



American Fanfare

Monday, **July 4** at **4:30pm**
Sarasota Opera House



Dr. Joseph Holt, *Artistic Director*



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Welcome to the Choral Artists of Sarasota family!



We're back! We are ready to be Carried Away by the musical magic that Artistic Director, Joseph Holt creates with our wonderful chorus accompanied by Sarasota's finest instrumentalists and joined by internationally renowned soloists. It is an exciting mix that ensures Choral Artists concerts are stunning quality and never boring!

Along with beloved familiar music, audiences have come to expect new, unusual musical experiences that inspire and delight – and each season Choral Artists delivers.

Your support – purchasing tickets, inviting friends, and making a donation make it possible for Choral Artists to continue to create these great musical experiences. We welcome you into the Choral Artists family and appreciate your support.

Let's get Carried Away!

Bill

William L. Kimbell, Jr.
Board President, Choral Artists of Sarasota



Voices raised in song, 2018



Choral Artists of Sarasota
American Fanfare

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Monday, July 4, 2022 • Sarasota Opera House

Choral Artists of Sarasota Joseph Holt, *conductor*

Susan Versage, *pianist*

Lakewood Ranch Wind Ensemble Joseph Maciariello Miller, *music director & conductor*

National Anthem Francis Scott Key, arr. René Clausen

A Song of Liberty Amy Beach

A Ukrainian Prayer John Rutter

Resolved Phyllis Wolfe White

I Lift My Lamp Katie O'Connor-Ballantyne

Maiya Stevenson, *soloist*
Gary Reinstrom, *French horn*

I Once Had a Dream John Purifoy / John Jacobson

Golden Dream Bob Moline / Randy Bright, arr. Don Muller
Zander Moricz, *narrator*

