

Cape Fear Chorale

presents

Gilbert & Sullivan In Concert

Deborah Phillips, flute and Harry McLamb, trumpet

Jerry S. Cribbs, Artistic Director and Conductor
Libby Oldham, Accompanist



Saturday, November 19, 2016
7:30 p.m.

Sunday, November 20, 2016
4:00 p.m.

Winter Park Baptist Church
Wilmington, NC

Program

Please silence all electronic devices.

Trial by Jury

Hark, the Hour of Ten Is Sounding

Hark, the hour of ten is sounding; hearts with anxious fears are bounding,
Hall of justice crowds surrounding, breathing hope and fear.
For today in this arena, summoned by a stern subpoena,
Edwin, sued by Angelina, shortly will appear.

Now, Jurymen

Usher – Dan Hutchens, Understudy – Joseph Huppmann

Now, jurymen, hear my advice, all kinds of vulgar prejudice I pray you set aside,
With stern judicial frame of mind, from bias free of ev'ry kind, this trial must be tried!
Silence in court!
From bias free of ev'ry kind, this trial must be tried!
Oh, listen to the plaintiff's case: observe the features of her face.
The brokenhearted bride, condole with her distress of mind.
From bias free of ev'ry kind, this trial must be tried!
Silence in court!
From bias free of ev'ry kind, this trial must be tried!
And when, amid the plaintiff's shrieks, the ruffianly defendant speaks,
Upon the other side, what he may say you needn't mind.
From bias free of ev'ry kind, this trial must be tried!
Silence in court!
From bias free of ev'ry kind, this trial must be tried!

All, Hail, Great Judge

Judge – Alex Vedder, Understudy – Sam Robinson

All hail, great judge! To your bright rays, we never grudge ecstatic praise. All hail!
May each decree as statute rank, and never be reversed in banc.
For these kind words accept my thanks, I pray; a breach of promise we've to try today.
But firstly, if the time you'll not begrudge, I'll tell you how I came to be a judge.
I'll tell you how.
He'll tell us how he came to be a judge.
Let me speak.
Let him speak. Hush! Hush! He speaks!
Silence in court!

Oh, Joy Unbounded

Plaintiff (Angelina) – Rebekah Vaughan, Understudy – Liz Halloran
Counsel – Joseph Huppmann
Defendant (Edwin) and Usher – Greg Leemhuis

Oh, joy unbounded, with wealth surrounded, the knell is sounded of grief and woe.
With love devoted, on you he's doated, to castle moated away they go.
I wonder whether they'll live together, in marriage tether in manner true?
It seems to me, sir, of such as she, sir, a judge is he, sir, and a good judge, too!
Oh, joy unbounded, with wealth surrounded, the knell is sounded of grief and woe.
It seems to me, sir, of such as she, sir, a judge is he, sir, and a good judge, too!
I am a judge! And a good judge, too! Yes, I am a judge! And a good judge, too!
Though homeward as you trudge, you declare my law as fudge, yet of beauty I'm a judge!
And a good judge, too! Tho' defendant is a snob, and a great snob, too!
Tho' defendant is a snob, he'll reward him from his fob, So we've settled with the job, and a good job, too!

H.M.S. Pinafore

We Sail the Ocean Blue

We sail the ocean blue, and our saucy ship's a beauty, we're sober men and true, and attentive to our duty,
When the balls whistle free o'er the bright blue sea, we stand to our guns all day.
When at anchor we ride, on the Portsmouth tide, we've plenty of time for play:
Ahoy, the balls whistle free o'er the bright blue sea.

