

FALL 2024  
YORK COUNTY CHORAL SOCIETY  
*presents*

# REJOICE

## *Give Thanks & Sing!*

MUSIC BY MOZART, MENDELSSOHN, GJEILO, FORREST & OTHERS

NOVEMBER  
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*A Community Effort*

The York County Choral Society has been a cornerstone of our local performing arts community since its founding in 1981. Originally formed as an additional outlet for advanced choral singing, the organization strives to preserve the past, impact the present, and help shape the future of the performing arts in York County. As a result, exemplary performances at the highest musical standards have graced the lives of performers and listeners alike through 100+ memorable concerts.

In this 43rd Season, the Society is overjoyed to announce that ‘one of our own’ has gifted the organization \$50,000 to establish the York County Choral Society Legacy Fund. To a life-long contributor of our group, a respected member of our community, and an avid supporter of the arts, we say ‘Thank You’ and ‘Bravo!’ We are truly grateful to you and your family.

Since the corpus is never spent, a gift to the Legacy Fund is a permanent investment in continuing our mission and impact on the local arts community. Legacy Fund proceeds will be used for additional growth opportunities, matching grant opportunities, and extraordinary partnerships, performances, and events both during and beyond our regular season concerts. We hope that you’ll consider joining us in our effort to raise \$100,000 by our 45th season.

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For more information about the York County Choral Society Legacy Fund, please visit our website at [www.yorkcountychoralsociety.org](http://www.yorkcountychoralsociety.org).



## GREETINGS FROM OUR PRESIDENT

Friends and Patrons of York County Choral Society (YCCS),

Welcome to our Fall 2024 Choral Program, *Rejoice, Give Thanks, and Sing!* Thank you for joining us for an afternoon of glorious choral music celebrating the spirit of gratitude and community. Today's program brings together the voices of dedicated singers from York County and beyond, sharing a deeply meaningful repertoire sure to uplift and inspire.

Founded by Drs. David Lowry and Shirley Fishburne, the York County Choral Society proudly enters its 43rd season, making it the longest-standing performing ensemble in York County. With grateful hearts and joyful voices, we continue this beloved tradition of choral excellence, honoring both our founders' vision and the rich history of our community.

We are immensely grateful to our patrons and sponsors, whose generosity enables us to bring this gift of music to you. By supporting the York County Choral Society, you play an essential role in keeping the arts vibrant in our region. We invite you to join us in nurturing this tradition and ensuring future seasons of inspiring choral music.

For more information, or to learn how you can support YCCS, please visit our website at [yorkcountychoralsociety.org](http://yorkcountychoralsociety.org).

*Harriet L. Jaworowski, PhD*  
President, York County Choral Society



In a world filled with chaos and noise, choral music offers a moment of tranquility and harmony. It reminds us of the beauty that exists in the world and the potential for peace.

– Carl Orff

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York County Choral Society Presents

REJOICE  
*Give Thanks  
& Sing!*

**Prelude**

*A Thanksgiving Triptych*

For the Beauty of the Earth  
Joyful, Joyful We Adore Thee  
We Gather Together

**John Ferguson**  
(b. 1941)

**Marche Triomphale on “Nun danket alle Gott”**  
from *Chorale Improvisations*, Opus 65, No. 59

**Sigfrid Karg-Elert**  
(1877-1933)

Dr. Timothy Belflowers, *organ*

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**Welcome and Acknowledgements**

Harriet L. Jaworowski

## Now Thank We All Our God

**Johann Crüger**  
(1598-1662)  
arr. Paul Busselberg  
(b. 1969)

Now thank we all our God  
With hearts and hands and voices,  
Who wondrous things hath done,  
In whom this earth rejoices;  
Who, from our mother's arms,  
Hath blessed us on our way  
With countless gifts of love  
And still is ours today.

Oh, may our bounteous God  
Through all our life be near us,  
With ever-joyful hearts  
And blessed peace to cheer us,  
And keep us in his love,  
And guide us day and night,  
And free us from all ills,  
Protect us by his might.

The harvest he has giv'n,  
We gather with the Master  
To garner he secures  
Against the storms' disaster.  
With sheaves now bound in love,  
We come before his face.  
Into our holy home  
We enter by his grace.

