Maurice Duruflé
REQUIEM

The York County Choral Society

and

YCCS Chamber Singers

present

REQUIEM, OP. 9

QUATRE MOTETS SUR DES THÈMES GRÉGORIENS, OP. 10

Dr. Shirley Fishburne, organist

Sunday, April 23, 2017
4:00 p.m.
Unity Presbyterian Church
303 Tom Hall St., Fort Mill, SC
Dear York County Choral Society Friends,

Welcome! We are delighted to present our 2017 spring concert and we hope you enjoy the experience! The York County Choral Society is grateful for your support.

Under Dr. Katherine Kinsey’s direction, our Choral Society continues to grow into an artistically refined and diversified ensemble. Our group is made up of people from many different professions and walks of life. Our singers range in age from high school to retirement. Dr. Kinsey masterfully brings all of these voices together to create some of the most stunning music in our local area. We are extremely appreciative of our Artistic Director, the innovative and selfless members of the YCCS Board of Directors, our loyal patrons and especially the singers who comprise our choir!

We encourage you to consider joining our group as a patron or a singer. Please visit our website www.yorkcountychoralsociety.org for more information regarding membership and our upcoming fall concert!

Warmest regards,

Jennifer Buck
President, York County Choral Society

— Special Thanks —

The York County Choral Society wishes to thank Mr. Donald Piers, Director of Music, Westminster Presbyterian Church and his staff for their generous hospitality. The YCCS rehearses weekly in the WPC choir room and sanctuary. We have been accommodated in a variety of ways over the years and are entirely grateful for our association with this outstanding church. We also would like to thank Unity Presbyterian Church and its Director of Music Patsy Surratt for hosting this concert. We are most fortunate to be able to perform in their lovely sanctuary and in a venue especially appropriate for concerts such as this.
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Requiem, Op. 9

Quatre Motets sur des thèmes grégoriens, Op. 10

Maurice Duruflé

Ubi caritas
Tota pulchra
Tu es Petrus
Tantum ergo

TJ Williams, tenor

Flower Duet (Lakme, Act I)

Léo Delibe

Alexis Croy, Angel Thomason, soli
Jennifer Austin, piano

Pavane, Op. 50

Gabriel Fauré/E. Sabina, arr.

DeAnna DeMarte, Matthew Squires, flute
Sharon Courtney, piano

Requiem, Op. 9

M. Duruflé

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux aeterna
Libera me
In Paradisum

Dr. Shirley Fishburne, organ
Amy Morris, mezzo-soprano
Zachary Hugo, baritone
Zachary Bammann, cello

See Program Notes for a discussion of the work and translation.
York County Choral Society
YCCS Chamber Singers
Personnel

Soprano:
*Gayle Sawyer, Jeanie James, Mary Beth Carr, Martha Cowan, Judy Cowell, Alexis Croy, Lisa Loflin, Megan Lee, Amanda Crismon, Kristen Herndon, Lauren Mobley, Samantha Knowlton, Angel Thomason, Vania Love, Jennifer Floyd, Nora Sliney, Wendy Wingard-Gay, Frances Stein, Pamela Kelly

Alto:
*Irene Pointon, Jennifer Buck, Katy Motsinger, Kathryn Byar, Linda Caines, Mary Beth Burton, Sangwon Sohn, Zalandria Crosby, Mary Ann Gomulinski, Kat Wilson, Leigh Poole, Amanda Mobley, Laura Jean McBurney, Inga Carey, Amy Morris, Carrie Twitty

Tenor:
*TJ Williams, †Jeff Culp, †Chris Fischesser, George Sawyer, James Welsh, David Caines, Aaron McKone, Bradley Brown, Eric Roberts, Norman Ballmer, Thomas Kelly

Bass/Baritone:
*Harry Tune, Ralph Johnson, Gordon Schmidt, Nathaniel Williams, Thomas Cullen, †Page Connelly, John Herndon, ‘Carrot’ Jim Williams, David Cowan, Robert Jones, Charles Faris, Michael Wilcox, Steve Vogel

* denotes YCCS section leader  †denotes founding member
italicized names denote YCCS Chamber Singers

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The program notes below discuss today’s repertoire in concert order. While today’s concert predominantly features the choral music of Maurice Duruflé, the other composers in our program also are French and predecessors of Duruflé. French music, especially from the 19th and 20th centuries, often appears Romantic in nature containing exquisite flowing melodies, and serene harmonic effects. However, all of these devices may abruptly change for the purpose of evoking emotional and dynamic contrasts through the use of extreme harmonic dissonance and dramatic dynamics. While all of these composers used the contemporary compositional devices of their era, some, as we see with Duruflé were drawn to previous periodic styles reaching as far back as the Medieval/Renaissance periods.