My Gallant Crew

Captain – Todd Vernon, Understudy – Curtis Campbell

My gallant crew, good morning!
Sir, good morning!
I hope you're all quite well.
Quite well, and you, sir?
I am in reasonable health, and happy to meet you all once more.
You do us proud, sir!
I am the captain of the Pinafore!
And a right good captain, too!
You're very, very good, and be it understood, I command a right good crew.
We're very, very good, and be it understood, he commands a right good crew.
Though related to a peer, I can hand, reef, and steer, or ship a selvage.
I am never known to quail at the fury of a gale, and I'm never, never sick at sea!
What, never?
No, never!
Hardly ever!
He's hardly ever sick at sea!
Then give three cheers, and one cheer more, for the hardy captain of the Pinafore!
I do my best to satisfy you all.
And with you we're quite content.
You're exceedingly polite, and I think it only right to return the compliment.
We're exceedingly polite, and he thinks it's only right to return the compliment.
Bad language or abuse, I never, never use, whatever the emergency.
Thought "bother it" I may occasionally say, I never use a big, big D--!
What, never?
No, never!
Hardly ever!
Hardly ever swears a big, big D--!
Then give three cheers, and one cheer more, for the well-bred captain of the Pinafore!

The Pirates of Penzance

I Am the Very Model of a Modern Major-General

Major-General – Curtis Campbell, Understudy – Alex Vedder

I am the very model of a modern Major-General, I've information vegetable, animal, and mineral:
I know the kings of England, and I quote the fights historical, from Marathon to Waterloo, in order categorical;
I'm very well acquainted, too, with matters mathematical, I understand equations, both the simple and quadratical,
About binomial theorem I'm teeming with a lot o' news, with many cheerful facts about the square of the hypotenuse.
I'm very good at integral and differential calculus; I know the scientific names of beings animalculous:
In short, in matters vegetable, animal, and mineral, I am the very model of a modern Major-General.
In short, in matters vegetable, animal, and mineral, he is the very model of a modern Major-General.
I know our mythic history, King Arthur's and Sir Caradoc's, I answer hard acrostics, I've a pretty taste for paradox,
I quote, in elegiacs, all the crimes of Heliogabalus, in conics I can floor peculiarities parabolous;
I can tell undoubted Raphaels from Gerard Dows and Zoffanies,
I know the croaking chorus from the *Frogs* of Aristophanes!
Then I can hum a fugue of which I've heard the music's din afore,
And whistle all the airs from that infernal nonsense, *Pinafore*!
Then I can write a washing bill in Babylonian cuneiform, and tell you ev'ry detail of Caractacus's uniform,
In short in matters vegetable, animal, and mineral, I am the very model of a modern Major-General.
In short in matters vegetable, animal, and mineral, he is the very model of a modern Major-General.

In fact, when I know what is meant by "mamelon" and "ravelin," when I can tell at sight a Mauser rifle from a javelin,
When such affairs as sorties and surprises I'm more wary at, and when I know precisely what is meant by "commissariat,"
When I have learnt what progress has been made in modern gunnery,
When I know more of tactics than a novice in a nunnery,
In short, when I've a smattering of elemental strategy, you'll say a better Major-General has never sat agee.
You'll say a better Major-General has never sat agee!
For my military knowledge, tho' I'm plucky and adventury, has only been brought down to the beginning of the century,
But still in matters vegetable, animal, and mineral, I am the very model of a modern Major-General.
But still in matters vegetable, animal, and mineral, he is the very model of a modern Major-General.

With Cat-Like Tread

Samuel – Alex Vedder, Understudy – Sam Robinson

With cat-like tread, upon our prey we steal, in silence dread, our cautious way we feel.
No sound at all! We never speak a word, a fly's footfall would be distinctly heard. Taratara, taratara!
So stealthily the pirate creeps, while all the household soundly sleeps.
Come, friends, who plough the sea, truce to navigation, take another station,
Let's vary piracee with a little burglaree!
Here's your crowbar and your centrebit, your life preserver you may want to hit!
Your silent matches, your dark lantern seize, take your file and your skeletal keys.
With cat-like tread, in silence dread, with cat-like tread, upon our prey we steal.
In silence dread, our cautious way we feel.
No sound at all! We never speak a word; a fly's footfall would be distinctly heard!
Come, friends who plough the sea, truce to navigation, take another station,
Let's vary piracee with a little burglaree!
With cat-like tread, upon our prey we steal, in silence dread, our cautious way we feel.