All praise be to our God,  
By whom all good is given;  
Who by his Son brings us,  
His harvest, into heaven.  
We thank thee, Lord of all,  
And at thy feet adore:  
For by thy gifts we live,  
Both now and evermore!

## O filii et filiae

**Ivo Antognini**  
(b. 1963)

O filii et filiae  
Rex caelestis, Rex gloriae,  
morte surrexit, hodie. Alleluia  
Alleluia, Alleluia, Alleluia.

*O sons and daughters of the King,  
Whom heavenly hosts in glory sing,  
Today the grave has lost its sting. Alleluia!  
Alleluia, Alleluia, Alleluia.*

In hoc festo sanctissimo  
sit laus et jubilatio,  
benedicamus Domino. Alleluia  
Alleluia, Alleluia, Alleluia.

*On this most holy of days  
Be laud and jubilee and praise:  
To God your hearts and voice raise. Alleluia!  
Alleluia, Alleluia, Alleluia.*

## Regina Coeli in C Major, KV 276

**Wolfgang Amadeus Mozart**  
(1756-1791)

Emily Doehling, *soprano*  
TJ Williams, *tenor*

Magan Forte, *alto*  
Ben Mixon, *bass*

Regina coeli, laetare, alleluia;  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia:  
Ora pro nobis Deum, alleluia.

*Queen of heaven, rejoice, alleluia.  
The Son you merited to bear, alleluia.  
Has risen as he said, alleluia.  
Pray to God for us, alleluia.*

## Jubilate Deo

László Halmos  
(1909-1997)

Jubilate Deo, universa terra: Psalmum dicite nomini ejus,  
Venite, et audite, et narrabovobis, omnes qui timetis Deum,  
Quanta fecit Dominus animae meae.  
Alleluja.

*Make a joyful noise to God, all nations: Sing the honor of his name,  
Come and bear, all who fear him,  
And I will tell you what he has done for my soul.  
Alleluia.*

## *Wer nur den lieben Gott läßt walten, MWV A 7*

Felix Mendelssohn  
(1809-1847)

Virginia Kate Kirby, *soprano*

Mein Gott, du weißt am allerbesten  
das, was mir gut und nützlich sei.  
Hinweg mit allem Menschenwesen,  
weg mit dem eigenen Gebäu.  
Gib, Herr, daß ich auf dich nur bau  
Und dir alleine ganz vertrau.

*My God, whose wisdom ever guides me,  
In paths of truth and service free,  
I seek above all earthly striving,  
Thy dwelling place eternally.  
Thou, only God, my hope I see;  
In thee alone my trust will be.*

Wer nur den lieben Gott läßt walten  
Und hoffet auf ihn allezeit,  
Den wird er wunderbar erhalten  
In allem Kreuz und Traurigkeit.  
Wer Gott, dem Allerhöchsten, traut,  
Der hat auf keinen Sand gebaut.

*If thou but suffer God to guide thee,  
And hope in Him through all thy ways,  
He'll give thee strength, whate'er betide thee,  
And bear thee through the evil days.  
Who trusts in God's unchanging love  
Builds on the rock that naught can move.*

Er kennt die rechten Freudenstunden  
Er weiß wohl, wann es nützlich sei;  
Wenn er uns nur hat treu erfunden  
Und merket keine Heuchelei.  
So kommt Gott, eh wir's uns versehn,  
Und lässet uns viel Guts geschehn.

*He knows the time for joy, and truly,  
Will send it when He sees it meet;  
When He has tried and purged thee duly,  
And finds thee free from all deceit.  
Thus He comes to thee unaware  
And makes thee own His loving care.*

Sing, bet und geh auf Gottes Wegen,  
Verricht das Deine nur getreu  
Und trau des Himmels reichem Segen,  
So wird er bei dir werden neu;  
Denn welcher seine Zuversicht  
Auf Gott setzt, den verläßt er nicht.

*Sing, pray, and keep His ways unswerving,  
In all thy labor faithful be.  
And trust His word, though undeserving,  
Thou shalt yet find it true for thee;  
God never will forsake in need  
The soul that trusts Him indeed.*

## I Will Lift Mine Eyes (Psalm 121)

Jake Runestad  
(b. 1986)

I will lift mine eyes unto the hills.  
From whence comes my help?  
My help comes from the Lord,  
He is the maker of heav'n and earth.