Cohan's Big Three! George M. Cohan
arr. Greg Gilpin

God Bless the USA Lee Greenwood, arr. David Schmidt
Jesse Martin, *soloist*

– Intermission –

Quality Plus March Fred Jewell

Chester Overture William Schuman

Fugue on Yankee Doodle John Philip Sousa

Civil War Fantasy Jerry Bilik

Armed Forces Salute Joyce Eilers

America the Beautiful Samuel Ward

Katherine Lee Bates, arr. Carmen Dragon

God Bless America Irving Berlin, arr. Erik Leidzen



Lakewood Ranch Wind Ensemble Musicians

Piccolo

Beth Morrison

Flute

Karen Romig

Thomas Bancroft

Oboe

Michelle Nicolette

Stephanie Daige

English Horn

Stephanie Daige

Bassoon

Beth Hurlburt

Gayle Heskett

Clarinet

John Fullam

Susan Custer

Bob Felman

Linda Spinella

Pete BarenBregge

Stan Solomons

Franklyn Skidmore

Bass Clairnet

Leslie Kraus

Alto Sax

Scott Kettering

Ron Brunette

Tenor Sax

Ellen Saxtony

Baritone Sax

Melvin Davis



Lakewood Ranch Wind Ensemble Musicians

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Jim Hill

Joseph Martinez

Julie Waters

Bob Richards

Trumpet

Gene Bohland

Kristine Marsh

French Horn

Gary Reinstrom

Don Grammer

Rick Collins

Karen Grammer

Trombone

Donald Parker

Marvin Luckett

James Marshall

Euphonium

Robert Medlin

Dave DeWitt

Tuba

Richard Gans

James Damoulakis

Bill Milner

Percussion

Andrew Trapani

Jim Roytz

Lynn Cleary

Nicholas Romig

Program Notes

The Star-Spangled Banner

Set to a well-known tune, To Anacreon in Heaven, the official song of the Anacreontic Society, an 18th-century gentlemen's club of amateur musicians in London, Francis Scott Key famously penned the words to our national anthem. Originally titled Defence of Fort McHenry, the poem was written following the battle for Baltimore during the 1812 War. Composed by John Stafford Smith, the original lyrics included a good-natured takeoff on a bit of pseudo-classical mythology. Incidentally, this was not the first poem that Key wrote that was set to this music. In 1805 he wrote When the Warrior Returns, a poem celebrating the return of victorious American forces from the First Barbary War. During the 19th Century, The Star-Spangled Banner as it was early named became the de facto national anthem but wasn't officially adopted until an Act of Congress in 1931 and signed by President Herbert Hoover. We typically focus on Key's observations about the siege in 1814 and the national pride he felt as he saw the American flag waving proudly over Fort McHenry the morning after the battle. Key himself was a distinguished lawyer, argued frequently before the Supreme Court, was deeply religious (he considered becoming an Episcopal priest early in his life) and was a member of the American Colonization Society, an organization devoted to returning blacks to Africa. Even though he publicly criticized slavery's cruelties, enslaved people were part of his estate. Envisioning a multi-racial society was a challenge for Key and others and the establishment of the country of Liberia in 1847 was a result of the ACS's work. There is even mention of slavery in the third verse of his poem, Defence of Fort McHenry. The last line of each stanza, O'er the land of the free and the home of the brave, is presented as a question during the first stanza. It's only in the last line of the poem that the question becomes an exclamation point.



Photo by Istrify Marcus

A Song of Liberty

Other songs have competed for the title of US National Anthem and Columbia, the Gem of the Ocean was a highly favored song during the 19th century. The origin of the tune is a bit murky – we are not entirely sure if it is American or British but the references to Red, White and Blue and “the home of the free and the brave” found in it's strains are a direct reference to Key's Star-Spangled Banner. In 1917, a competition was hosted by the New York Globe to find a new national anthem. Frank Damrosch, conductor and founder of the precursor to the Juilliard School of Music said at the time that “‘The Star-Spangled Banner’ is a bad poem squeezed into a drinking song.” His brother, Walter, was instrumental in the founding of Carnegie Hall and conducted the New York Symphony Orchestra, premiering several of George Gershwin's works including the Concerto in F and An American in Paris. Judges for the 1917 competition included



Program Notes

Dr. Horatio Parker, dean of the music school at Yale and John Philip Sousa, bandmaster. The results of this competition are unknown. Amy Beach, noted American composer, offered *A Song of Liberty* in 1902 as an alternate national anthem. Beach was an incredible pianist, but her career was curtailed by marriage (her doctor husband thought that it was beneath her social standing). Following his death in 1910, Beach was able to further pursue her musical career and is a founder of the Society of American Women Composers. She was the first American composer to achieve notoriety without the benefit of a European education. Originally composed for chorus and orchestra, this version features a women's chorus with piano and is a noble tribute to Liberty and Country in a post-Victorian view of the world.

A Ukrainian Prayer

John Rutter, composer, writes:

'How can a composer respond to a global tragedy? By writing music is the most obvious thing. Like everybody, I've been shocked and dismayed by the events of recent days, and the first thing I wanted to do was write some music that would respond in my own way.

I went to a late-night service in my old college chapel, where they sang a setting of a lovely Ukrainian prayer. So, having encountered the text in another musical setting on Wednesday night, on Thursday, I wrote my own music. I hope the meaning of the text will resonate in people's hearts.

I had the opportunity to put it together at very short notice with a wonderful group of 300 people (at a workshop I was leading in Wandsworth, London) which still speaks with my own voice, but in terms that reach out to the Ukrainian people in their hour of need.'

Good Lord, protect Ukraine.
Give her strength, courage, faith, hope. Amen.

Resolved

For the patriot within us all is the dedication for this piece which takes its texts from the Declaration of Independence and the Gettysburg Address.

I Lift My Lamp

Emma Lazarus was a poet, writer, translator and activist. Her 1883 poem "The New Colossus" was originally written and donated to a fundraiser for the Statue of Liberty. In 1903, the poem was inscribed on a brass plaque and installed on the base of the monument, where it remains today. This piece is lovingly written and dedicated to all who come to our nation in search of a better life.

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Program Notes

I Once Had a Dream

This piece quotes the Declaration of Independence and the song My Country 'Tis of Thee in addition to referencing the famous quote by Rev. Martin Luther King, Jr. regarding a dream of freedom.

Golden Dream

This selection is featured at the American Pavilion at Epcot, Disney World, and is brimming with patriotic pride. Included in the music are spoken quotes from John F. Kennedy, Martin Luther King, Jr. and comments about the landing of Apollo 11 on the Moon.