Patience

Twenty Love-Sick Maidens We

Angela – Rebekah Vaughan, Understudy – Angela Daughtry
Ella – Liz Halloran, Understudy – Susan Carron

Twenty love-sick maidens we, love-sick all against our will. Twenty years hence we shall be twenty love-sick maidens still!
Twenty love-sick maidens we, and we die for love of thee! Love feeds on hope, they say, or love will die; ah, miserie!
Yet my love lives, although no hope have I! Ah, miserie! Alas, poor heart, go hide thyself away,
To weeping concords tune thy roundelay! Ah, miserie! All our love is all for one, yet that love he heedeth not,
He is coy and cares for none, sad and sorry is our lot. Ah, miserie! Go, breaking heart, go, dream of love requited!
Go, foolish heart, go dream of lovers plighted; go, madcap heart, go dream of never waking;
And in thy dream forget that thou art breaking! Ah, miserie! Forget that thou art breaking!
Twenty love-sick maidens we, love-sick all against our will. Twenty years hence we shall be twenty love-sick maidens still!

In a Doleful Train

Bunthorne – Greg Leemhuis, Understudy – Joseph Huppmann

In a doleful train two by two we walk all day, for we love in vain! None so sorrowful as they who can only sigh and say,
Woe is me, alackaday! Now is not this ridiculous, and is not this preposterous?
A thoroughpaced absurdity, explain it if you can. Instead of rushing eagerly to cherish us and foster us,
They all prefer this melancholy literary man. Instead of slyly peering at us, casting looks endearing at us,
Blushing at us, flushing at us, flirting with a fan; they're actually sneering at us, fleeing at us, jeering at us!
Pretty sort of treatment for a military man!
Mystic poet, hear our prayer, twenty love-sick maidens we, young and wealthy, dark and fair, all of county family.
And we die for love of thee, twenty love-sick maidens we! Yes, we die for love of thee, twenty love-sick maidens we!
Though my book I seem to scan in a rapt ecstatic way, like a literary man who despises female clay,
I hear plainly all they say, twenty love-sick maidens they! He hears plainly all they say, twenty love-sick maidens they!
Though so excellently wise for a moment mortal be, deign to raise thy purple eyes from thy heart-drawn poesy.
Twenty love-sick maidens see, each is kneeling on her knee!
Though as I remarked before, anyone convinced would be, that some transcendental lore is monopolizing me,
Round the corner I can see each is kneeling on her knee!
Now is not this ridiculous, and is not this preposterous? A thoroughpaced absurdity, ridiculous, preposterous!
Explain it if you can!

Love Is a Plaintive Song

Patience – Kaitlyn McCrary, Understudy – Susan Carron

Love is a plaintive song, sung by a suffering maid, telling a tale of wrong, telling of hope betrayed.
Tuned to each changing note, sorry when he is sad, blind to his ev'ry mote, merry when he is glad!
Love that no wrong can cure, love that is always new, that is the love that's pure, that is the love that's true!
Rendering good for ill, smiling at ev'ry frown, yielding your own self-will, laughing your teardrops down.
Never a selfish whim, trouble, or pain to stir, everything for him, nothing at all for her!
Love that will aye endure, though the rewards be few, that is the love that's pure, that is the love that's true!