He will not let your foot be moved.  
He who keeps you will not slumber nor sleep.

The Lord is thy keeper,  
the Lord is thy shade upon thy right hand.  
The sun shall not harm you by day  
nor the moon by night.

The Lord will keep you from all evil.  
He will keep your soul.  
The Lord will keep your going out and your coming in  
From this day forth forever more.

## *Luminous Night of the Soul*

Ola Gjeilo  
(b. 1955)

Wendy Wingard-Gay, *soprano*

Long before music was sung by a choir,  
Long before silver was shaped in the fire,  
Long before poets inspired the heart,  
You were the Spirit of all that is art.

You give the potter the feel of the clay;  
You give the actor the right part to play;  
You give the author a story to tell;  
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!  
Praise to all music which soars to inspire!  
Praise to the wonders of Thy artistry  
Our Divine Spirit, all glory to Thee.

-- Charles Anthony Silvestri

O guiding night!  
O night more lovely than the dawn!  
O night that has united the Lover with his beloved,  
Transforming the beloved in her Lover.

-- from "Dark Night of the Soul"  
by St. John of the Cross (1542 – 1591)

## How Can I Keep From Singing?

**Robert Lowry**

(1826-1899)

arr. Z. Randall Stroepe

(b. 1953)

My life goes on in endless song,  
Above earth's lamentation.  
I hear the real, though far-off song,  
that hails a new creation.  
No storm can shake my inmost calm,  
While to that rock I'm clinging.  
It sounds an echo in my soul.  
How can I keep from singing?

Although the storms around me blow,  
I know the truth will guide me,  
Although the darkness 'round me grow,  
My song's the light beside me.  
No storm can shake my inmost calm,  
While to that rock I'm clinging.  
While Love is lord of heav'n and earth  
How can I keep from singing?

## i thank You God for most this amazing day

**Dan Forrest**

(b. 1978)

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any—lifted from the no  
of all nothing—human merely being  
doubt unimaginable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

--E. E. Cummings



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## Program Notes

**Now Thank We All Our God** is a text written by Martin Rinkhart, a German Protestant minister during the Thirty Years War (1618-1648). Rinkhart's hymn texts often expressed unlimited trust and an eagerness to give thanks, even though he witnessed incredible suffering throughout the war. A perfect example is this text, "Nun danket alle Gott" ("Now Thank We All Our God"), which, originally intended as a table prayer before meals, gained popularity and was widely sung until the war ended.

The melody is attributed to Johann Crüger, who included it in a 1647 hymn publication. The original tune, different from the one commonly sung today, underwent subtle alterations by composers such as J. S. Bach and Felix Mendelssohn who used it in their larger works. Paul Busselberg's arrangement of this melody takes similar liberties with the melodic line, combining aspects of our standard version with those of the original.

Translations of Rinkhart's first two verses are the first and third stanzas in this setting. Additional text by Eda Ashby serves as the second and fourth stanzas, beautifully complementing Rinkhart's text of thankfulness with concepts of heaven's gifts and harvest.

**O filii et filiae** is a 15th century Easter hymn, the Latin text of which is attributed to Franciscan friar Jean Tisserand. The arrangement sung in today's concert includes only two (1 and 11) of the standard 12 verses of this hymn. Also known as the "Joyful Canticle," this setting begins deceptively in a minor tonality. The composer effectively shifts from minor to major, capturing the joy inherent in the repeated chorus of "Alleluias." The composer of this setting, Ivo Antognini, received the Raymond W. Brock Memorial Commission from the American Choral Directors Association (ACDA) in 2020 and the Swiss Music Prize in 2024.

**Regina Coeli in C Major, KV 276** is a setting of one of the four "Marian Antiphons" which are anthems sung in the Catholic liturgy to the Virgin Mary. The Latin text, often attributed to Pope Gregory V, first appeared around 200 AD. The *Regina Coeli* antiphon is utilized from the Easter Vigil through Pentecost Sunday. Mozart composed three settings of *Regina Coeli*, and KV 276 is the last of the three. The date of composition is uncertain but believed to be in the late 1770s. Allusions to the "Hallelujahs" of Handel's *Messiah* are possible. Mozart heard performances of *Messiah* in 1764 or 1765 and again in 1777.