Maurice Duruflé was born in Louviers, Eure (France) in 1902. He served as a chorister at the Rouen Cathedral Choir school where he studied piano and organ, and at the age of 17 he studied private organ lessons with Charles Tournemire whom he assisted at the Basilique Ste-Clotilde, Paris until 1927. In 1920 Duruflé entered the Conservatoire de Paris where he earned impressive awards in organ, harmony, piano accompaniment, and composition. In 1927, the renowned composer/organist Louis Vierne nominated him as his personal assistant at the prestigious Notre Dame Cathedral, and the two remained lifelong friends. Duruflé actually was at Vierne’s side when Vierne died at the Cathedral’s console organ in 1937. In 1939, he premiered Francis Poulenc’s Concerto for Organ, Strings and Timpani in G minor, and in 1943 he became Professor of Harmony at the Conservatoire de Paris.
toire de Paris where he worked until 1970. Durufle suffered severe injuries in a car accident in 1975 and as a result he gave up performing. The accident resulted in having to give up his performance career, and he was largely confined to his apartment. He died near Paris in 1986 at the age of 84 survived by his second wife who also was his professional colleague and counterpart within a popular organ duo.

Quatre Motets sur des thèmes grégoriens, Op. 10 Maurice Duruflé

In 1960, Durufle composed his Quatre Motets sur des thèmes grégoriens, Op. 10 (Four Motets on Gregorian Themes). These were dedicated to the director of the Gregorian Institute in Paris. Each of the four *a cappella* motets begins with an *incipit* (an identifying statement of an ancient chant) which serves as the melodic inspiration for the composition that follows. The motets include the Gregorian chant themes *Ubi caritas*, *Tota pulchra es*, *Tu es Petrus* and *Tantum ergo*. All of the motets are written for SATB choir with the exception of *Tota pulchra es* which is written for four-part women's voices.

*Ubi caritas* is an early Christian antiphon (song/chant) used in the Maundy Thursday service (service of the Last Supper). The Latin text is translated: “Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear and let us love the Lord and each other with a sincere heart.” This motet is the most recognizable of the four and performed frequently.

*Tota pulchra es* is a fourth-century prayer based on the books of Judith and Song of Songs. It is liturgically used in the Vesper service for the Feast of the Immaculate Conception. In summary it translates as: “You are beautiful, Mary and the original sin is not with you. You are pure and the joy of Israel. You are the honor of our people.”
**Tu es Petrus** is based on Matthew 16:18 – 19 where Jesus gives the disciple Simon the name “Peter” (Latin/Petrus for “rock”). In these verses Jesus appoints Peter as His earthly representative or foundation of the early Christian Church. Durufle set only the first half of verse 18, and the text is simply translated as, “You are Peter and upon this rock I will build my church.”

The last motet, **Tantum ergo** is taken from penultimate stanza of the *Pange Lingua Gloriosi*, a medieval Latin hymn by the revered 13th century Catholic priest and philospher, St. Thomas Aquinas. The hymn has been utilized in Maundy Thursday services that featured Holy Communion. The text is translated as: “Let us worship with bowed heads and may the ancient practice give way to the new rite. May faith supply a substitute for our physical failures; to the begetter and begotten be praise and joy. Hail, honor, virtue and blessing to the one proceeding from both. Let there be equal praise. Amen.”

**Flower Duet (Lakme)**

This lovely operatic duet is from Delibes’ opera *Lakme*. The opera was first performed in Paris in 1882, and like many French operas of this period focuses on the exoticism and ambience of the Orient. The duet takes place in Act I between the characters Lakme, the daughter of a Brahmin priest and her servant Mallika, as they go to gather flowers by river. The duet has been used in commercial advertisements (most frequently for British Airways) as well in numerous movies. It also is frequently used in concert or chamber performance settings. Its lilting meter and close harmonies render a serene setting for the characters who are on a morning stroll. The two discuss canopies of jasmine, the river banks in fresh bloom, and shimmering river wavelets within the lovely morning light.
Pavane, Op. 50

