



**The York County Choral Society
and
Choirs of Winthrop University**

present

**Ralph Vaughan Williams'
Dona Nobis Pacem**
*A cantata for Soprano and Baritone Soli
Chorus and Orchestra*

Sunday, April 13, 2014

4:00 P.M.

Byrnes Auditorium

Dr. Katherine Kinsey, Artistic Director

Dear York County Choral Society Friends,

Welcome to our 33rd Season of bringing great musical masterworks to York County and beyond. We thank you for joining us today and hope our music fills you with the joyous spirit of this beautiful holiday season.

Dr. Kathy Kinsey joins us as our Artistic Director of the Society for the second year. Our voices are sixty strong this season and we welcome a number of new singers. Our ages range from high school through retirement age. Including high school students enables them to grow in musical skills and strengthens the choral music program in local high schools.

Our Spring Concert will be performed Sunday, April 13, 2014, at 4 P.M. in Byrnes Auditorium, Winthrop University. Auditions will be announced on our website www.yorkcountychoralsociety.org and in local media. Rehearsals begin in January. We invite all singers who have a passion for performing challenging choral works to join us in making beautiful music with good friends.

Joyfully Sing!

Judy Cowell, President

Board of Directors, York County Choral Society

Dr. David Lowry, Co- founder and Director Emeritus

Dr. Shirley Fishburne, Co-founder

Dr. Katherine Kinsey, Music Director

Susan Read, Accompanist and Vocal Coach

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Acknowledgements

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Dr. Katherine S. Kinsey
Artistic Director and Conductor
York County Choral Society

Dr. Katherine Kinsey serves as the Director of Choral Activities at Winthrop University. She is in her sixteenth year as a choral music faculty member where she directs the Winthrop Chorale and the Winthrop Chamber Singers. She was appointed the new Artistic Director and Conductor of the York County Choral Society in 2012. She holds a Master's degree of Music Education from UNC-Greensboro and a Doctorate of Musical Arts in conducting from the University of South Carolina. She began her teaching career in the Charlotte Mecklenburg Schools where she taught middle and high school choral music for thirteen years prior to her appointment at Winthrop and simultaneously worked with the Community School of the Arts teaching voice, piano, and music theory for seven years. In addition to directing choral ensembles at the university, her other duties include teaching both undergraduate and graduate conducting, overseeing and instructing courses related to the Master of Music in choral conducting program, and directing the choral teacher education program. She frequently serves as a clinician of choral festivals for both middle and high school singers, as an adjudicator for choral contests/festivals and works annually with high school choral and church music programs as a consultant offering guidance with regard to choral singing, score interpretation and festival preparation. This is Dr. Kinsey's fourth York County Choral Society performance with the organization.

Susan Read

Susan Eichelberger Read has served as Accompanist and Vocal Coach for the York County Choral Society since 1994. She received two degrees in vocal performance from the Cincinnati College-Conservatory of Music, followed by two years of post-graduate study at the Philadelphia Academy of Vocal Arts. For 25 years she made a career in opera, oratorio and solo recitals. For 3 years she was Principal Lyric Soprano with the Israel National Opera, where her roles included Madame Butterfly, Mimi, Violetta, the Merry Widow, and Tatiana.

Since moving to Rock Hill in 1991, she has held organist positions at Chester A.R.P. Church and currently at Oakland Avenue Presbyterian Church. She also maintains a voice teaching studio, where her students range from beginner to professional level. Her teenaged students have won vocal scholarships at a number of colleges in the Carolinas.

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See text translation insert and program notes for additional textual information.

York County Chamber Singers and Winthrop Chamber Singers

Three Motets (op. 38)

Charles Villiers Stanford (1822-1924)

Justorum animae

Coelos in ascendit

Beati quorum via

Set Me as a Seal (Old Testament, *Song of Solomon*)

William Walton (1902-1983)

Soloists Hannah Jessup, soprano Aaron McKone, tenor

I Love My Love (a Cornish folksong)

Gustav Holst, arranger (1874-1934)

The York County Choral Society and Winthrop University Chorale

I Was Glad When They Said Unto Me (Psalm 122)

C. Hubert H. Parry (1848-1918)

Dr. Shirley Fishburne, organ

Dona Nobis Pacem

Ralph Vaughan Williams (1872-1958)

I. Agnus Dei

II. Beat! Beat! Drums!

III. Reconciliation

IV. Dirge for Two Veterans

V. The Angel of Death

VI. Nation Shall Not Lift Up Sword

Dr. Kristen Wunderlich, soprano; Dr. Jeffrey McEvoy, baritone

Let All the World in Every Corner Sing (*Five Mystical Songs*)

R. Vaughan Williams

Today's concert sponsored in part by Comporium Communications

Support for this project is provided by the SC Arts Commission (which receives funding from the NEA), Rock Hill Accommodations Tax Grant Fund, York County Accommodations & Hospitality Tax & the ACYC Annual Campaign. For visitors information including lodging, contact the YorkCountyVisitorsCenter at 888-702-1320.