Cohan's Big Three

George M. Cohan was American entertainer, playwright, composer, lyricist, actor, singer, dancer and theatrical producer. Though actually born on July 3, his parents shifted his birthdate by a day so that he could claim July 4 as his birthday, thus the lyric in Yankee Doodle Dandy references Cohan directly (born on the fourth of July). He was considered the man who owned Broadway and is considered the father of American musical comedy. His statue graces Times Square in New York City. Featured in this short medley are three of his all-time favorite hits: Yankee Doodle Dandy, Give My Regards to Broadway and You're a Grand Old Flag.

God Bless the U.S.A.

This patriotic song by country artist Lee Greenwood is considered to be his signature song. It's rise to prominence occurred during the Persian Gulf War of 1990/91 as a morale booster for Americans and our troops. Following the 9/11 attacks on the United States, the song again gained popularity. The song was originally written in response to the downing of Korean Airlines Flight 007 by a Soviet fighter jet in 1983.

Quality Plus March

Frederick Alton Jewell was born in 1875 in Worthington, Indiana. He was a prolific musical composer who wrote over 100 circus marches, including "Quality Plus" in 1913. At the age of 16, Jewell ran away from home and joined the Gentry Bros. Dog & Pony Show as a euphonium player and calliope.

After making excellent impressions with successful circus officials, Jewell rose through the ranks. He eventually landed himself as the leader of the Ringling Bros. and Barnum & Bailey Circus Band. He also played in or directed the Hagenbeck-Wallace Circus Band and the Sells-Floto Circus Band.

Jewell retired from circuses in 1918. He then traveled to Iowa and took leadership of the Iowa Brigade Band. From there he began his own publishing company and moved back to his hometown, Worthington, and served as high school band director, as well as a steady composer of band music. He also directed other local bands in Florida and Indiana. Frederick Jewell passed away in 1936 at the age of 61.



Program Notes

Chester Overture for Band

Born in 1910 in the Bronx, NY, William Schuman dropped out of business school to pursue a career in composition after hearing the New York Philharmonic for the first time. He ultimately became a central figure in New York's cultural institutions, leaving his presidency of the Juilliard School to become the first director of Lincoln Center in 1961. During this time, he was active as a composer. He shared a fondness for wind music with his Juilliard contemporaries Vincent Persichetti and Peter Menin, from which came many classic works for wind band.

Chester is the third movement of the New England Triptych, a collection of three pieces based on tunes by the colonial-era New England composer William Billings. Schuman wrote the collection in 1956 on a commission from the orchestra at the University of Miami. Schuman later created his own versions for wind band, and Chester became the first. Schuman expanded his band version of Chester, which begins as a chorale before being broken into pieces in an intense development that comprises most of the piece. Please enjoy this performance of Chester Overture for Band.

Fugue on Yankee Doodle

This next piece is an absolutely stunning composition created by combining sections from several of Sousa's arrangements of Yankee Doodle. The main section, the "fugue" is taken from Sousa's International Congress. Composed in 1876, this work is a medley of patriotic tunes from a number of countries. It contains Fugue on Yankee Doodle, Hail Columbia, God Save the Queen, Marseillaise, Wearing of the Green, Wacht am Rhein, Russian Hymn, Spanish Constitution, Italian March, Greek National Air, Polish Dance, and Star-Spangled Banner. While every note of these arrangements was written by Sousa, arrangers Keith Brion and Loras Schissel have combined them into one piece of a much shorter duration.



Photo by Tory Bishop

American Civil War Fantasy

Jerry Bilik's Musical education began at the National Music Camp at Interlochen, Michigan, then, at the University of Michigan, and by private instruction from Tibor Serly, the principal student and friend of Bela Bartok. He has arranged and composed extensively for dozens of major Universities, for the U.S. Military Academy at West Point, where he served in the U.S. Army, for major films and television productions, and most recently for Ringling Brothers and Barnum and Bailey Circus, and the touring shows of Disney on Ice, and Disney Live!