The Pavane in F-Sharp Minor, Op. 50 was composed by French composer Gabriel Fauré in 1887. It was originally a piano piece but is more widely performed by orchestra with optional chorus. Its steady, processional-like rhythm is derivative from the Spanish Renaissance courtly dance by the same name. It contains a hauntingly beautiful melody and is frequently used in orchestral, chamber and ballet performances. The piece was described by Fauré as “elegant, but not otherwise important;” in other words, simplistically beautiful. From the outset of its debut, it has enjoyed immense popularity in all arranged settings. Fauré also is known for his beautiful choral and vocal music. His Requiem, Op. 48 composed between 1887-90 (performed by the YCCS in spring 2016) must have influenced Duruflé’s Requiem as both works contain compositional approaches that contain limited harmonic dissonance and are peaceful and melodic beautifully in nature.

Requiem, Op. 9

M. Duruflé

In 1947, Duruflé completed his most famous work, Requiem, Op. 9. The work was composed during a revivalist period of ancient music and originally commissioned by the French government. He eventually completed the work after the collapse of Nazism in France, and he dedicated the work to his father. The Requiem is scored for SATB choir with brief mezzo-soprano and baritone solos. It exists in versions for organ alone; for organ with string orchestra and optional trumpets, harp and timpani; and for organ and full orchestra. At the time of its commission, Duruflé was working on an organ suite using themes from Gregorian chants. He incorporated his sketches for that work into the Requiem which uses numerous themes from the Gregorian “Mass for the Dead” (Requiem). Nearly all of the thematic material in the work comes from a Gregorian chant. It is set in nine movements and does not include the Gradual and Tract movements of the mass or the dramatic Dies Irae (Day of Judgement) as a separate movement. He does however include the Dies Irae within the Libera me movement. The work is known for its ethereal nature, soothing style, and exquisite

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writing for both voices and instruments. An English translation of the Requiem's Latin text is provided:

**Introit**
Eternal rest give to them, O Lord, and let perpetual light shine upon them. A hymn, O God, becometh Thee in Zion, and a vow shall be paid to Thee in Jerusalem; O Lord, hear my prayer, all flesh shall come to Thee. Eternal rest give to them, O Lord, and let perpetual light shine upon them.

**Kyrie**
Lord have mercy on us, Christ have mercy on us. Lord have mercy on us.

**Domine Jesu Christe**
O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit. Deliver them from the lion's mouth that hell engulfs them not, nor they fall into darkness. But that Michael, the holy standard bearer, brings them into the holy light, which Thou once didst promise to Abraham and his seed. We offer Thee, O Lord, sacrifices and prayers of praise; do Thou accept them for those souls whom we this day commemorate; grant them, O Lord, to pass from death to the life which Thou once didst promise to Abraham and his seed.

**Sanctus**
Holy, Lord God of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest. Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

**Pie Jesu**
Gentle Lord Jesus, grant them eternal rest.

**Agnus Dei**
Lamb of God, Who takest away the sins of the world: grant them eternal rest.

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PJ & Laurie wish you a very Merry Christmas!
**Lux aeterna**  
May light eternal shine upon them, O Lord, with Thy saints forever, for Thou art kind. Eternal rest give to them, O Lord, and let perpetual light shine upon them.

**Libera me**  
Deliver me, O Lord, from eternal death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire. I quake with fear and I tremble awaiting the day of account and the wrath to come, when the heavens and the earth shall be moved. Day of mourning, day of wrath, of calamity, of misery, the great day, and most bitter. Eternal rest give to them, O Lord, and let perpetual light shine upon them. Deliver me, O Lord, from eternal death on that dreadful day when the heavens and the earth shall be moved and Thou shalt come to judge the world by fire.

**In Paradisum**  
May the angels receive them in Paradise, at thy coming may the martyrs receive thee and bring thee into the holy city Jerusalem. There may the chorus of angels receive thee, and with Lazarus, once a beggar, may thou have eternal rest.
**Featured Performers**

