choral Artists, a project-based ensemble that promotes the work of living composers. He has performed with Madison Choral Project, Just Bach, Wisconsin Chamber Orchestra, Kantorei KC, Norfolk Festival Chamber Choir, Te Deum Antiqua, KC VITAs, The Cecilia Ensemble, and Missouri Choral Artists. James is currently the Minister of Music at Lakeside Baptist Church in Rocky Mount, NC. James holds a Master's degree in choral conducting from Missouri State University where he studied conducting with Cameron LaBarr and voice with Chris Thompson, and a Bachelor's degree in Music Education from East Carolina University, studying conducting under Andrew Crane and voice with Rachel Copeland. He completed additional studies at ECU in vocal pedagogy and conducting under Jami Rhodes and James Franklin. serves as the Minister of Music for Lakeside Baptist Church in Rocky Mount, NC.

ORCHESTRA

Rachel Harmatuk Pino, Violin 1, Concertmaster
Chris Ellis, Violin 1
Sarah Alexander, Violin 1
Elizabeth Ivy Wilson, Violin 2
Jacob Roege, Violin 2
Laura Els, Violin 2
Clark Spencer, Viola
Camden Stohl, Viola
Andrew Anagnost, Cello

Chris Nunnally, Cello
Chris Buddo, Bass
Helena Spencer, Bassoon
Bobby Burkett, Oboe 1
Cheryl Stephenson, Oboe 2
Katie Dougherty, Trumpet 2
Pat Dougherty, Trumpet 1
John Wacker, Percussion
Teresa Boykin, Continuo

CHORUS

Soprano

Melissa Ann Bolling
Janet Bryan
Justine Cardente
Marilynn Cullison
Kathy Dewkett
Diana Hannon
Michelle Johnson
Shirley Le Boeuf
Mary Mathusek
Virginia-Mark Mohn
Alyssa Oberbeck
Peggy Scott
Carol Scull
Pam Stewart
Judy Wallace
Lindsay Williams

Alto

Charlton Breeden
Mary Helen Casey
Stephanie Downey
Cindy Erexson
Judy Fitzpatrick
Pam Fortney
Karin Glander
Chris Harker
Alicia Holden
Jeanine Jackson
Emily Jordan
Nanci McGarvey
Kay Payne
Debra Pylypiw
Lynn Rouse
Frances Sutton
Olivia Taylor
Julia Thorn
Lesley Vereen
Donna Winkler

Tenor

Edward Binanay
Dennis Doran
Marc Edwards
Larry Hughes
Linda Mitchell
Richard Montfort
Eric Myers
Mike Thorn
Bill Ward
Finley Woolston
Sandra Yankwich

Bass

Tom Cullison
Dave Johnson
Paul Koons
Michael McGinn
Jim Norman
David Stewart
Joe Stroud
Bruce Wallace
Ken Yearick

FALL 2023

Would you like to sing with the Crystal Coast Choral Society? We are a non-auditioned community chorus and we welcome adult singers of all ages. Our only requirements are to have a pleasant singing voice and ability to match pitch to sing in the appropriate voice section. Fall rehearsals will begin on September 5. We rehearse on Tuesdays from 7-9 PM at Swansboro United Methodist Church in Swansboro. We will be preparing for a Concert of Christmas music to be performed in December. For more information, contact Finley Woolston at 910-358-2997 or finley@ec.rr.com.

ACKNOWLEDGEMENTS

A very sincere thanks to Swansboro United Methodist Church for continued use of their facilities for rehearsals and performances.

Thanks, as well, to White Oak High School, Principal Jocelyn Cassidy, Hillary Goodson-Spear, Brandi Criscitiello, Chris Barnes, and Onslow County Schools for the use of the Earl Taylor Performing Arts Center and classroom space for Green Room.

Financial support provided by Kings Friend Music and Piano Tuning and Repair, Richlands, NC. Contact Sean Capparuccia (910) 548-0505 or kingsfriendmusic@yahoo.com.

Thank you to our major corporate and non-profit sponsors: Marine Federal Credit Union, NC Arts Council, Jacksonville Onslow Council for the Arts, Emerald Isle Realty, Public Radio East, Seaside Arts Council

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These friends of the Choral Society contributed to our fund for scholarships awarded to local students planning to study music at the college level.

Gerry Albright

Larry Hughes
Karen and Finley Woolston in honor of Jean Hand

Jean Sutherland

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