Iolanthe

Tripping Hither, Tripping Thither

Tripping hither, tripping thither, nobody knows why or whither, we must dance and we must sing,
Round about our fairy ring. We are dainty little fairies, ever singing, ever dancing, we indulge in our vagaries
In a fashion most entrancing. If you ask the special function of our never ceasing motion,
We reply without compunction that we haven't any notion! No, we haven't any notion!
Tripping hither, tripping thither, nobody knows why or whither, we must dance and we must sing,
Round about our fairy ring. If you ask us how we live, lovers all essentials give, we can ride on lovers' sighs,
Warm ourselves in lovers' eyes, bathe ourselves in lovers' tears, clothe ourselves with lovers' fears.
Arm ourselves with lovers' darts, hide ourselves in lovers' hearts. When you know us, you'll discover,
That we almost live on lover!

Loudly Let the Trumpet Bray

Loudly let the trumpet bray, tantantara! Proudly bang the sounding brasses, tzing boom!
As upon its lordly way, this unique procession passes. Tantantara, tzing, boom!
Bow, bow, ye lower middle classes! Bow, bow, ye tradesmen, bow ye masses. Blow the trumpets, bang the brasses!
We are peers of highest station, paragons of legislation, pillars of the British nation.

Strephon's a Member of Parliament

Strephon's a member of Parliament! Carries ev'ry bill he chooses. To his measures all assent,
Showing that fairies have their uses. Whigs and Tories dim their glories, giving an ear to all his stories.
Lords and Commons are both in the blues! Strephon makes them shake in their shoes!
Strephon's a member of Parliament! Running amuck of all abuses, his unqualified assent
Somehow nobody now refuses. Whigs and Tories dim their glories, giving an ear to all his stories.
Carrying ev'ry bill he may wish. Here's a pretty kettle of fish!

The Mikado

Three Little Maids from School Are We

Three little maids from school are we, pert as a schoolgirl well can be, filled to the brim with girlish glee,
Three little maids from school! Ev'rything is a source of fun. Nobody's safe, for we care for none!
Life is a joke that's just begun! Three little maids from school!
Three little maids who, all unwary, come from a ladies' seminary, freed from its genius tutelary,
Three little maids from school! One little maid is a bride, Yum-Yum. Two little maids in attendance come.
Three little maids is the total sum, three little maids from school!
From three little maids take one away, two little maids remain, and they, won't have to wait very long, they say,
Three little maids from school!

Brightly Dawns Our Wedding Day

Brightly dawns our wedding day, joyous hour we give thee greeting! Whither, whither art thou fleeting?
Fickle moment, prithe stay! What though mortal joys be hollow? Pleasures come, if sorrows follow,
Though the tocsin sound ere long: ding dong!
Yet until the shadows fall over one and over all, sing a merry madrigal, fa la la...
Let us dry the ready tear, though the hours are surely creeping. Little need for woeful weeping.
Till the sad sundown is near.
All must sip the cup of sorrow, I today and thou tomorrow. This the close of ev'ry song: ding dong!
What though solemn shadows fall, sooner later over all? Sing a merry madrigal, fa la la...

The Yeomen of the Guard

When a Wooer Goes A-Wooing

When a wooer goes awooing, naught is truer than his joy. Maiden hushing all his suing, boldly blushing, bravely coy!
Oh, the happy days of doing, oh, the sighing and the suing! When a wooer goes awooing, oh the sweets that never cloy!
When a brother leaves his sister for another, sister weeps. Tears that trickle, tears that blister, 'tis but mickle sister reaps!
Oh, the doing and undoing, oh the sighing and the suing! When a brother goes awooing, and a sobbing sister weeps!
When a jester is outwitted, feelings fester, heart is lead! Food for fishes only fitted, jester wishes he was dead!
Oh, the doing and undoing, oh, the sighing and the suing! When a jester goes awooing, and he wishes he was dead!

The Gondoliers

List and Learn

Fiametta – Sherry Phelps, Understudy – Kaitlyn McCrary

List and learn, ye dainty roses, roses white and roses red, why we bind you into posies, ere your morning bloom has fled.
By a law of maiden's making, accents of a heart that's aching,
Even though that heart be breaking, should by maiden be unsaid.
Though they love with love exceeding, they must seem to be unheeding, go ye then and do their pleading,
Roses white and roses red.
Two there are for whom, in duty, ev'ry maid in Venice sighs, two so peerless in their beauty,
That they shame the summer skies. We have hearts for them, in plenty, they have hearts, but all too few.
We, alas, are four-and-twenty! They, alas, are only two! Oh, now, now ye know, oh, roses white and red!

