

Alexandria
CHORAL
SOCIETY

O N T H I S
SHINING
NIGHT

December 9, 2017 | 7:30pm
George Washington Masonic Memorial, Alexandria

U P N E X T

T H E
MORNING
WATCH

MARCH 10, 2018 | 7:30PM
GEORGE WASHINGTON MASONIC MEMORIAL, ALEXANDRIA

O N T H I S
SHINING
NIGHT

BRIAN J. ISAAC
ARTISTIC DIRECTOR & CONDUCTOR

STEPHEN KALNOSKE
ORGANIST & PIANIST

WEI-HAN WU
REHEARSAL ACCOMPANIST

NATUFURAHİ SIKU YA LEO

TRADITIONAL
arr. **Boniface Mganga** (1954-2011)

Clay Cottis, percussionist

Natufurahi siku ya leo
Tulitukuze jina la Bwana.
Mjini mwa Daudi alizaliwa
Yesu mwenyewe mwana wa Mungu.
Tu yakumbuke mapenzi ya Yesu
Aliyoyaleta yeye mwenyewe.

Let us rejoice this day!
Let us praise the name of the Lord!
In David's city he was born,
Jesus Christ the Son of God.
Let us remember the love of Jesus
that he has brought to us.

E'EN SO, LORD JESUS, QUICKLY COME

PAUL MANZ (1919-2009)

Peace be to you and grace from him
Who freed us from our sins,
Who loved us all and shed his blood
That we might saved be.

Sing holy, holy to our Lord,
The Lord, Almighty God,
Who was and is and is to come;
Sing holy, holy, Lord!

Rejoice in heaven, all ye that dwell therein,
Rejoice on earth, ye saints below,
For Christ is coming soon!

E'en so, Lord Jesus, quickly come,
And night shall be no more;
They need no light nor lamp nor sun,
For Christ will be their all.

Revelation 22, adapt. Ruth Manz

SURE ON THIS SHINING NIGHT

from *Nocturnes*

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night. I weep for wonder wand'ring far alone
Of shadows on the stars.

James Agee (1909-55)

MORTEN LAURIDSEN (b. 1943)

CHORAL HYMNS FROM THE RIG VEDA, OP. 26 (excerpts)

GUSTAV HOLST (1874-1934)

Nadia Pessoa, harpist

VII. HYMN TO THE DAWN

Hear our hymn O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.

Wak'ner of the song birds,
Ensign of th' Eternal,
Dawn thou near O Fair one,
In thy radiant Chariot.

Bring to her your off'ring,
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendour.

VIII. HYMN TO THE WATERS

Flowing from the firmament
Forth to the ocean,
Healing all in earth and air,
never halting.

Indra, Lord of Heaven formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on,
hasten to help us.

Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna sovran Lord is He.

Onward ye waters, onward hie.
Dance in the bright beams of the sun.
Obey the ruler of the sky
Who dug the path for you to run.

IX. HYMN TO VENA

Vena comes born of light,
He drives the many colour'd clouds
onward.

Here, where the sunlight and the waters
mingle.

Our songs float up and caress the newborn
infant.

Vena comes!

The child of cloud and mist appeareth on
the ridge of the sky,

He shines on the summit of creation.

The hosts proclaim the glor of our Common
Father.

Vena comes.

He hath come to the bosom of his beloved.
Smiling on him, She beareth him to highest
heav'n.

With yearning heart, On thee we gaze,
O gold wing'd messenger of might Gods.

Wise men see him in their libations
As the sacrifice mounts to the eternal heights,
mingling with our solemn chant.

He stands erect in highest heav'n.
Clad in noble raiment,

Arm'd with shining weapons.

Hurling light to the farthest region,
Rejoicing in his radiant splendour.

BOGORODITSE DEVO

Bogoroditse Devo, raduisya,
Blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh.

Luke 1:28 & 42

ARVO PÄRT (b. 1935)

Rejoice, O Virgin Theotokos [mother of God],
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Savior of our souls.

BOGORODITSE DEVO SERGEI RACHMANINOFF (1873-1943)

from *All-Night Vigil*, Op. 37

SLEIGH RIDE

LEROY ANDERSON (1908-75)
arr. Thomas Trotter (b. 1957)

THE HOLLY & THE IVY

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.

The rising of the sun,

The running of the deer,

The playing of the merry organ,

Sweet singing in the choir.

The holly bears a prickle,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.

TRADITIONAL

arr. **June Nixon** (b. 1942)

I N T E R M I S S I O N**CAROL OF THE BELLS**

Hark! How the bells, sweet silver bells,
all seem to say, throw cares away.

Christmas is here, bringing good cheer
to young and old, meek and the bold.

Oh how they pound, raising the sound,
o'er hilla nd dale, telling their tale.

