Hello everyone and welcome to our Celebration of Friends and Harmony! We are excited to share this evening’s journey with you and invite you to enhance your experience of tonight’s musical offerings by perusing the printed pages of this program. Stories regarding our selections, biographies of the performers, and even tidbits about each instrument will enrich your evening as we meander through this mosaic of musical commemoration.

In November of 2006 I was asked to play the organ for the 9am Chapel service here at PRUMC. With only a few days notice to prepare, I was admittedly nervous and intimidated by the new experience. A warm welcome from the leadership and no disasters befalling my first full service as an organist in Atlanta led to a successful morning. I enjoyed settling into the routine of becoming a regular at PRUMC and it wasn’t long until I had an actual title: Assistant Organist. The duties were flexible and allowed me to make music while working a separate, full time job.

Of course, this little slice of leisurely music making quickly turned into organ boot camp! The Associate Organist position had become vacant and I was asked to step in until it could be filled. For nearly six months I juggled playing in the two main services every week with a full time job outside of PRUMC. The level of preparation required was consuming and the experience every Sunday was profound & enriching.

Except for the first Sunday. Where disaster indeed befell my debut in the Sanctuary at PRUMC, yielding a moment that saw the Director (Scott) on his hands and knees, banging his fist on a part of the organ console, and a nervous, sweaty wreck of an organist (me) playing from the bench. Meanwhile the offering was collected, the choir soldiered on, singing dutifully despite the momentary absence of their conductor, and the organ stubbornly continued to sound Tutti, relentlessly proclaiming its loudest possible sound at the depression of any key!

My ten years of music making in Atlanta has afforded me the privilege of wearing several different hats, including those of soloist, conductor, accompanist, & collaborator. I am honored that several friends & colleagues have joined me this evening so that we may present some of those musical experiences to you.

- Jeremy

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**Cortège Académique**

Ernest Macmillan  
(1893-1973)

**Hymn - Praise to the Lord, the Almighty**

United Methodist Hymnal  
#139

**Christus, Op. 97**

Felix Mendelssohn  
(1809-1847)

**Musikalischen Opfer, BWV 1079**

Johann Sebastian Bach  
(1685-1750)

- Sonata sopra il Soggetto Reale
  - i. Largo
  - ii. Allegro
  - iii. Andante
  - iv. Allegro

**Meditation on Brother James’s Air**

Harold Darke  
(1888-1976)

**Dance Suite for Organ Duet**

Jacobus Kloppers  
(b. 1937)

- i. Waltz
- ii. Habanera and Minuet
- iii. Polka and Cakewalk

Fifteen Minute Intemission

**Polonaise in E-flat Major, B. 100**

Antonín Dvořák  
(1841-1904)  
arr. Josef Zubatý  
(1855-1931)

**7 Silhouettes, Op. 29, selected movements**

Sigfried Karg-Elert  
(1877-1933)

- Quasi Minuetto
- Berceuse mignonne
- Alte Tanzweise

**Trio No. 1 in B Major, Op. 8**

Johannes Brahms  
(1833-1897)

- i. Allegro con moto
Sir Ernest Alexander Campbell MacMillan (1893-1973) has been hailed as “One of the most influential Canadian musicians of his time, having devoted his life and energies to the service and advancement of music in our country.” (Maureen Nevins, Music Archivist, Quebec; 1994). Having spent nearly all of his life in Ontario, MacMillan enjoyed unparalleled musical success as a performer, educator, conductor and composer. His first professional organist position was obtained when he was only 15 years old, at Knox (Presbyterian) Church in Toronto. (A church where Jeremy actually sang on a choir tour in 1994!) He was arrested in Germany at the beginning of WWI, for failing to register with the local police as an alien during a visit, and was detained at a British prisoner of war camp from 1914-1919. It was during this time that his first major work was composed, a string quartet that plainly echoes the angst of war.

MacMillan performed extensively in his early years, giving weekly organ recitals, all Bach programs, and even live radio concerts in the 1920s that we were heard throughout Canada. He valued solid education and eventually was appointed Dean of the Faculty of Music at the University of Toronto, where he established their first conservatory choir. He extended his reach as a pedagogue during his 25 years as Director of the Toronto Symphony Orchestra, supporting frequent educational outreach opportunities with his “Music For Young Folk” programs.