For the Merriest Fellows Are We

Antonio – Sam Robinson, Understudy – Dan Hutchens

For the merriest fellow are we. Tra la la... That ply on the emerald sea. Tra la la...
With loving and laughing and quipping and quaffing, we're happy as happy can be! Tra la la...
With sorrow we've nothing to do. Tra la la... And care is a thing to pooh-pooh. Tra la la...
And jealousy yellow, unfortunate fellow, we drown in the shimmering blue! Tra la la...

Buon' Giorno, Signorine

Buon' giorno, signorine! (Good morning, ladies!)
Gondolieri carissimi! Siamo contadine! (Dear gondoliers! We're peasant girls!)
Servitori umilissimi! (Most humble servants!)
Per chi questi fiori, questi fiori bellissimi? (For whom are these most beautiful flowers?)
Per voy, bei signori! O eccellentissimi! (For you, dear gentlemen! O, most excellent ones!)
O ciel! (O heaven!)
Buon' giorno, cavalieri! (Good morning, gentlemen!)
Siamo gondolieri! (We are gondoliers!)
Signorina, io t'amol! (Lady, I love you!)
Contadine siamo! (Peasant girls are we!)
Signorine! (Ladies!)
Contadine, cavalieri! (Peasant girls, gentlemen!)
Gondolieri! (Gondoliers!)
Poveri gondolieri! (Only poor gondoliers!)
Per noi questi fiori, questi fiori bellissimi! (For us, these most beautiful flowers!)
Buon' giorno, signorine! (Good morning, ladies!)

Thank You, Gallant Gondolieri

Thank you, gallant gondolieri! In a set and formal measure, it is scarcely necessary to express our pleasure.
Each of us to prove a treasure, conjugal and monetary, gladly will devote our leisure, gallant gondolieri. Tra la la!
Gay and gallant gondolieri take us both and hold us tightly. You have luck extraordinary, we might have been unsightly!
If we judge your conduct rightly, 'twas a choice involuntary, still we thank you most politely, gay and gallant gondolieri!
Fate in this has put his finger, let us bow to Fate's decree, then no longer let us linger, to the altar hurry we! Tra la la!

From the Sunny Spanish Shore

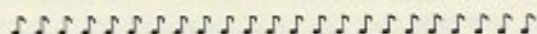
From the sunny Spanish shore, the Duke of Plazator', and his Grace's Duchess true, and his Grace's daughter, too.
And his Grace's private drum to Venetia's shores have come, to Venetia's shores have come.
And if ever they get back to Spain, they will never cross the sea again, they will never cross the sea again.
Neither that Grandee from the Spanish shore, the noble Duke of PlazaTor', nor his Grace's Duchess, staunch and true,
You may add, his Grace's daughter, too, nor his Grace's own particular drum, to Venetia's shores will come,
To Venetia's shores will come.
If ever they get back to Spain, they will never cross the sea again, they will never cross the sea again!

Of Happiness the Very Pith

Of happiness the very pith in Barataria you may see, a monarchy that's tempered with Republican equality!
This form of government we find the beau ideal of its kind. A despotism strict, combined with absolute equality!
Two kings, of undue pride bereft, who act in perfect unity, whom you can order right and left, with absolute impunity.
Who put their subjects at their ease by doing all they can to please.
And thus, to earn their bread and cheese, seize ev'ry opportunity! Ah, we act in perfect unity!