Originally scored for a more modest instrumental ensemble, the piece alternates between a quartet of soloists and the full ensemble. Mozart begins and ends in the sunny key of C major and amplifies the text through significant modulations of key and tonality as the work progresses. The entire text is restated at the end of the work and presents a brief recapitulation of earlier thematic material.

**Jubilate Deo** was composed by László Halmos, one of Hungary's most revered church musicians. In addition to serving as professor at the Theological College and at the State Conservatory, he held the choir master position of the Cathedral of Győr in Northwestern Hungary. Halmos' works are characterized by their creativity, simplicity, and naturalness. From Psalm 66, Halmos' "Jubilate Deo," with its interesting rhythmic imitation and text accentuation, declares, "Make a joyful noise to God, all nations!"

*Wer nur den lieben Gott läßt walten*, written in 1829, was German composer Felix Mendelssohn's third of eight chorale cantatas. Believed to have been lost, a copy of the work was found in Darmstadt, Germany, in the estate of Mendelssohn's friend and fellow Johann Sebastian Bach enthusiast, Franz Hauser, a few decades ago.

The chorale melody and the text on which three of the cantata's four movements are based were written in 1641 by Georg Neumark in his hymn by the same title. As it was a beloved hymn spanning centuries, numerous composers of the Baroque, Classical, and Romantic eras used it as the basis for choral and instrumental compositions. Mendelssohn chose verses one, four, and seven of Neumark's hymn to serve as the text for movements two, three, and four. Interestingly, Mendelssohn preceded his setting of the first verse of Neumark's hymn, after which the cantata is named, by a movement based on the first verse text of "Mein Gott, du weißt am allerbesten," a different hymn written by Israel Clauder (1670-1721).

The first movement, with Clauder's text, is a straightforward, mostly homophonic setting of Neumark's hymn tune. The second movement, the longest and most intricate, is in the form of a motet not only with imbedded fugue-like elements, but also with the cantus firmus – in this case, Neumark's hymn melody – in the instrumental and vocal bass line. The third movement is a beautiful, lyrical soprano aria in F major with similarities in meter and ascending intervals to a tenor aria in Bach's cantata (BWV 93) of the same name. Given Mendelssohn's high regard of Bach, the similarities were most likely intentional. In the final movement, the choir sings the chorale melody in unison, emphasizing the cantata's textual theme of steadfast faith.

**I Will Lift Mine Eyes** is a paraphrase of Psalm 121. Through effective ascending melodic writing and close harmonies with non-chord tones, the composer illuminates this well-loved and uplifting Psalm. The work peaks musically with the text "He will keep your soul." Jake Runestad, the composer of this setting, is an American opera, orchestral, and choral composer and conductor. He earned a master's degree in music composition from the Peabody Conservatory. In 2022, Runestad's *Earth Symphony* received an Emmy in the category of musical composition.

*Luminous Night of the Soul* is a companion and successor work to composer Ola Gjeilo's *Dark Night of the Soul* (2011). *Luminous Night* features the piano as equal partner to the choir, while the vocal parts are unified by the instrumental ensemble. With eight-part vocal divisi throughout, the work is largely homophonic with arpeggiated piano accompaniment interspersed with solo instrumental passages. The triumphant ending is a reflection of the text. Based loosely on the mystic theology of St. John of the Cross, a 16th century Spanish Carmelite priest, *Luminous Night's* text depicts God's timelessness and transcendence, the gifts bestowed upon creation, and the consuming and ultimate joy of an intimate relationship between mankind and Savior.

**How Can I Keep From Singing?** is a text sometimes attributed to Anna Bartlett Warner (1827-1915), the author of the well-known hymn "Jesus Loves Me." However, the source of the text is actually unclear. It first appeared in *The New York Observer* in 1868 with the title "Always Rejoicing," a most appropriate title as the last line of each verse asks the rhetorical question "How can I keep from singing?" Originally set to music by Robert Lowry, a Baptist pastor and composer of numerous hymns, this arrangement is by Z. Randall Stroope, who freely adapted the original text of ultimate hope and peace amid life's storms.