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Program Notes

American Civil War Fantasy is a rhapsodic treatment of traditional American folksongs, tracing the history of events leading up to, and through the American Civil War, culminating with a dramatic setting of the “Battle Hymn of the Republic”. Featured in the medley are: Listen to The Mockingbird; Dixieland; Camptown Races; John Brown’s Body; Dixie; Battle Cry of Freedom; Maryland, My Maryland; When Johnny Comes Marching Home; Just Before the Battle, Mother; Marching Through Georgia; The Yellow Rose of Texas and Battle Hymn of The Republic.

This tone poem portrays the mood, music, and events leading to the American Civil War. Following tunes depicting daily life in the North and South, we hear the rumblings of marching drums and the sounds of patriotic songs. After a meditative reflection, the noise of battle describes the conflict. Finally, a new hope for a perpetually united America arises from the ashes.

Armed Forces Salute

The Lakewood Ranch Wind Ensemble will now be joined by the members of the Choral Artists of Sarasota in a presentation of “Armed Forces Salute” arranged by the fine arranger Bob Lowden. This composition features the songs of the five branches of the military service. The tunes, in order, are “The Caissons Song”, “Sempre Paratus”, “The Marines’ Hymn”, “The U. S. Air Force”, and “Anchors Aweigh”. If you or any member of your family is a veteran, we invite you to stand when your branch tune is played.

America the Beautiful

“America the Beautiful” is a patriotic American song. Its lyrics were written by Katharine Lee Bates and its music was composed by church organist and choirmaster Samuel A. Ward at Grace Episcopal Church in Newark, New Jersey. The two never met.

Bates wrote the words as a poem originally entitled “Pikes Peak”. It was first published in the Fourth of July 1895 edition of the church periodical, *The Congregationalist*. It was at that time that the poem was first entitled “America”.

Ward had initially composed the song’s melody in 1882 to accompany lyrics to “Materna”, basis of the hymn, “O Mother dear, Jerusalem”, though the hymn was not first published until 1892. The combination of Ward’s melody and Bates’s poem was first entitled “America the Beautiful” in 1910. The song is one of the most popular of the many U.S. patriotic songs.

God Bless America

“God Bless America” is an American patriotic song written by Irving Berlin during World War I in 1918 and revised by him in the run up to World War II in 1938. The later version was notably recorded by Kate Smith, becoming her signature song. “God Bless America” takes the form of a prayer (with introductory lyrics noting that “as we raise our voices, in a solemn prayer”) for God’s blessing and peace for the nation (“...stand beside her and guide her through the night...”).

Zander Moritz

Zander Moricz is the youngest public plaintiff in the “Don’t Say Gay” lawsuit against Governor DeSantis and the state of Florida, as well as the Founder and Executive Director of the *Social Equity and Education (SEE) Initiative*. Since 2019, Zander has grown the SEE Initiative into a movement of over 1,000 Floridian organizers, leading the state’s student response to hateful legislation. With a current focus on the “Don’t Say Gay” law, Zander has given analysis on *CNN* and *MSNBC* as well as testimony to the Florida Senate.



Recently, he went viral for a tweet discussing his graduation speech being censored with over 10 million impressions in 2 days. Orchestrating a statewide protest, SEE sent out 10,000 Say Gay stickers to be worn at graduations across the state and raised \$50,000 in three days to support young organizers. As the President of the Board at *Florida Model United Nations*, Florida’s largest independent Model UN program, Zander created an aid fund that established dozens of MUN programs in Title I schools and provides them with coaching, curriculum, and financial support. He is also the Central-Eastern Director of Communications for *Diversify Our Narrative* – a national organization with over 6,000 organizers. At his school, Zander serves as both the first class president to ever be elected all four years and as the first openly-gay class president.

Dr. Joseph Holt Artistic Director

Dr. Joseph Holt enjoys a wide-ranging musical career as conductor, pianist, chamber music performer, arts administrator, educator, and arranger. This is his 13th



season as Artistic Director for the Choral Artists of Sarasota. Under his leadership, the ensemble has garnered numerous accolades for its innovative programming and superior vocal quality. With Choral Artists, he has brought to Sarasota *Too Hot to Handel*, the jazz and gospel version of Handel's *Messiah* and a stunning presentation of *Carmina Burana* in collaboration with Leymis Bolaños Wilcott and Sarasota Contemporary Dance. He is also Producer and Host for Music Mondays sponsored by the Sarasota Institute of Lifetime Learning and the Music Director at Faith Lutheran Church. He served for six seasons as Director of Artist Programs for the Artist Series Concerts of Sarasota. In October 2017, Dr. Holt was recognized by the Arts Alliance of Sarasota for Artistic Achievement. Anu Tali, former music director of the Sarasota Orchestra, invited Dr. Holt to be the chorus master for performances during her tenure, notably her final performances of the Beethoven 9th Symphony in April 2019.