Despite his profound talent as an organist, the Cortège Académique is his only major composition for the instrument. The work was composed in 1953 to celebrate the 100th anniversary of his Alma Mater - University College, at the University of Toronto.

Joachim Neander (1650-1680) was a German theologian, pastor, teacher and hymn writer. His famous hymn, *Lobe den Herren, den mächtigen König der Ehren*, was published after his death in Bremen, along with nearly 60 other hymns that he composed, most with specific tunes as well. (Many hymns today trace their texts and musical settings of the tunes back to different writers, sometimes decades apart.)

“Catherine Winkworth, an English pioneer in the higher education of women...” spent a year living Dresden, where she became deeply drawn to German church music. She published 4 volumes of English translations, and is credited with doing “…more than any other single individual to make the rich heritage of German hymnody available to the English-speaking world...” (The Harvard University Hymn Book, 1964). The English text today is from *The Chorale Book for England* (1863) while the harmonization of this then-common folk tune can first be observed in Bach’s Cantata No. 57 (1725). Bach spends much more time with this tune in Cantata No. 137 (also written in 1725).
Christus, Op. 97, Felix Mendelssohn

Composer Jakob Ludwig Felix Mendelssohn Bartholdy was born in Hamburg, Germany in 1809 and died in Leipzig at the age of only 38 years old. As an obvious child prodigy, he displayed his performance and compositional abilities from a very young age. Piano lessons began at age 6, his first public performance was at age 9, and his first published composition, a Piano Quartet, was at age 13. His first full symphony was written at age 15 and a year later he wrote the String Octet in E-flat Major, the work that is commonly regarded as establishing him fully as a well respected and gifted composer.

His powerful oratorio, Elijah, was written in 1846, and a lesser known work, St. Paul, in 1836. Composed in German, and clearly influenced by Handel’s Messiah, the Christus oratorio was only partially complete before his death in 1847. It was published posthumously at the behest of his brother Paul. The selections today tell the Epiphany story of Christ’s birth. An angel announces the setting of three wise men who are following a star in search of the Christ child. The chorus joins, declaring both the fulfilling prophecy of his birth and foretelling the sacrificial work to come. The work ends with the German Chorale Wie schön leuchtet der Morgenstern. (How beautiful the morning star).

### German Text

**Da Jesus geboren ward zu Bethlehem, im jüdischen Lande, da kamen die Weisen vom Morganlandegen Jerusalem und beteten ihn an.**

Wo ist der neugeborne König der Juden?
Wit haben seinen Stern gesehen,
und sind gekommen ihn anzubeten.

Es wird ein Stern aus Jacob aufgeht und ein Scepteraus Israel kommen
und wird zerschmettern, Fürsten und Städte.

Wie schön leuchtet der Morgenstern
O welch ein Glanz geht auf vom Herrn
uns Licht und Trost zu geben!

Dein Wort, Jesu,
ist die Klarheit, führt zur Wahr seit, und zum Leben.
Wer kann dich genug er heben?

### English Translation

**When Jesus our Lord was born in Bethlehem, in the land of Judaea, behold from the East to the city of Jerusalem there came wise men and said:**

Say, where is he born, the King of Judaea?
For we have seen His star,
and are come to adore Him.

There shall a star from Jacob come forth and a sceptre from Israel rise up.
And dash in pieces, princes and nations.

How brightly beams the morning star!
What sudden radiance from afar
with light and comfort glowing.

Thy word, Jesu,
inly feeds us, rightly leads us, life bestowing.
Praise, O Praise such love o’erflowing.
Johann Sebastian Bach is by far the most significant composer of the Baroque era. His extensive output for so many genres lends itself to a lifetime of study and performance. As a lifelong music maker in the German Lutheran church, Bach’s compositions provide a solid foundation for any organist, singer, or other musician in any religious setting. However, when he died in 1750, so did the common regard for his relevance. It wasn’t until 1829, when 20 year old Felix Mendelssohn organized a performance of the Bach St. Matthew Passion, that his music was finally allowed to resurge into the high esteem in which we hold it now.

The Musical Offering is a 45 minute collection of various pieces, all based on one specific theme. The four movement Trio Sonata comes from this collection and is the only portion that calls for specific instruments: transverse flute, violin, and continuo (cello and harpsichord accompaniment). All other movements do not have instruments specified, exemplifying just how versatile the music of Bach can be. Over 30 known arrangements have been made, including for full orchestra, 3 classical guitars, solo piano, and even jazz band.