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Orchestra Personnel

Violin I: Alicia Bowen (solo), Adam Kapfhamer, Lanna Kwon

Violin II: Marsha Gross, SauleWalle, VasilyGorkovoy

Viola: Laci Wargo, ViaraStefanova

Violoncello: Zachary Bammann, Mary Sinksi

Oboe: Stephen McFall (solo)

French Horn: Jonathan Hegwood, Kevin Burgess

Trumpet: Courtney Wyatt, Marshall Woody

Trombone: Bryce Benning, Debon Grady, Jason Holden

Percussion: Will Keith, Lex Nordlinger, Katie Kilroy

Organ: Shirley Fishburne

Piano: Susan Read

YorkCounty Choral Society Personnel

Soprano: Glenna Boaman*, Martha Cowan, Judy Cowell, Cassie Hinson*, Lura Holler, Jeanie James*, Lisa LoflinMaryRuthLown*, Allean McGowan, Mary Moss, Lisa Pecarina*, Gayle Sawyer*, Lois Schardein, Frances Stein, Jenna Wilson

Alto: Ann Adams, Jennifer Buck*, MaryBeth Burton*, Linda Caines, Mary Lesslie Culp, Sarah Hegar*, Susan Kelly, Irene Pointon*, Susan Vogel, Sarina Wolfgang*

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Bass/Baritone: Michael Boaman*, Page Connelly, Dave Cowan, Michael Davis, Zach Hugo*, Ralph Johnson, Barry Lambert, Fred Langford*, Tim Moe*, Larry Richards, Harry Tune*, Steve Vogel, Albert Ward, Jim Carrot Williams

WinthropUniversity Chorale and Chamber Choir Personnel

Soprano: Amanda Britt*, Augusta Couch, Chelsea Crocker, Alexis Croy*, Anna Dickinson, Hannah Jessup*, Leianne Johnson*, Mary Mizell, Hannah Riddle, Rachael Robinson, Angela Rumball, Kathryn Thoma, Angel Thomason*, Necie Wolfe*

Alto: Mary-Elise Anderson*, Molly Andorfer, Nia Anthony, Heather Bechtler*, Patricia Blair*, IlanaGendelman*, CalliHaralambis*, CheriseIshman, Kimberly Lawrence, Amy Morris*, Jeanine Overby*, Emmalee Wood

Tenor: TyQuan Butler*, Benjamin Clayton*, Allyn Hunt, Tyler Lewis*, Aaron McKone*, Andrew Miles*, Stephen Rupp, Duncan Singleton*, Robert Stonebraker

Bass: Quinton Busch*, Charlie Faris*, Nicholas Glick, T.J. Graham, Thomas Huskey*, Austin Jefferson, Wesley Runyan, Nicholas Shumate*, William Stewart, Joshua Wald*, Myron Walker, Joshua Wall*

Dr. Katherine Kinsey, Conductor - ZinoralBronola, Pianist - Nicholas Shumate, Graduate Assistant

* **Member of chamber choir**

WALT WHITMAN
A Program note on the Whitman texts in *Dona nobis pacem*
by Professor Earl J. Wilcox

Unresolved ambiguities still exist about several aspects of Walt Whitman's biography, but some facts about his life are clear: he had a gifted ear for music, he was devoted to President Lincoln's causes, and the poet was forever changed once he became directly involved in the Civil War.

Standing aloof at first from the War, Whitman became involved when his brother was wounded. The poet went immediately to the battle front and discovered that his brother was not seriously wounded; but so deeply was he touched by the suffering he witnessed there, Whitman devoted more than three years of his life to helping the sick and wounded soldiers.

Well before he was a famous poet, Whitman had been a reviewer of operas for various New York papers for several years, and he was a regular in attendance at musical gatherings throughout the city. Thus, one is not surprised to discover the stunning, inspired lyrical quality of his writing. And even through readers of his poems may not agree on whether he is reflecting a "mystical" experience of his own or simply describing one metaphorically, the end result erases all lines of disagreement.

As the poet of democracy who sought reconciliation by identifying with the pain of others, Whitman succeeds majestically in "Dirge for Two Veterans" and "Reconciliation," two of the *Drum Taps* collection—poems dedicated to those Americans who gave their lives in the Civil War. The poet's lyricism, his devotion to democracy, and his sensitivity to the nation's needs are best seen in his line, "For my enemy is dead, a man divine as myself is dead." He was indeed the bard of democracy.