During the summer of 2011, he recruited and rehearsed a chorus comprised of singers from southwest Florida for a program commemorating the tenth anniversary of 9/11 with the Sarasota Orchestra. With Gloria Musicae (now Choral Artists of Sarasota), he premiered the newly revised critical edition of *Petite Messe Solennelle* by Gioachino Rossini at the Sarasota Opera House in April 2010; the Florida premieres of *Such Was the War* by James Grant in 2012; *Gettysburg Address*

by Alan Gershwain in 2013; and *Voices of the Holocaust* by Sheridan Seyfried in 2014.

Under the direction of Dr. Holt, Gloria Musicae was invited to perform at the Amalfi Coast

Music and Arts Festival in the summer of 2012 where the ensemble presented an all-American program featuring the European premiere of *The Midnight Ride of Paul Revere* by René Clausen. He also served as Interim Artistic Director for the acclaimed Master Chorale of Tampa Bay in the spring of 2010, preparing *Elijah* for performances with The Florida Orchestra and presenting an all-Broadway concert in Tampa and St. Petersburg. The Master Chorale of Tampa Bay joined Choral Artists of Sarasota for a performance of the Verdi *Requiem* with the Sarasota Orchestra at the Sarasota Opera House in April, 2017.

Dr. Holt served more than twenty years as principal pianist with The United States Army Chorus in Washington, DC, performing for US Presidents, dignitaries from around the world and military officials. He also held the position of Associate Music Director for The Choral Arts Society of Washington for fifteen years. Unusual highlights of his musical career include coordinating and conducting the Filene Center Orchestra for a gala performance featuring premier comedian Victor Borge at Wolf Trap, performing with soprano Jessye Norman at the base of the Hoover Dam, and assisting in the development of the National Music Conservatory in Amman, Jordan. He holds degrees from the Eastman School of Music, Shenandoah Conservatory and The Catholic University of America.



Lakewood Ranch Wind Ensemble

Joseph Miller, *Music Director and Conductor*

Joseph Miller, Music Director and Conductor, earned a BS in Mathematics and Physics from Siena College, a Masters in Operations Research from Union College, and an MS in Educational Administration from The College of St. Rose. After a career as an engineer/programmer with General Electric, and as an Adjunct Associate Professor of Statistics and Operations Research at Union College, Mr. Miller switched careers and served as a high school band director in upstate New York. He founded and was music director of the Capital Region Wind Ensemble in 1994. Mr. Miller relocated to Venice, Florida in 2005. He has performed with the Venice Symphony, the Anna Maria Island Orchestra and several jazz groups, including the Savory Swing Band. He has soloed with composer Dick Hyman and the Venice Symphony Orchestra.



The Lakewood Ranch Wind Ensemble is a non-profit 501C3 organization that was founded in April 2019 by Joseph Miller. The purpose of this group is to provide local musicians the opportunity to foster, encourage and develop the appreciation of wind band music for the cultural enrichment of the community through the power of live musical performance. The ensemble is dedicated to providing our audiences with a unique opportunity to hear and appreciate a diverse repertoire of wind band literature played at a professional level. The group serves as a role model for young student musicians and fosters the development of musically talented youth through outreach programs and performance opportunities.