In 1747 Bach’s son Carl Phillip Emanuel was employed in the musical court of King Fredrick II “the Great” of Prussia. This arrangement fostered a desire for the King to summon the musical master, Johann Sebastian Bach to his palace in May of that year. After having arrived in town, Bach’s presence was required immediately, disallowing him even a moment to clean up and change from his traveling clothes. Upon presentation to the King, Bach was provided with a very chromatic theme of music. As an avid musician and life long flute player, King Fredrick the Great gave Bach a steep challenge: improvise a 3 part fugue on the spot. And, of course, Bach delivered. The King further challenged him to compose a 6 part fugue on the same material. Many regarded this as a cruel goading, intended to embarrass Bach, and prove just how old school, irrelevant and out of date his music really was. Two months later, though, the Musical Offering was complete, dedicated to King Fredrick II, loaded with liturgical & theological riddles, and fueled by the pinnacle of genius that defines Johann Sebastian Bach.

Harold Edwin Darke (1888-1976) was born in London and died in Cambridge. As a prolific organist and choral conductor, he spent nearly 50 years of his career at St. Michael’s Church, Cornhill, London. Upon taking the position in 1916, he began a Lunchtime Organ Recital series that continues to this day. During his tenure, an impressive 1,833 programs were offered to busy Londoners. It is thought to be the longest continually running recital series on record.

Darke also founded the St. Michael’s Singers, a highly regarded ensemble known for presenting both choral standards as well as new works by his English contemporaries, such as Howells & Vaughan Williams. He was steeped in academia, having taught at the Royal College of Music for over 60 years.

Starting in 1941, during the war-mandated absence of director Boris Ord, Darke was temporarily appointed to Kings College, Cambridge, the institution well known for its Christmas Eve radio broadcast of Nine Lessons and Carols. Services there were reduced to weekends only, allowing him to maintain his busy life of educating and performing, which was no doubt a welcome relief for a community hurting during a time of war.

Darke’s passion for choral music has left us with some notable settings of the Evensong service as well as his frequently performed In the Bleak Midwinter carol for Christmastime.

A Meditation on Brother James’s Air (1948) sets a tune composed by James Leith Macbeth Bain that was commonly sung with text from the 23rd Psalm (“The Lord is my shepherd...”) Interspersed throughout is other borrowed material that Darke used in an earlier composition he simply titled Air. In tonight’s performance, the theme is presented after opening material on the Choir division 8’ Krummhorn, one of the stops that we have retained on the organ since 1949.
Dance Suite for Organ Duet, Jacobus Kloppers

Jacobus Kloppers (b. 1937) has composed approximately 70 works during his career as a musician, mostly liturgical organ and choral music. His extensive educational background suited him well upon his arrival in Canada, after having emigrated from his native South Africa in 1976. The newly founded King’s College, Edmonton, Alberta, was set to open its doors in 1979 with Dr. Kloppers as head of the music program. While most of his studies were in his homeland, he earned a Ph.D in Frankfurt, Germany, focusing on the organ music of J. S. Bach.

Polonaise in E-flat Major, B. 100, Antonín Dvořák arr. Josef Zubatý

In Prague, during the year 1848, there was established the Akademický čtenářský spolek (Academic Reading Association). This organization served as a place for thinkers, readers, and debaters to come together for the often spirited exchange of ideas. Pre-dating the establishment of the Prague Symphony Orchestra, the organization also served as a venue for conservatory students, chamber ensembles, and other musical miscellany.

Dance Suite for Organ Duet was written in 1997 as a commission for husband and wife duo organists Sylvie Poirier & and Philip Crozier. Its 3 movements are comprised of several different dance styles, featuring the minimalism of undulating rhythms, chord clusters, & the frequent use of Lydian mode, whereby the 4th degree of the major scale is raised a half step.

Composer Antonín Dvořák composed his only symphonic Polonaise for a grand ball at the Association, held in January 1880.

He had become acquainted with fellow Association member Josef Zubatý, an academic and gifted musician as well. The two often travelled together, bringing new musical ideas back to Prague. A devoted supporter, Zubatý wrote the first of several small biographies on Dvořák in 1886, and arranged several of his works for piano, both in solo and duet forms.