**i thank You God for most this amazing day** is the first line of the famous E. E. Cummings (1894-1962) untitled poem first published in 1950 in his collection titled *Xaipe*. This joyful poem of deep thanksgiving celebrates all life and the God responsible for it. Because Cummings was also a visual artist known especially for his landscape paintings, his vivid poetic focus on life as seen in nature, seemingly making the poetry breathe, is not surprising.

This poem communicates an enthusiastic awe of life and its creator. Complementing this, Cummings diminishes man's position in deference to the Creator with the use of several trademark techniques of his craft, two of which are his unusual capitalization and punctuation. For example, even though "I" is the first word of the poem, Cummings chooses to make it lower case, while he capitalizes the first letter of "You" within the same line. He does this to show God's preeminence when compared to himself as the speaker. Another example is Cummings' choice to enclose parenthetically the second and fourth stanzas, both referencing himself, thereby designating the stanzas as somewhat secondary to those which focus on the "unimaginable You" - God.

Commissioned by the Atlanta Master Chorale, this setting was composed by Dan Forrest (b. 1978), adjunct professor of composition at Furman University and artist-in-residence at Mitchell Road Presbyterian Church in Greenville, South Carolina. Masterfully, Forrest captures Cummings' energetic, joyful awe at the amazing gifts with which mankind has been blessed and chooses to end the composition with a restatement of the poem's first line.



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## Musical Staff & Featured Performers

### **Elizabeth Mixon**

#### **Co-Artistic Director/Conductor**

Elizabeth Mixon was appointed Co-Artistic Director and Conductor of the York County Choral Society in August 2023. She served as an educator in the South Carolina public school system for 31 years with 18 of those years in choral music education and 13 years in leadership and test administration.



Following one year of elementary teaching and eight at the middle school level, Elizabeth joined the faculty of Northwestern High School where she served as the Visual and Performing Arts Department chairman from 2002-2007. Under her direction from 1999-2008, the Northwestern High School Troubadours of Rock Hill ranked first in six of the South Carolina Music Educators Association (SCMEA) AAAA yearly festivals and, by audition, regularly placed numerous students into the South Carolina All State Choirs. In addition to their popular Winter and Spring multi-evening concerts and yearly performance trips, Troubadours served as a demonstration choir for the 2004 American Choral Directors Association Convention (Nashville, TN) and a 2007 guest choir for the SCMEA convention (Charleston, SC). In the 2003-2004 school year, Elizabeth guided the process to Northwestern High School being named a 2004 National Grammy Signature School of Excellence in the Arts.

A South Carolina lowcountry native and resident of Rock Hill, SC, since 1988, Elizabeth holds a Bachelor of Music degree in Voice Performance from Furman University (Greenville, SC), a Master of Music Degree in Choral Conducting from the Eastman School of Music (Rochester, NY), and a Master of Arts in Teaching in Music Education degree from Winthrop University (Rock Hill, SC). She studied voice with Ms. Gail Schoonmaker, Dr. Trudy Fuller, and Dr. Carol Allred and conducting with Dr. Bigham Vick, Jr., and Mr. Donald Neuen, both of whom she credits as being instrumental in building her technique and leadership skills as well as her understanding of ensemble growth and development. Elizabeth has served as clinician for the South Carolina Music Educators Association SSA clinic, the Rock Hill School District Middle School Honors Choir, and the Cooperative Baptist Fellowship of SC and the Presbyterian Association of Musicians' Festival by the Sea. Staying true to her roots, she is an active church musician at Ebenezer Presbyterian Church, Associate Reformed. She and her husband, Ben, have two adult daughters, both of whom live in Rock Hill.

**Dr. Randy Imler**  
**Co-Artistic Director/Conductor**



An active musician for more than 35 years, Randy Imler has served as Director of Music at Ebenezer Associate Reformed Presbyterian (ARP) Church in Rock Hill, Steele Creek Presbyterian (PC-USA) Church in Charlotte, and St. Stephen's Lutheran (ELCA) Church in Lexington, SC. Randy was an adjunct professor of music at Winthrop University from 2007-2014, conducting the Collegiate Choir and Jazz Voices. He was elected to the Winthrop Board of Trustees in 2014 and works as Executive Director of the Catawba Regional Council of Governments, a regional planning and economic development organization.