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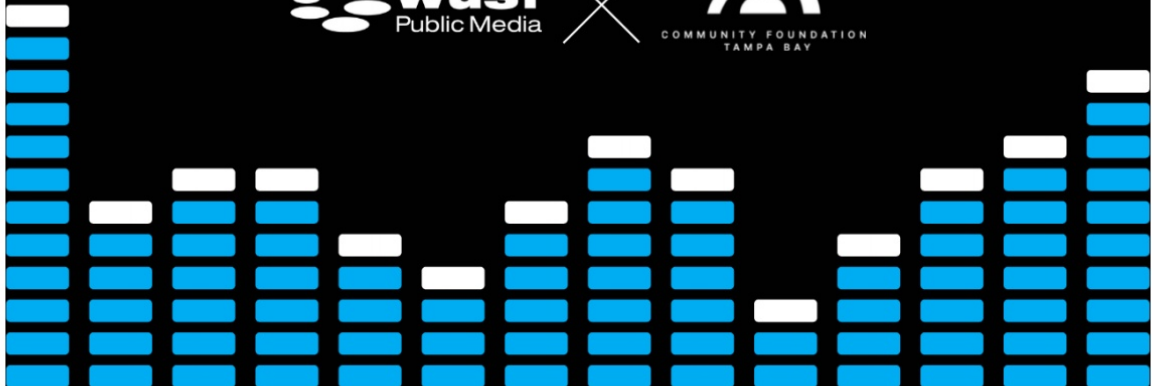
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McKenzie Pollock
Maiya Stevenson
Rebecca Stracener
Lily Wohl

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Baron Garriott
William Krockta
Mark Lubas *
Lori Maxwell
Jonatan Rodriguez
Zac Stockman
Thomas Tryon

Altos

Hannah Boyd
Joan Campbell
Amy Connours *
Lizabeth Flood
Sharon Greene
Danielle La Senna
Karen Olson ^
Stephanie Joy
Schulman
Teia Watson
Megan Weber

Bass

Ben Anderson **
Timmy Garrett
Jesse Martin
Kevin Moroney **
Tim O'Connor *
Gene Stracener
James Taylor
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- + Chorus Manager
- ^ Librarian
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Vision Choral Artists of Sarasota, the region's premier professional vocal ensemble, celebrates the excellence of choral music through innovative, stimulating performances and educational outreach.

Mission

- Present the best in choral music, embracing the rich diversity of its international repertoire
- Present engaging performances that move, inspire, and delight
- Provide educational materials which engage and enlighten audiences and performers alike
- Employ choral works to nurture, motivate, and strengthen the musical and social fabric of our community
- Recruit, develop, and retain the best musical talent available



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The universality of prayer from faiths around the world is celebrated in song with *Amazing Grace* and the *Kaddish* along with Buddhist and Native American chants.



J. Warren Mitchell

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Adelaide Boedecker

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J. Warren Mitchell, *tenor*; **Charlayne Hunter-Gault**, *narrator*

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Laurel Semerdjian

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Bach Cantata 104

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John Kaneklides, *tenor*; **William Socolof**, *bass*

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John Kaneklides

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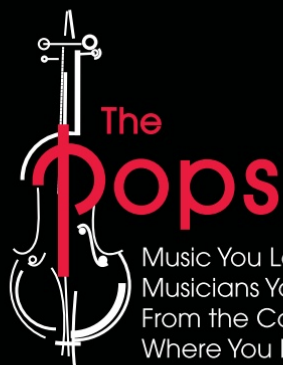
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Audrey Robbins & Harry Leopold
Margot Light
Patricia McKee
Joan Searles
Barbara & Robert Schaal
Mary Lou and Craig Spottswood
Nancy Taylor
Thrivent
Jenny Wood

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Barbara & John Dumbaugh	Nancy & Jack Rozance
Bruce Ensinger	Priscilla & Jack Schlegel
Charlotte Gollobin	Carol Schoeneich
Randell Johnson & Robert Jensen	Marcia & Mark Sherwin
Anne Keiser	H. W. Maier & Jack Slusser
Erika Peterson & Wilson Pollock	Cheri & David Spector