MYKOLA LEONTOVYCH (1877-1921)

arr. **Peter J. Wilhousky** (1902-78)

Gaily they ring, while people sing
songs of good cheer, Christmas is here.

Merry, merry, merry, merry Christmas!

On, on they send, on without end,
their joyful tone to every home.

Wilhousky

**LO, HOW A ROSE
E'ER BLOOMING**

Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.

MICHAEL PRAETORIUS (1571-1621)

arr. **Jan Sandström** (b. 1954)

As men of old have sun.
It came, a flower bright,
Amid the cold of winter
When half-spent was the night.

Diana Martin, soprano | Jennifer Anvari, alto

Chris Wong, tenor | Richard Simpson, bass

JOLLY OLD SAINT NICHOLAS

TRADITIONAL

Jolly old Saint Nicholas,
 Lean your ear this way.
 Don't you tell a single soul
 What I'm going to say.
 Christmas Eve is coming soon.
 Now, you dear old man,
 Whisper what you'll bring to me.
 Tell me if you can.

When the clock is striking twelve,
 When I'm fast asleep,
 Down the chimney broad and black
 With your pack you'll creep;
 All the stockings you will find
 Hanging in a row;
 Mine will be the shortest one;
 You'll be sure to know.

Johnny wants a pair of skates;
 Susy wants a sled;
 Nellie wants a picture book,
 Yellow, blue, and red;
 Now I think I'll leave to you
 What to give the rest.
 Choose for me, dear Santa Claus,
 You will know the best.

Emily Huntington Miller (1833-1913)

STARS

Alone in the night
 On a dark hill
 With pines around me
 Spicy and still,
 And a heaven full of stars
 Over my head
 White and topaz
 And misty red;
 Myriads with beating
 Hearts of fire
 The aeons
 Cannot vex or tire;

ĒRIKS EŠENVALDS (b. 1977)

The dome of heaven
 Like a great hill,
 I know I
 Am honored to be
 Witness
 Of so much majesty.

Sara Teasdale (1884-1933)

IMPROVISATION ON
'GREENSLEEVES'

TRADITIONAL

Nadia Pessoa, harpist

OSEH SHALOM

TRADITIONAL

arr. Vladimir Polezhayev (b. 1976)

Pro Coro Alexandria

Oseh shalom bimromav
 Hu ya'aseh shalomaleyenu
 V'al kol yisrael
 V'imru Amen.

He who makes peace in his high places
 He shall make peace upon us
 And upon all of Israel
 And say Amen.

SILENT NIGHT**FRANZ GRUBER** (1787-1863)
arr. **Darmon Meader** (b. 1961)

Pro Coro Alexandria

Stille Nacht, heilige Nach
 Alles schläft, einsam wacht
 Nur das traute hochheilige Paar.
 Holder Knabe im lockigen Haar,
 Schlaf in himmlischer Ruh!

Silent night, holy night,
 All is calm, all is bright.
 'Round yon virgin Mother and Child,
 Holy infant so tender and mild.
 Sleep in heavenly peace!
Joseph Mohr (1792-1848)

DONA NOBIS PACEM JOHANN SEBASTIAN BACH (1675-1750)
from Mass in B-minor, BWV 232

Dona nobis pacem.

Grant us peace.



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What better way to open a concert celebrating the Christmas season than with the words, "Let us rejoice this day!" even if no one in the audience recognizes the language. "Gaudemus hodie," we might understand, but what is this we're hearing? It's Christmas music from Kenya, a Taita folk tune arranged by **Boniface Mganga**. The first word of the song, "Hoyahe," is used to express extreme happiness.

From humble beginnings, Mganga rose to become a graduate of the University of Nairobi, a Member of Parliament, and an assistant minister, as well as the favorite musician of President Moi, at whose behest he founded the Muungano National Choir. Also an internationally known conductor and composer, all of his music was for a *cappella* choir. When he was killed in an automobile crash in 2011, the writer of his obituary commented, "This choir was defined by its diversity of faith and ethnic background; patriotism or politics came a distant second. In their diversity of faith, members came together to underline their common worship of the Christian God."

The best-known choral composition of the American organist **Paul Manz**, *E'en so, Lord Jesus, Quickly Come*, is frequently featured in Christmas services, although the text, written by the composer's wife Ruth and based on the last chapter of Revelation, seems in some ways to be looking more toward the Second Coming than the birth at Bethlehem. Originally published in 1954, the 50th Anniversary Edition tells us that the piece was written at a time when their three-year-old son was critically ill and not expected to live, "... as a way of expressing their hope and grief." The child did recover, and the hymn has become a favorite on both sides of the Atlantic, featured in the Nine Lessons and Carols Service at King's College, Cambridge.