TEXT TO *DONA NOBIS PACEM*

I

*Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

II

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

From *Drum Taps* by WALT WHITMAN

III
RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

WALT WHITMAN

IV
DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly,phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land....and those that dwell therein....
The harvest is past, the summer is ended, and we are not saved...
Is there no balm in Gilead?is there no physician there? Why then is not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22

VI

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

DANIEL X.19

The glory of this latter house shall be greater than of the former....and in this place, will I give peace.

HAGGAI II.9

Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, goodwill toward men.

Adapted from the books of MICAH, LEVITICUS, PSALMS, ISAIAH and LUKE

Dona nobis pacem.

Texts

Three Motets Op. 38

Charles Stanford

Justorumanimae (from the *Book of Wisdom*)

The souls of the righteous are in the hand of God;
there shall no torment of malice touch them.

In the sight of the unwise they seem to die, but they are in peace.

Coelosascendithodie

Today Jesus Christ, the King of Glory has ascended into the heavens, Alleluia!

He sits at the father's right hand ruling heaven and earth, Alleluia!

Now are David's songs fulfilled, now is the Lord with his Lord, Alleluia!

He sits upon the royal throne of God in this his greatest triumph, Alleluia!

Let us bless the Lord; let the Holy Trinity be praised,

Let us give thanks to the Lord, Alleluia! Amen.

Beati quorum via (from *Psalms 119*)

Blessed are they undefiled in the way who walk in the law of the Lord.

Set me as a seal upon thine heart (from *Song of Solomon*) **William Walton**

Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death.

Many waters cannot quench love, neither can the floods drown it.

I love my love **Gustav Holst**

Abroad as I was walking, one evening in the spring,

I heard a maid in Bedlam so sweetly for to sing;

Her chains she rattled with her hands, and thus replied she:

"I love my love because I know my love loves me!

O cruel were his parents who sent my love to sea,

And cruel was the ship that bore my love from me;

Yet I love his parents since they're his although they've ruined me:

I love my love because I know my love loves me!

With straw I'll weave a garland; I'll weave it very fine with roses, lilies, daisies,

I'll mix the eglantine, and I'll present it to my love when he returns from sea.

For I love my love, because I know my love loves me.

Just as she sat there weeping her love he came on land.

Then hearing she was in Bedlam he ran straight out of hand.

He flew into her snow-white arms, and thus replied he:

"I love my love, because I know my love loves me."

She said: "My love don't frighten me; Are you my love or no?"

"O yes, my dearest Nancy, I am your love also.
I am returned to make amends for all your injury;
I love my love because I know my love loves me."

So now these two are married, and happy may they be
Like turtle doves together, in love and unity.
All pretty maids with patience wait that have got loves at sea;
I love my love because I know my love loves me.

I was glad when they said unto me(from *Psalm 122*) **C. Hubert H. Parry**

I was glad when they said unto me, we will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem!
Jerusalem is builded as a city that is at unity in itself.
O pray for the peace of Jerusalem, they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces, and plenteousness within thy
palaces!

Let All the World in Every Corner Sing
(Original hymn text G. Herbert [1593-1632])

Ralph Vaughan Williams

Let all the world in every corner sing,
My God and King!
The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.
Let all the world in every corner sing,
My God and King!
The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King!

RALPH VAUGHAN WILLIAMS
A Program note on the composer
by Dr. David Lowry (co-founder, York County Choral Society)

English music history is curious in that after Henry Purcell's short life (1659-1695) in which he rose to enormous stature as a composer, there seem to be no universally great composers until Edward Elgar some 300 years later. Elgar, not even trained as a composer, ushered in a whole new era of composers. Ralph Vaughan Williams and Benjamin Britten followed in the footsteps of Elgar to produce not only music that has nationalistic qualities but profound music for the English language, for all three composers wrote a great amount for various vocal forces within and without the church.

Vaughan Williams must go down as the composer who established a truly nationalistic music for England. His early work on the folk music of England, Scotland, Ireland and Wales established not just his interest, but an influence in the way in which he wrote original hymn tunes and themes for other works. Coupled with this was a cosmopolitan sense gained by studies in France, notably his study with Maurice Ravel, whom VW regarded as a profound teacher. It was some eight years after his work with Ravel that VW found himself in for a long tour of duty in the military during WWI, stationed with a medical unit in a quiet countryside in France. The peacefulness of the surroundings pitted against the suffering and death of the hundreds of casualties brought into the unit affected VW deeply. He lost several close musician friends in the war. It is interesting to note from Dr. Wilcox's note about Whitman (above) the parallel of experience Vaughan Williams and Whitman shared in wars separated by half a century and half a world. On that same note, John Bright, British statesman, whose words ("The angel of Death has been abroad...") are taken from his most famous speech in the Houses of Parliament in 1855, was a frequent correspondent with Abraham Lincoln.