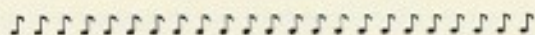
Dance a Cachucha

Dance a cachucha, fandango, bolero, Xeres, we'll drink Manzanilla, Montero.
Wine, when it runs in abundance, enhances the reckless delight of that wildest of dances!
To the pretty pitter patter, and the clitter clatter, we'll dance!



Program Notes

Gilbert and Sullivan refers to the Victorian-era theatrical partnership of librettist W.S. Gilbert (1836-1911) and the composer Arthur Sullivan (1842-1900) and to the works they jointly created. The two men collaborated on fourteen comic operas between 1871 and 1896, of which *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado* are among the best known. Gilbert, the wordsmith, created fanciful, "topsy-turvy" worlds for these operas, where each absurdity is taken to its logical conclusion – fairies rub elbows with British lords, flirting is a capital offense, gondoliers ascend to the monarchy, and pirates emerge as noblemen who have gone astray. Sullivan composed the memorable melodies that could convey both humor and pathos. Their operas have enjoyed broad and enduring international success and are still performed frequently throughout the English-speaking world. Gilbert and Sullivan introduced innovations in content and form that directly influenced the development of musical theatre throughout the 20th century. The operas have also influenced political discourse, literature, film and television and have been widely parodied and pastiched by humorists. Producer Richard D'Oyly Carte brought Gilbert and Sullivan together and nurtured their collaboration. He built the Savoy Theatre in 1881 to present their joint works, which came to be known as the Savoy Operas, and founded the D'Oyly Carte Opera Company, which performed and promoted Gilbert and Sullivan's works for over a century.



About Cape Fear Chorale

In 1998, the name, Cape Fear Chorale, was used to start a group of choristers under Jerry S. Cribbs, founder, Artistic Director and Conductor. All members are volunteers. The group is comprised of 70-80 singers each semester.

Cape Fear Chorale presents two concerts annually, one in the fall and one in the spring. The repertoire has included major works, sacred music, secular music, patriotic music, humorous music, spirituals, holiday music, motets, madrigals, and light opera. The Chorale has enjoyed hosting two guest conductors: internationally-known choral composer Carl J. Nygard, Jr., and Welborn E. Young, Director of Choral Activities at the University of North Carolina at Greensboro, and Artistic Director and Conductor of Bel Canto Company, a professional community chorus. During its fifteenth anniversary season, the Chorale premiered a commissioned work, Nygard's *Festival of Praise*. Since the mission of Cape Fear Chorale is to present, at no charge, professional quality choral music that provides artistic and educational experiences for its performers and an ever-broadening audience, the group (an incorporated non-profit 501(c)(3) organization) is totally dependent upon donations.

Cape Fear Chorale Awards and Recognition

Cape Fear Chorale is honored and grateful to receive ongoing support from the following organizations:

- Wilmington Woman's Club, Arts Grant, 2011, 2012, 2013
- Landfall Foundation, Arts Grant, 2011, 2014, 2015, 2016
- Arts Council of Wilmington and New Hanover County, Arts Grant, 2012, 2013, 2014, 2015, 2016
- New Hanover County Community Foundation, Arts Grant, 2013, 2015
- Proclamation from New Hanover County Commissioners, 2013
- Anonymous, 2014



Jerry S. Cribbs, Artistic Director and Conductor of Cape Fear Chorale, served New Hanover County Schools from 1980 until his retirement in 2004. He taught choral music at E.A. Laney High School, John T. Hoggard High School, and Winter Park Elementary School. He also served as Director of Arts Education and Public Relations, and as Director of Human Resources. Mr. Cribbs also served as an adjunct instructor for the Music Department at the University of North Carolina at Wilmington and in the Fine Arts and Humanities Department at Cape Fear Community College.

As an active guest conductor, clinician, and adjudicator throughout the Eastern United States, Mr. Cribbs has conducted well over 100 district choruses, festivals, and school and church clinics. He has Bachelor of Music and Master of Music in music education degrees, as well as a Certificate of Supervision from East Carolina University, inclusively. He has public school teaching experience in choral, instrumental and general music at all levels, K-12. Mr. Cribbs has taught at the college level in the areas of choral music, choral methods, music fundamentals and music appreciation.