7 Silhouettes, Op. 29, Sigfried Karg-Elert

German composer Siegfried Theodor Karg was born in 1877 and died in 1933. He was educated at the Leipzig Conservatory (founded by Felix Mendelssohn in 1843) under a full scholarship, an institution where he would later be appointed to the music faculty for theory and composition. The early 1900s were notable for him, during which time he changed his name to Sigfried Karg-Elert, a nod to his family’s Swedish heritage. He also was introduced to the harmonium, an instrument that grew to be one of his most significant outlets for musical composition. While there exist many variations of the instrument, it is most easily known as a pump or reed organ. It’s sound production was intimate, limited in color, and frequently found in the homes of music lovers throughout the western world. Many of his great organ compositions can trace their roots to being written for harmonium only.

The composer’s high regard for cultural variety is clearly evident in the 7 Silhouettes (1906) for Harmonium and Piano, which features a variety of dances and international flavors. The Italian named Quasi Minuetto highlights a Scandinavian folk tune, another display of Karg-Elert’s affinity for his Swedish background. The French titled Berceuse mignonne is a gentle lullaby while the German named Alte Tanzweise is that of an old style dance.
Johannes Brahms was born in Hamburg in 1833. Setting a strong foundation for his future as a composer of chamber music, he gave one of his first collaborative recitals at the age of 10, playing both a Beethoven piano quintet and a Mozart piano quartet. Brahms was a highly talented pianist and spent much of his teenage years supporting his impoverished family by playing in taverns and restaurants. His first concert tour as a pianist was at age 19 and he frequently performed and debuted his own compositions.

Brahms composed the Trio No. 1 in B Major, Op. 8 at the age of only 21, however it was given an extensive revision over 35 years later. Both versions are still published under the same title, although the second version is by far the most commonly played. The year 1889, during which the Eiffel tower was completed for the Paris Expo, proved to be significant for many reasons. Not only did Brahms revise the Trio into the version that we are hearing today, he was also recorded playing the piano for Theo Wangemann, a colleague of the American inventor Thomas Edison. During that same trip, Wangemann recorded over 2000 wax cylinders of music, including the organist Charles-Marie Widor.

Brahms last known public appearance was in Spring of 1897, when he attended a performance of his own Fourth Symphony. He died a month later in Vienna.
Jeremy McElroy, a native of southern California, began his music making at the early age of 7 years old. He earned his Bachelor of Music degree in Piano and Theology from Wheaton College (IL) where he was a student of Daniel Paul Horn. He has held the positions of Assistant to the Director of Music at Gary Memorial United Methodist Church in Wheaton, Music Associate at Carlsbad Community Church, Accompanist & Interim Choral Director at San Carlos United Methodist Church in San Diego, and Staff Accompanist for Mira Costa College in Oceanside, CA. He has also served as a substitute director, organist and pianist at several churches in California, Illinois, Maine, Massachusetts, Pennsylvania, and Georgia. Jeremy has been a featured duet recitalist at the Crystal Cathedral, First Congregational Church of Los Angeles, Pasadena Presbyterian Church, Lake Avenue Church, Cathedral of Our Lady of the Angels, South Shores Church in Monarch Beach, CA, and Cathedral of St. Patrick in New York City. He is currently the Assistant Organist at Peachtree Road United Methodist Church in Atlanta. In his other life, Jeremy is a pilot for Southwest Airlines in Chicago.

Scott Atchison currently serves as Director of Music and Organist at Peachtree Road United Methodist Church in Atlanta, Georgia, where he administers a program including nine choirs. Under his leadership, the choirs have performed in some of the most venerable cathedrals and halls around the world. In the United States, the Chancel Choir of PRUMC has appeared at Carnegie Hall, the National Cathedral in Washington D.C., and the Cathedral of St. John the Divine in New York City. They have also toured internationally for many years. Notably, the choir has appeared at St. Paul’s and Wells Cathedral in the United Kingdom and Notre Dame, Chartres, and Reims Cathedral in France. Their next major tour is planned for England in 2018.

In 2002, Mr. Atchison began the design and installation of the 106-stop Mander Organ in the church’s new sanctuary. In November of that year, he was the featured soloist in the premiere of the Concerto for Organ, Orchestra and Chorus by renowned composer Stephen Paulus with the Atlanta Symphony Orchestra under the baton of Mr. Robert Spano.