Randy holds Bachelor of Arts and Master of Music degrees from Winthrop University, where he studied with Jerry Helton, Donald Rogers, and Robert Edgerton. He earned Master of Business Administration and Doctor of Musical Arts degrees (conducting) from the University of South Carolina, where he studied with Larry Wyatt and David O'Shields. While at USC, he won first place in the 2007 USC Graduate School Competition, Performing Arts Category, with a performance of choral arrangements derived from William Walker's *Southern Harmony*.

Randy has prepared choirs for major works including the combined USC choirs for performance of Mozart's *Davidde Penitente* (K. 469) with the South Carolina Philharmonic Orchestra. While at Winthrop he prepared and conducted the Collegiate Choir and University Orchestra in Faure's *Requiem in d minor* (Op. 48). Under his direction, the Winthrop Jazz Voices were a featured ensemble at multiple SC Allstate Choral Festivals. Church choirs under his leadership have been included in the Presbyterian Church-USA National General Assembly and the Billy Graham crusades. Randy also has served as a clinician of York County honors choirs and as an adjudicator of choirs at the Carowinds Festival of Music.

Randy and his wife, Tracy, live in Tega Cay, SC. They have three adult children and enjoy spending time with family, on Lake Wylie, and at the beach.



## **Zinorl Broñola, Accompanist**

Zinorl Broñola is currently an instructor and collaborative pianist of various courses at Winthrop University's Department of Theatre and Dance, and is the collaborative pianist at Winthrop University's Department of Music for the Winthrop University Chorale and voice and instrumental repertory classes. He serves as the Director of Music at Epworth United Methodist Church and Cornerstone United Methodist Church in Rock Hill, SC, and is the Lifenotes Band Director at St Philip Neri Catholic Church in Fort Mill, SC for the contemporary mass. He earned his bachelor's degree in piano performance from the Bulgarian State Academy of Music in Sofia, Bulgaria and his master's degree in piano performance at Winthrop University in Rock Hill, SC.



He is a native of Manila, Philippines, and throughout his young adult years has won prestigious awards and distinctions both nationally and internationally as a solo pianist. His achievements include winning first prize at the 1981 National Music Competitions for Young Artists and the 1990 International Piano Competition for Young Pianists held in Marsala, Sicily, Italy. Mr. Broñola also is the recipient of the 1990 Young Achievers' Award in Music which was awarded to him by the National Commission on Culture and the Arts in Manila, Philippines, and he was featured as a guest artist on Philippine radio and television on many occasions. In 1981, at the age of eleven after winning his first national piano competition, he was discovered by then First Lady of the Philippines, Imelda Marcos, and was invited frequently to perform at the presidential palace. In 1982, he was a part of her official delegation as an ambassador of goodwill and solo artist to Russia, Morocco, and the United States. His other performances abroad include concerts in Bulgaria, Poland, and in Italy where he was featured both by the Italian Ministry of Foreign Affairs and the Philippine Embassy in Rome.

After completing his master's degree in 2005 at Winthrop University, he has continually played an active part in the life of the university and the surrounding communities through performance in solo and collaborative music, accompanying in statewide conferences and festivals such as the South Carolina All State Choirs, the annual summer intensive dance classes for Charlotte Ballet, and for local organizations such as the Rock Hill Community Theatre and the Rock Hill Ecumenical Chorale. He has also served as orchestra conductor for several musical theatre productions at Winthrop University.

## Vocal Soloists

**Virginia Kate Kirby**, *soprano*, is from Greenville, South Carolina. In May 2024, she graduated from Furman University with a Bachelor of Music degree in Music Education. As a student, she served in leadership of Furman Singers and was an active member of Furman Chamber Choir and Furman's female barbershop quartet, The Honeybees. While at Furman, she studied voice with Dr. Bronwen Forbay and is currently studying with Danielle Knox. She recently moved to Rock Hill where she enjoys teaching music to students K-12 at Providence Classical School.