Mr. Cribbs is the Director of Music Ministries at Grace United Methodist Church in Wilmington, NC, where he conducts the Chancel Choir and the Grace Ringers handbell choir.

Mr. Cribbs is a member of the North Carolina Chapter of American Choral Directors Association (NC-ACDA) and has served on the board. He currently maintains membership in the Wilmington Chapter of the American Guild of Organists (AGO). Mr. Cribbs is a member of and has held offices in the North Carolina Music Educators Association (NCMEA). In 2008, he received the Lara Hoggard Award for Distinguished Service in Choral Music in North Carolina, presented by the North Carolina ACDA, and in 2009 was awarded the East Carolina School of Music Distinguished Alumni Award.



Elizabeth (Libby) Oldham, Organist, Pianist and Rehearsal Accompanist is a native of Wilmington, NC, but has lived in five states and two countries. She received the Bachelor of Arts in Piano Performance and Music Education from Campbell University and completed graduate studies in Ft. Worth, TX. As an educator, she has taught Music, English and Spanish in North Carolina and Florida. Since 2002, she has been a Staff Accompanist at Campbell University. Libby is in demand throughout the region as a vocal and instrumental accompanist, participating in state and regional competitions for the National Association of Teachers of Singing, student and professional recitals, choral festivals and concerts, and music camps. Libby and her husband Larry have four children and twenty-one grandchildren.

Cape Fear Chorale

* Charter Member

+ Past Board Member

Soprano

Melody Bryan
Susan Carron
Cheryl Cribbs *
Rachelle Dries
Susan Gardner *
Liz Halloran
Lucinda Houck +
Barbara Lechleitner
Jennifer Lewis
Marion Little *
Anne Matney
Belinda Mayhew
Kaitlyn McCrary
Cindy Moore
Mary Morgan
Jennifer Mueske
Jeanne Owens
Sherry Phelps
Janice Rompala
Myrtle Sanders *
Nancy Singleton *
Jan Sutton
Jennings Trawick
Gina Vanderwal

Alto

Jane Both
Gayle Brandon
Patty Conner
Angela Daughtry
R'Lou Ellson +
Doris Graybar
Sherry Heuber
Margaret Hutchins * +
Tara Lain
Emily Morgan
Rita Morgan *
Edna Mory
Kahla Nelson
Nancy Seamans
Judy Siebold
Jenn Tabor
Lauren Talton
Liz Thigpen
Marilee Tremlett
Rebekah Vaughan
Tabitha Vedder
Tanya Wheeler

Tenor

Allen Bell
Daniel Hutchens
Javier Mory
Larry Oldham
Sam Robinson
Charles Sanders * +
Fred Sanders *
Clancy Thompson
Alex Vedder
Rob Williams +

Bass

Lee André
Raymond Burt
Curtis Campbell
Les Conner
Don Ellson
John Frye, Jr.
Jim Glasenapp +
Ed Hoefer
Joseph Huppmann
Greg Leemhuis
Hank Montgomery
Vance Moser
Kevin Ullisnik
Todd Vernon
David Whitehill

Cape Fear Chorale Board Members

Larry Oldham, President
Liz Halloran, Executive Vice-President and Publicity Chair
Patty Conner, Second Vice-President and Fundraising Chair
Todd Vernon, Secretary
Melody Bryan, Treasurer

Appointed Positions

Myrtle Sanders, Administrative Assistant to the Artistic Director
Kevin Ullisnik, Concert Manager
Susan Carron, Historian
Susan Gardner, Social Coordinator & Program Design



Photo by Bob Thurston

Cape Fear Chorale

Mozart Requiem

Wilson Center, Cape Fear Community College