**Dr. Shirley Fishburne, organ (Requiem, Op. 9)**

Music and Winthrop University have both played a major role in the life of Shirley Fishburne. She earned a bachelor’s degree and master’s degree in organ performance at Winthrop before earning an Ed.D. from the University of North Carolina at Greensboro. She also attended the Haarlem Organ Academy in Holland and is a certified Orff instructor to teach music to children. Dr. Fishburne taught music at Winthrop for 17 years, in addition to teaching at other area colleges and schools. She served as co-chair for the steering committee to restore the D.B. Johnson Memorial Organ in Byrnes Auditorium, volunteering her time to present eight organ recitals throughout South Carolina and Georgia to raise awareness of the organ. She was awarded Winthrop’s prestigious Medal of Honor in the Arts for efforts regarding the restoration of the Byrnes Auditorium organ as well as for her impressive musical abilities. She is the current organist for Ebenezer Presbyterian Church in Rock Hill, SC, and she serves as a member of Winthrop’s Graduate Advisory Council. The York County Choral Society is especially delighted to have her performing with us as she, along with Dr. David Lowry, co-founded our organization in 1981 for the purpose of enhancing great choral music in our region.

**Amy Morris, mezzo-soprano**

Amy Morris has been on the faculty at Winthrop University since the fall of 2010 where she teaches class and private piano lessons, serves as a staff pianist and is the current music director of musical theatre productions for the Department of Theatre & Dance. In addition to her work at Winthrop, Mrs. Morris is active in the Charlotte, NC region as a vocalist, orchestral pianist, music director, and private teacher. She has sung with Opera Carolina, the Oratorio Singers of Charlotte and Oratorio Chamber Singers, Cantata Singers, and the Ethos Consortium. She also is currently a member and soloist in the Chancel Choir for Myers Park Baptist Church (Charlotte). As a pianist, Mrs. Morris has been Artist-in-Residence at Opera Carolina, has played for countless theatre, opera, choral, and recital programs in the Charlotte Metro region and is in demand as a coach/accompanist.
for both opera and stage performers. She holds a BM in vocal performance from Queens University (Charlotte) and a MM in accompanying and chamber music from the University of North Carolina at Greensboro where she was a student of Benton Hess and Andrew Hurley.

Zachary Hugo, baritone
Zachary Hugo, a native of Sumter, SC, is an active performer, voice teacher, and choral director. His primary voice teachers include Jerry Helton, John Fowler, Jeffery Black, and Kristen Wunderlich. Mr. Hugo’s solo work includes performances of Handel’s Messiah, Mozart’s Requiem and Great Mass in C minor, Fauré’s Requiem, Bach’s Magnificat, Haydn’s Creation, and Finzi’s In Terra Pax. This will be Mr. Hugo’s fourth solo appearance with the YCCS. Mr. Hugo is currently performing with the chorus of Charlotte’s Opera Carolina and with its educational touring component, Opera eXpress. This summer he will travel to Salzburg, Austria, where he has been accepted to the Austrian-American Mozart Academy and will perform the role of Pappageno in Mozart’s Dei Zauberflote (Magic Flute). He received his Bachelor of Music degree in vocal performance (2008) from Winthrop University as a student of Jerry Helton and earned a Master of Music degree in choral conducting (2016) under Dr. Katherine Kinsey.

TJ Williams, tenor
Mr. Williams is the Director of Choral Activities at Northwestern High School (Rock Hill, SC). He holds a BME in choral music education and a MM in Choral Conducting from Winthrop University where he studied conducting with Dr. Katherine Kinsey, assisted with the direction of all choral ensembles in the Department of Music, and performed in all advanced ensembles. In addition to his work as a music educator, Mr. Williams is employed as the Director of Music at Trinity United Methodist Church in York, SC. He has sung with the YCCS Main Choir and Chamber Singers since 2012 and has been a regular, featured soloist with both ensembles. He also serves as the YCCS Tenor section leader.
Angel Thomason, Alexis Croy, soprano duet
Angel Thomason (Sumter, SC) graduated from Winthrop University in May 2016 with a BM in vocal performance where she studied private voice with Dr. Jennifer Hough and Dr. Jeffrey McEvoy. In her five years at the university, she performed leading roles in both children’s and full length operas within Winthrop’s Opera program. These performances included roles in the *Pirates of Penzance*, and most recently, Poulenc’s *Dialogues of the Carmelites*. She also has performed solos in large choral works such as Carl Orff’s *Carmina Burana* with the Winthrop Chorale, and John Rutter’s *Magnificat*. She is currently employed as a chorister/soloist at Oakland Baptist Church in Rock Hill, SC as well as an instructor at The Playroom Academy of Music in Fort Mill, SC. Her future plans include pursuing a graduate degree in music and a career in both opera and jazz performance.