**Wendy Wingard-Gay**, *soprano*, graduated from Winthrop University in 1985 with an M.S. in Speech Language Pathology and contracts with Chit Chat Therapy in Fort Mill, SC. She was a student of both Jerry Helton and Susan Read and is a former YCCS President. She serves as First Vice President of the Rock Hill Music Club, sings with The Episcopal Church of the Holy Comforter, Charlotte, NC, SC Palmetto Spiritual Voices and the Winthrop Alumni Choir.

### Quartet soloists in Regina Ceoli

**Emily Doehling**, *soprano*, studied music education at Concordia University in Nebraska. She has sung with a number of choruses in Colorado, North Carolina, and South Carolina and served as choir director at St. Matthew's Episcopal Church in Parker, CO. She currently sings at Holy Comforter Episcopal Church in Charlotte.

**Magan Forte**, *alto*, is a Northwestern High School Troubadour/Trouvère alumnus. She also performs with Showtime Theater Company and sings at church in her spare time. Magan lives locally with her husband and two daughters.

**TJ Williams**, *tenor*, is the Director of Choral Activities at Northwestern High School, and he also serves as Director of Music at Trinity Methodist Church in York. TJ earned bachelors and masters degrees in music from Winthrop University.

**Ben Mixon**, *bass*, earned a bachelors degree in music from Furman University, and has been active musically at several churches in Rock Hill. He is proud of Elizabeth, his wife, and their two adult daughters. Ben's one-year-old granddaughter has him wrapped around her little finger.

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## Organist

**Dr. Timothy Belflowers**, *organ*, is native to North Carolina with a rich and diverse musical background. He has served for over thirty years as a music minister, organist and pianist in such notable churches as West End UMC (Nashville), Myers Park UMC (Charlotte), and Myers Park Baptist (Charlotte). In the academic setting, Dr. Belflowers has taught on the music faculties of East Carolina University, Catawba College and Wingate University. He is a founding member of Charlotte's premier professional concert choir The Ethos Consortium where he served as principal accompanist and cover conductor to Maestro Paul E. Oakley.

Dr. Belflowers became Director of Music & Worship/Principal Organist for St. John's United Methodist Church in 2019 (Rock Hill) where he oversees an active music program of vocal and instrumental ensembles for all ages and musical styles. Prior to this appointment, he served for ten years as Minister of Music and Organist at First Baptist Church (Monroe, NC).

Dr. Belflowers holds the Doctorate of Ministry degree in Arts and Theology from Wesley Theological Seminary (Washington, DC); the Master of Sacred Music with a concentration in Organ Performance from East Carolina University (Greenville, NC); and the Bachelor of Music degree in Piano Performance from Methodist University (Fayetteville, NC). A versatile artist known for his skillful, musical playing, conducting and accompanying, he has performed extensively throughout the United States and in Europe, making his European debut at Christ Church Cathedral in Dublin, Ireland (2002). As an organist, he has performed as soloist with the Charlotte Philharmonic Orchestra and has made appearances as a performer and presenter at such conferences as the American Choral Directors Association, The American Guild of Organists, the Choristers Guild, and The Fellowship of United Methodists in Music and Worship Arts. He made his solo debut at the age of sixteen playing Grieg's Concerto in A minor for Piano and Orchestra with the NC Youth Symphony Orchestra and was awarded Grand Prize at the Encore National Talent Competition in the piano division while still in high school. YCCS appreciates Dr. Belflowers' participation in and musical contribution to our performance today.

## Special Thanks

*The York County Choral Society extends appreciation to the staff at Oakland Baptist Church who generously host our rehearsals each week. In addition, we thank Dr. Timothy Belflowers, Director of Music and Worship and organist at St. John's United Methodist Church, and the St. John's church staff for their willingness to host our concert today. We extend additional thanks to our YCCS family, friends and volunteers who have assisted with this concert.*

# York County Choral Society Personnel

*\*denotes founding member*

**Soprano:** Cathy Baker, Ann Barrett, Meghan Caldwell, Monica Danneman, Emily Doehling, Susan Stone Floyd, Kaylee Gaynor, Celeste Green, Mary Ann Helton\*, Jeanie James, Harriet Jaworowski, Katelyn Ketchum, Virginia Kate Kirby, Lauren Mobley, Nora Sliney, Marlie Southern, Wendy Wingard-Gay