***Friend* from \$50-\$499**

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Peggy Allen	Peter Kretzmer	Molly Schechter
Susan Anderson	Linda Lee	Marilyna Shaughnessy
Suedelle Ault	Katherine & Jerry Lindaman	Medora Sheehan
Elizabeth Bergmann	J. Link	Judith Smith
Shirley & Glenn Breitzig	Gerda & Vytas Maceikonis	Laurie Smith & Gerald Shaikun
Dorcas Burlingame	Katherine Martinez & Jules Herbert	Regina & Joseph Smith
Susan Anderson	Marcy & Brian Miller	Judith Sokal
Phillip Baker	Rev. Dr. and Mrs. Robert Mursch	Lynne Soussou
Nancy Blass	Gregory Mott & Robert Heileg	Charlotte Staub
Anne-Katrine Bolling-Patel	Tim O'Connor	Barbara Staton
Victoria Chapman	Karen Olson	Nancy Sullivan
David Chivas & Ron Rice	Judy and Dan Parker	Charlie Ann Syrett
Pat Cochran	Jacquelin Partin	Judy Taylor
Robert Crootof	Lorelei Paster	George Thompson
Donna Cubit-Swoyer	Linda Patriarca	Vivian Troilo
Lynda & Fred Doery	David Patrick	Monica Van Buskirk
Donna & Raymond Doherty	Peter Phillipps	Carol Von Allmen
Lee Dougherty-Ross	Arlene & Gene Ranney	Diana & Joseph Walters
Laurel & Robert Dove	Marita Renner	Nickola & Bruce Waugh
Elsie & Lynn Edlis	Joanne Ritacco & Paul Anthony	John Whittlesey
Matthew Faulhaber	Howard Rooks	Alice Wilkinson
Marybeth Flynn	Ann & Laurence Rosen	Sondra Witherington
Roz Goldberg	Nancy Roucher	SarasotaManatee
Sharon & Ron Greene		Alumnae SAI
Virginia & John Hilton		Rosemary & Charles Zone
Jane & Chuck Ince		

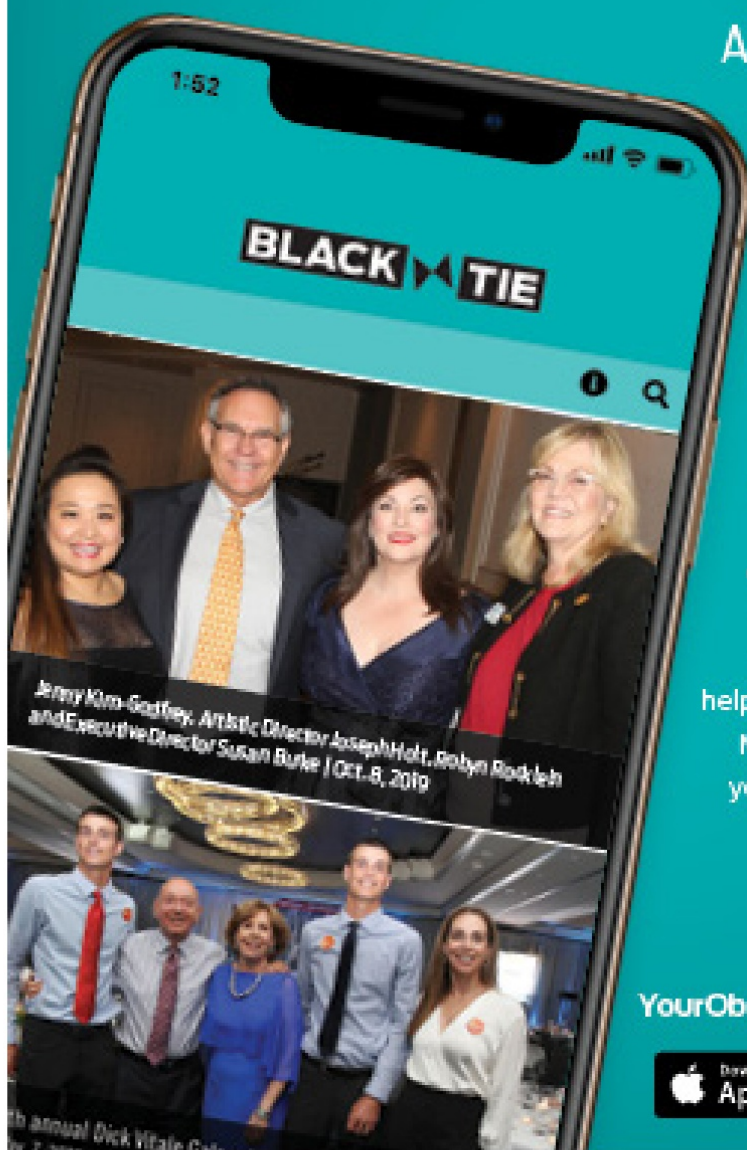
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The music you enjoy at these performances is made possible by our generous supporters. In addition to purchasing a ticket, please consider a **tax-deductible donation** to Choral Artists of Sarasota. As one of a handful of professional choral ensembles across the country who employs local musicians, your support contributes directly to the livelihood of musicians who live in our community.