Alexis Croy is originally from Charleston, SC and a 2016 graduate of Winthrop University. While attending Winthrop she was a student of Dr. Jeffrey McEvoy. She remains active in the Winthrop Opera program performing leading roles in such operas as *Die Fledermaus* (Strauss) and the *Dialogues of the Carmelites* (Poulenc). Ms. Croy also was an active chorister/soloist for the Winthrop choral program, and she performed numerous solos for works such as *Dona Nobis Pacem* (Vaughan Williams) and *Carmina Burana*. Ms. Croy, like Mr. Hugo, has been accepted in the Austrian-American Mozart Academy where she will travel to Salzburg to study operatic performance technique. Her future plans include graduate work in vocal performance and the pursuit of a professional singing career.

Jennifer Austin, piano
Ms. Austin studied piano with Rodney Reynerson at Appalachian State University where she earned her BM and BME degrees. She also studied with Dr. Eugene Barban at Winthrop University where she earned a MM degree in piano performance. She is currently employed at Winthrop as a piano instructor, staff accompanist, and as the Director of the Winthrop Piano Academy. She has performed numerous recitals both as a soloist/accompanist and has served as the musical coach/accompanist for numerous operatic and musical theater programs at Winthrop. These productions include Purcell’s
Dido and Aeneus, Rodgers and Hammerstein’s Oklahoma!, and Cole Porter’s Kiss Me Kate. Ms. Austin also works as the Music Director and pianist for Riverview Presbyterian Church in Fort Mill, SC.

**Zachary Bammann, cello**
Mr. Bammann is originally from Lexington, SC. He earned a BM in cello performance from Winthrop in 2016 where he was a student of Professor Elizabeth Burns. While at Winthrop, Mr. Bammann played regularly with the Music Department’s Chamber Orchestra, and he frequently plays with the Salisbury Symphony in North Carolina. Mr. Bammann has been a regular solo and ensemble performer with the York County Choral Society since 2012. His imminent plans for graduate school include attending Appalachian State University in Boone, NC, where he will pursue a degree in Music Therapy.

**Deanna DeMarte, Matthew Squires, flute duet**
Deanna DeMarte is a student of Professor Jill O’Neill at Winthrop University. She is a sophomore pursuing a BA in music as a flute major and a minor in theater. Ms. DeMarte is originally from Sumter, SC and performs regularly with the Winthrop Flute Choir and the University’s Symphonic Band.

Matthew Squires, a Winthrop University student from Aiken, SC, is a Sophomore Biology major with a conservation concentration. He also performs with Winthrop’s Flute Choir.

**Sharon Courtney, piano, rehearsal accompanist**
Mrs. Courtney serves as the YCCS rehearsal accompanist. She comes from a strong musical background as the daughter of a music minister, and she began studying piano as a young child. As a student at Winthrop University, she was a piano student of Dr. Eugene Barban and vocally studied with Professor Jerry Helton. She also accompanied both graduate and undergraduate music students in Winthrop’s Department of Music. Besides working with the YCCS, she accompa-
nies the Northwestern High School choirs under the direction of T. J. Williams and for over 30 years, she has been a staff accompanist for the Northside Baptist Church in Rock Hill, SC.

**Katherine Kinsey, Artistic Director**

Dr. Katherine Kinsey serves as the Director of Choral Activities at Winthrop University. She has been a member of the choral music faculty since 1997 where she directs the Winthrop Chorale and the Winthrop Chamber Singers. Throughout her career in higher education at Winthrop, she has taught graduate and undergraduate choral conducting, music education classes and has supervised student teachers in choral music education. Dr. Kinsey will retire this spring as the Director of Choral Activities but hopes to serve the Department of Music in some capacity as needed in the future. She was appointed the Artistic Director and Conductor of the York County Choral Society in 2012 and will remain its Artistic Director for the unforeseeable future despite her retirement from the university. She holds a Master’s degree in Music Education from the University of North Carolina at 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 in 1985, teaching 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. In addition, she frequently serves as a clinician of choral festivals for both middle and high school singers, as an adjudicator for competitive choral events, and works annually with public school choral and church music programs as a clinician/consultant offering guidance with regard to choral pedagogy and festival preparation. For years she has been professionally active in the South Carolina American Choral Directors Association, having served in numerous state offices (including President) since 1997. She ultimately takes great pride in the impressive accomplishments of her former Winthrop University students who have become musical leaders and artists in public school music and higher education.
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