**Alto:** Marilyn Anthony, Kathryn Byar, Linda Caines, Amy Cassidy, Erin Clegg, Magan Forte, Laura Sue Guyton, Susan Johnson, Leigh Little, Robin Madden, Jill Marshall, Laura Jean McBurney, Constance McQuinn, Nancy Meyer, Laurie Neal, Mary Catherine Osborne, Sangwon Sohn, Vicki Stevens, Margie Weidner

**Tenor:** John Arant\*, Bradley Brown, Christopher Brown, Jeff Culp\*, Bill Eager, Chris Fischesser\*, Dr. Hart Hildebrand, George Klaeren, Tyler Lewis, James D. Welsh MD, Ed West, TJ Williams

**Bass/Baritone:** Paul E. Broome, Page Connelly\*, Larry Cooper, Nemiah Flippin, Albert Grathwol, Will Kiblinger, Linwood Little, Jarvis Miller, Ben Mixon, Greg Reynolds, Drew Robinson, Dr. Donald Rogers\*, Clay Summers, Matthew Thomas, Harry Tune, Carrot Williams

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## Instrumentalists

**Organ:** Dr. Timothy Belflowers, Greg Reynolds

**Piano:** Zinorl Broñola

**Violin 1:** Kari Giles ^, Kirsten Allen, David Horak, Emily Chatham

**Violin 2:** Cynthia Burton, Ellyn Stuart, Alicia Bowen

**Viola:** Martha Geissler\*, Shawn Snider, Michelle Thompson

**Cello:** Allison Drenkow, Oksana McCarthy

**Contrabass:** Eric Thompson

**Oboe:** Eric Myers

**Trumpet:** Michael Casey

**Percussion:** Rebecca Guzewicz

*^ Concertmaster*

*\* Musician Coordinator*

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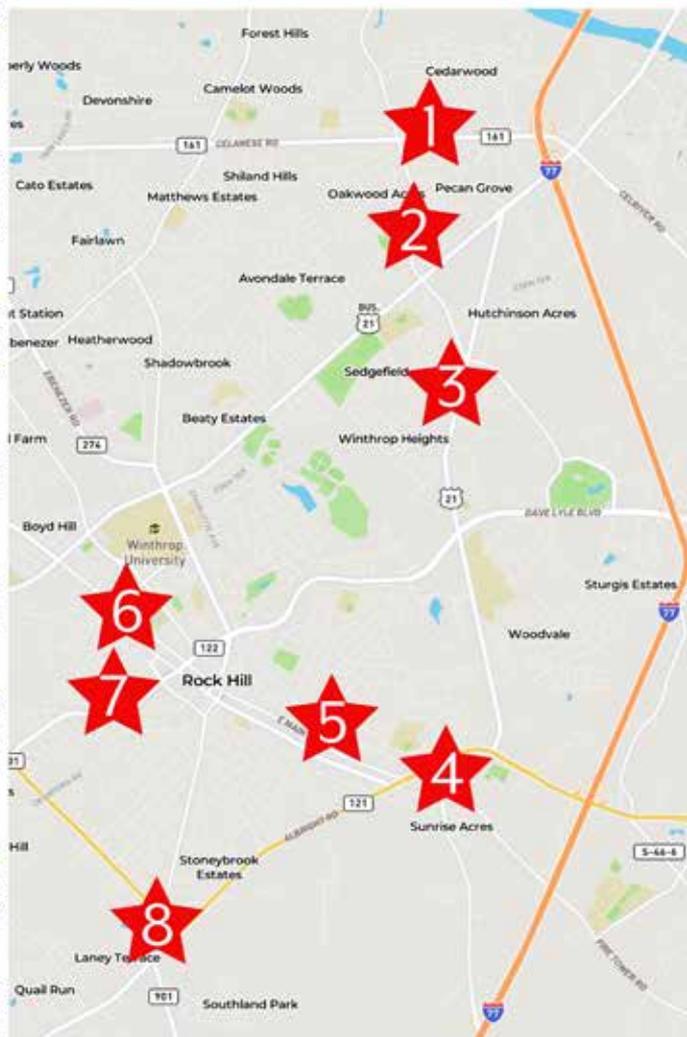
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