Your donation can be directed to support the apprentice program, the apprentice scholarship, orchestral accompaniment, soloists or simply to support our season of exquisite choral music and exciting programs. Visit ChoralArtistsSarasota.org or call 941.387.6046 for more information.

You can also support Choral Artists while you **shop** – at **smile.amazon.com**, select Choral Artists as your donation recipient.

Covid-19 Protocol

In-line with CDC guidelines: **Proof of Vaccination NOT required. Masks are recommended.**

Details are revised based on CDC guidance. Patrons unable or unwilling to follow these guidelines, may receive a full refund of purchased tickets up to 24 hours before the ticketed performance.

Thank you for your continued patronage and compliance with the COVID-19 Protocol.

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Jenny Kim-Godfrey and Dr. Joseph Holt
having fun at a Concert Insight Event

Meet the Music

Artistic Director, **Dr. Joseph Holt** and selected guests share background information about the upcoming concert. Topics include composers, texts, history, musical structure and the composition of the concert. Always informative and fun when Maestro Holt leads the conversation.

Register online ChoralArtistsSarasota.org

**Meet the Music Series are held regularly.
Details to available soon.**



Community Partnerships

Under the direction of Dr. Joseph Holt since 2009, the ensemble has undertaken new cultural initiatives and partnerships to become a voice for the community of Sarasota. Unique among these programs has been the commemoration of the Holocaust with a spectacular presentation at the Van Wezel Performing Arts Hall in April 2014 of *Voices of the Holocaust* with a massed chorus and original choreography by Elizabeth Weil Bergmann. Choral Artists joins in partnership with the Artist Series Concerts of Sarasota to create audience-pleasing programs that align with the artistic vision of both organizations. Other collaborations include *Carmina Burana* with Sarasota Young Voices and original choreography by Sarasota Contemporary Dance's Leymis Bolaños Wilmott, *Too Hot to Handel* with the Westcoast Black Theatre Troupe and State College of Florida Chamber Chorus, the Verdi *Requiem* with The Master Chorale of Tampa Bay and the Sarasota Orchestra, and Haydn's *The Creation* with the Sarasota Orchestra and the Science and Environment Council of Southwest Florida.



Apprentice Program

Supporting the development of young choral musicians is essential to ensuring the continuation of great choral music. This program offers deep engagement for apprentices and connects us to the larger world of choral music - helping to prepare singers to step into careers in music. Eight auditioned high school and college students take their place as paid apprentice members of Choral Artists of Sarasota. They are exposed to the broad expanse of musical literature that Choral Artists performs; rehearse and perform alongside seasoned professional musicians and sing under the inspiring direction of Artistic Director Dr. Joseph Holt

Dr Ann Stephenson-Moe Scholarship

Education and outreach are an important part of the mission of Choral Artists of Sarasota. In addition to open rehearsals, an apprentice program for high school students, and Concert Insights, each year we award the Ann Stephenson-Moe Scholarship to a rising young singer. The scholarship was named for Ann in 2022 to recognize her service to Choral Artists of Sarasota and to young singers who were lucky enough to work with her at Church of the Redeemer and Temple Beth Israel. She is a tireless and inspired champion of young singers and helping them to realize their potential in music. These young singers are essential to the continuation of choral music and Dr. Ann Stephenson-Moe has helped to develop many young voices to support the art form.



Dr. Ann
Stephenson-Moe



Community Outreach

We seek to introduce new people to the variety, beauty, and power of choral music. Concert Insights and Open Rehearsals are a bridge to audiences and potential audiences – a look behind the curtain that helps to make our concerts more accessible. Our outreach mission reaches beyond the world of music as we employ the unique power of music in service of a larger issue.



**“Music gives a soul to the universe,
wings to the mind, flight to the imagination,
and life to everything.”**