VW's temperament, musically, simply never leans to the violent. It would seem that he would have been the perfect composer to write extraordinary bombast and dramatic portrayals of war, death, destruction, and the testing of hope. Yet (was it, in part, the early sensitivity to the folk music of his nation?), unless he was depicting the sea (his favorite subject), he would always search for the optimistic way to portray hope in despair, comfort in affliction, peace amidst chaos. Some have remarked how much of VW's music is as richly pastoral as the famous rich color of England's green grass. Indeed, in *Dona nobis pacem* we have a reflection of his war experience through the texts he chose and the caste of serenity and faith which his music portrays.

Dr. Jeffrey McEvoy
Baritone

As a frequent performer of concert, musical theater, and operatic repertoire, American baritone Jeffrey McEvoy has received accolades for his performances of French and Italian baritone roles as well as dramatic interpretation of twentieth century music. Noteworthy milestones include engagements as a resident baritone artist with the Kansas City Lyric Opera, a studio artist position with Sarasota Opera and summer apprenticeships with both Lake George Opera and Des Moines Metro Opera. A winner of numerous competitions, he was a Kansas City district winner and Regional finalist in the Metropolitan Opera National Council Auditions. Highlights of previous seasons include contracts with regional companies such as Connecticut Opera, Opera Boston, Commonwealth Opera, Kansas City Lyric Opera, Sarasota Opera, Lake George Opera, Glens Falls Symphony, and Hartford Opera Theater. Prior to his appointment as Assistant Professor of Voice and Director of opera studies at Winthrop University, teaching appointments included the University of Connecticut, the University of Kansas, Wichita State University, Boston's Walnut Hill School of the Arts, and the Tanglewood Institute in Lenox, MA. Within the past four years his students have been admitted into graduate voice programs such as the New England Conservatory, Florida State University, Boston Conservatory, Peabody Conservatory, University of Minnesota and University of Tennessee. In June of 2013, Jeffrey was one of twelve young teachers invited to participate in the NATS Intern Program at Vanderbilt University. The two week symposium pairs experienced and recognized master teachers of voice with talented and promising young members of the National Association of Teachers of Singing organization.

Dr. Kristen Wunderlich
Soprano

Kristen Wunderlich holds a B.A. degree in music and English from Luther College and M.M. and D.M.A. degrees in performance with a related field of vocal pedagogy from the University of North Texas. An avid advocate for new American music composed for the voice, her dissertation topic focused on the song cycle *The Prairie Sings*, written for her by American composer Philip Wharton. She gave the premiere performance of the cycle in October 2006.

A young dramatic soprano, she has been active on stage in both oratorio and opera. She first appeared with York County Choral Society in 2008 as the soprano soloist in Handel's *Messiah*. In 2011, she was the soprano soloist in Verdi's *Requiem* with the combined groups of Winthrop Chorale, YCCS and The South Carolina Philharmonia Orchestra. Most recently she sang the mezzo soprano solos in Bach's *Christ lag in Todesbanden* in April 2013 with YCCS. She has also been a featured soloist with The Orchestra of New Spain, The Helios Ensemble, Texas Choral Artists, Texas Chamber Orchestra, Denton Bach Society, and the Williamsport Civic Orchestra. She also participated in a tour of the Czech Republic in 2004, where she performed as a soloist in Pergolesi's *Stabat Mater*. Operatic roles include The Witch in *Hansel and Gretel*, Donna Elvira in *Don Giovanni*, Zita in *Gianni Schicchi*, *Suor Angelica*, Lady Billows in *Albert Herring*, and Charlotte in *Werther*. Wunderlich has been a finalist in the prestigious McCammon Competition, The Dallas Opera Guild, and the National Association of Teachers of Singing.

A scholar of historical vocal pedagogy, she received a grant in 2004 to attend the Physiology and Acoustics of Singing conference in Denver, Colo. Heavily involved in the National Association of Teachers of Singing, she recently received an Emerging Leaders award to attend the 2014 national conference in Boston, Massachusetts.

Her teachers include Stephen Austin and Rebecca Turner.

Her students have portrayed lead and supporting roles in operas and been featured in solo recitals and as soloists in chamber works at the collegiate level. Several of her students have placed as semifinalists and finalists at the annual State and Regional NATS auditions.

Wunderlich currently teaches voice and vocal pedagogy and art song literature at Winthrop. She has taught voice previously as a teaching fellow at the University of North Texas and as a faculty member at the University of Texas-Arlington, The Pennsylvania State University, Luther College, and Waldorf College.

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