The music program at PRUMC includes a full-scale concert series which draws music lovers from across the city. The series includes at least two major choral works each season with members of the Atlanta Symphony Orchestra. Mr. Atchison’s schedule keeps him busy as an organ recitalist and choral clinician across the country.

Mr. Atchison received his training in organ performance and choral conducting from Furman University as well as Georgia State University where his teachers included Lindsay Smith and Robert L. Simpson. Professional memberships include the American Guild of Organists, American Choral Directors Association, and the Royal School of Church Music.

The Chapel Organ, installed in 1991 by the Schantz Organ Company of Orrville, Ohio, served as the Sanctuary Organ until the opening of the new Sanctuary in March 2002. It retains several stops from the 1949 Möller organ.

Much of the organ is located in chambers on the sides of the Chancel, while part of the Great, Positiv, and Pedal divisions are exposed via cantilevered chests on the Chancel walls. During renovation in 2002, the Trompette en Chamade was relocated to the rear wall of the Chapel. In 2015, Cornel Zimmer Organ Builders of Denver, NC completely renovated the console.

The Glenn Giuttari harpsichord was gifted to PRUMC shortly after the opening of the new Sanctuary in 2002. The harpsichord is one of the earliest types of keyboarded string instruments, with the sound being generated by a quill plucking the string at the depression of a key. There is no volume control or sustain pedal available to the player, like there is in a piano.

PRUMC’s harpsichord has 2 sets of strings playable from a single keyboard, controlled by small levers on either side of the instrument. Hand built in Rehoboth, MA, the instrument made its concert debut the following year during the Many Moods of Christmas program featuring Handel’s Messiah.

The aptly named, but unrelated, Doris Anna McElroy Harp piano was gifted to PRUMC in 2008 to commemorate the ministry and leadership of Rev. Don Harp and his wife Mary Ellen.

Schimmel Pianos first opened in Leipzig, during the year 1885 and is still run by the same family in its current home city of Braunschweig. Specializing in high quality, hand made concert grand pianos, Schimmel is the largest piano maker in Germany.
Violinist **Justin Bruns** began violin studies at age three and won his first competition two years later. He made his solo debut with an orchestra at age nine and has since appeared with orchestras in the US, England, China, and Italy.

Bruns is currently Associate Concertmaster of the Atlanta Symphony Orchestra and Director of Chamber Music at Kennesaw State University. During the summer he serves as Concertmaster of the Cabrillo Festival of Contemporary Music and as a faculty member of the Music in the Mountains Conservatory in Durango, CO. He has been a guest concertmaster with the Memphis Symphony Orchestra, IRIS Chamber Orchestra, Hong Kong Sinfonietta, Louisville Orchestra, and Sao Paulo Symphony. Before moving to Atlanta Bruns was Assistant Concertmaster of the Colorado Symphony Orchestra and Concertmaster of the Boulder Bach Festival.

Proactively committed to chamber music, Bruns has appeared with numerous ensembles including the Atlanta, Georgian, and Michigan Chamber Players and at the Beijing, Aspen, Savannah and Spoleto Music Festivals, Strings in the Mountains Festival, San Miguel Chamber Music Festival, and Carnegie Hall. He has an affinity for the Brahms, Beethoven, and Mozart sonata cycles.

Bruns graduated summa cum laude from the University of Michigan and was awarded the top prize upon graduation, the Stanley Medal. He received his Master’s degree from Rice University. He has recorded with Pearl Jam, Faith Hill, and Bruce Springsteen.

**Kyna Elliott** is a graduate of the University of Cincinnati Conservatory of Music where she earned her Masters Degree in cello performance. She has performed with orchestras and given recitals across the United States and in Europe has enjoyed performing under conductors from The Metropolitan Opera, La Scala, Italy. As a cellist she has participated in master classes with Janos Starker, Yo Yo Ma, Glen Dicterow, Gary Hoffman and chamber music coaching with the Tokyo String Quartet. As an educator she has designed, taught and been head of fine arts and music departments of colleges and schools in the United States and in London, England.

A native of Australia, **Dr. Nicole Marane** is the Associate Director of Music and Associate Organist at Peachtree Road United Methodist Church in Atlanta, Georgia. She is also the Director for CONO, the Committee on the New Organist, which oversees the American Guild of Organists “Pipe Organ Encounters”, the AGO’s most successful outreach program. In 2010 Nicole graduated with her Doctorate of Musical Arts from the Eastman School of Music, where she was a student of Professor David Higgs. She served as David Higgs’ Teaching Assistant and was a recipient of a Graduate Teaching Assistant Prize for excellence in teaching. Nicole completed her Master of Music Degree at Eastman in 2003 and held graduate assistantships in both the Harpsichord and Sacred Music programs. She earned her undergraduate degree with First Class Honors at Australian National University in 1999.
In 2004, Nicole earned first prize in two major competitions: the Miami International Organ Competition and the John Rodland Memorial Scholarship Competition for church musicians. In 2008 she competed as a semi-finalist in the National Young Artists Competition of Organ Performance. An accomplished performer, Nicole has performed and presented solo organ recitals throughout the world including at prestigious venues such as St. Paul’s Cathedral (London), St. Giles’ Cathedral (Edinburgh), Grace Cathedral (San Francisco), St. James Cathedral (Toronto), St Thomas Church Fifth Avenue (New York City), Sydney Town Hall and Melbourne Town Hall (Australia).

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Canadian flutist Todd Skitch joined the Atlanta Symphony Orchestra in September, 2013. He is a member of the Atlanta Chamber Players and is the Artist-in-Residence at Kennesaw State University. Mr. Skitch’s distinguished career as a teacher and symphony musician includes many credits: an original member of the IRIS Orchestra with Michael Stern; Bellingham Festival of Music; Memphis Chamber Music Society; Tanglewood Music Center; Blossom Music Festival at Kent University, where he received the Maurice Sharp Award for outstanding flute applicant; Spoleto Festival USA; and the National Repertory Orchestra.

Mr. Skitch started his orchestral career with the Memphis Symphony Orchestra in 1997 after completing degrees at the University of Toronto and McGill University in Montreal, where his principal teachers were Timothy Hutchins and Nora Shulman. While in Memphis, Mr. Skitch served as the Chair of the Board of Directors and the Orchestra Manager for the Memphis Youth Symphony. He also specialized in preparing young flutists for All-State competitions and college auditions.

Mr. Skitch has been heard on CBC Radio-Canada, WKNO-Memphis, and as a soloist with the Memphis Symphony and IRIS Orchestra. In 2003 Todd joined the Canadian group Ensemble Noir on a historic, three-nation African tour to Ghana, Nigeria, and South Africa.

“I play a Loree oboe that I bought in the summer of 1994. I had just finished getting my Masters Degree and purchased it at the International Double Reed Society Conference in Indiana from Pat McFarland, who played English horn in the Atlanta Symphony for many years. It’s the second oboe I’ve owned in 38 years of playing. The first was also a Loree and was a gift from my parents when I was in the ninth grade. Before that, I played on school instruments.

An interesting thing to me about oboes is that while they are one of the most expensive instruments to purchase as a beginner - a good instrument currently costs around $3000, it is one of the least expensive instruments to purchase as a professional player. Where a violinist may spend hundreds of thousands of dollars, and a flute or bassoon may cost more than $30,000, a top of the line professional oboe today costs less than $10,000. It’s still expensive, but it doesn’t exceed the cost of most cars!” - Betsy

The PRUMC Chamber Singers is an auditioned ensemble drawing its membership from the PRUMC Chancel Choir. This ensemble of thirteen voices concentrates on the music of the early church, but draws its repertoire from all periods of musical composition.
SPECIAL THANKS

to Scott Atchison, Nicole Marane, Kathy Fletcher, Ruth Sommerville & all of the staff at PRUMC for supporting and tolerating me for so many years!

to Justin, Todd, Kyna, Clint, Betsy and the PRUMC Chamber Singers for so graciously joining me for tonight’s celebration of music and friendship.

to my family for traveling from California and Pennsylvania to be here with us tonight.

to Dave, for agreeing to let me play a “little recital in the Fall” and then being my solid foundation for preparing a concert involving more than 20 people!

to Daniel Solberg and friends for recording tonight’s journey with multiple cameras and multiple microphones!

to Alana Kelly & Heather Lammers for assembling the stunning flower arrangements for us all to enjoy.

to the PRUMC Friends of Music, those who support PRUMC Music Gifts, and to each of you who provided a token of financial backing tonight.

Thank you everyone for being here tonight to celebrate with us all! - Jeremy