Tonight's concert takes its name from the poem by **James Agee** (1909-1955) which forms the text for the following selection. *Sure On This Shining Night* is the third movement of American composer **Morten Lauridsen's** choral cycle, *Nocturnes*. Lauridsen was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001, and has been teaching composition at the University of Southern California Thornton School of Music for more than 40 years. He received the National Medal of Arts in 2007.

There is no immediately obvious connection between Agee's poem and the Christmas season; indeed, the impression is that the poet's musings are taking place at the opposite side of the year from our present-day northern hemisphere Yuletide celebration: "High summer holds the earth." Yet as Ken Horner says on Allpoetry.com, "I imagine [Agee's words and Lauridsen's music] as the thoughts swimming through the minds of the shepherds in the fields keeping watch the night Christ was born, when a star at the height of the eastern summer evening shone wonder above all others and led their way."

Ken Horner's words notwithstanding, it seems we have been moving away from the opening work's reference to the city of David and the Christmas story as we know it. Our next work takes us to a completely different culture, with the third group of **Gustav Holst's** *Choral Hymns from the Rig Veda*. Performed by the women of Alexandria Choral Society with harp accompaniment, the first of this set of three, *Hymn to the Dawn*, makes it clear that the Dawn is a goddess to whom we should bring offerings. The second, *Hymn to the Waters*, refers to Indra, Lord of Heaven, whose mighty laws can never be broken. The set concludes with *Hymn to Vena*, born of light, who is referred to as a new-born infant, and could almost be seen as an avatar of our Christmas infant as we hear the words, "The hosts proclaim the glory of our Common Father." One of Holst's chroniclers commented that the settings of vedic texts (which Holst himself translated from the Sanskrit, after enrolling in University College, London, to study the language) were "pictorial, rather than religious." The Rig Veda hymns, published in 1911, represent an important stage in Holst's development as a composer.

After this pairing of an English composer with Hindu mythology, we return to Christmas as a Christian holiday, though still in the East – Eastern Orthodoxy – for two settings of a prayer to the Mother of Jesus, one by a twentieth-century Estonian and one by a nineteenth-century Russian, sung in Old Church Slavonic.

The first Estonian composer to have achieved worldwide recognition, **Arvo Pärt** is known for the intensely spiritual quality of his music. He joined the Eastern Orthodox Church during the 1970s, and since that time his work has been characterized by an ascetic religious style which uses a combination of scales and triads with interchanging yet stable patterns. He says, “The three notes of the triad are like bells. That is why I call it tintinnabulation.” His setting of the prayer whose title translates as “O Mother of God” was composed in 1992 for the Choir of King’s College, Cambridge.

Arvo Pärt was about eight years old when **Sergei Rachmaninoff** died. A composer who was defined by his nationality, Rachmaninoff left his fatherland permanently in 1917, two years after the composition of the *All-Night Vigil* from which his setting of the same prayer is taken. After departing from Russia, he turned from composing to performing as a conductor and pianist, and the work which he had entitled *The Most Important Hymns of the “All-Night Vigil”* was the last sacred music he composed. The *All-Night Vigil* is a service which combines the reflective character of the Vespers service with the more joyful approach of Matins.

Bogoroditse Devo is one of the five movements of the *All-Night Vigil* which are freely composed, rather than being based on ancient chants. Like Pärt, Rachmaninoff uses melismatic passages in thirds to evoke a particular mood, but the context in which they appear is strikingly different. These two works are this concert’s *Ave Maria*.

For a change of pace, organist Stephen Kalmoske takes us dashing through the snow with **Leroy Anderson’s** *Sleigh Ride*, arranged by Thomas Trotter. The composer first got the idea for this light orchestral piece during a July heat wave, and it was completed the following winter and soon popularized by Arthur Fiedler and the Boston Pops Orchestra. Lyrics by Mitchell Parrish, which incidentally make no mention of Christmas, were added later. Trotter is a concert organist, known for his adaptations of works written for orchestra.

King’s College, Cambridge, has been instrumental in popularizing a number of works presented in this concert by featuring them in their Festival of Nine Lessons and Carols broadcast. This list includes **June Nixon’s** charming arrangement of a carol whose English lyrics have been matched with a traditional French tune. Several versions of the words appear to have been printed beginning in the early nineteenth century, and the carol was “collected” in Gloucestershire by Cecil Sharp and published in 1911, with a tune that is probably more familiar to audiences today. The version of the carol that Nixon has used appears in a collection of hymns and carols that was published in Cambridge, Massachusetts, in 1868. Nixon is Organist Emerita of St. Paul’s Cathedral in Melbourne, Australia.

Some of our versatile singers seem to have morphed into bells for the opening song of the second part of our program. The original choral work by Ukrainian composer **Mykola Leontovych** was written in 1916, based on a traditional Ukrainian folk song which had nothing to do with bells. In 1919, the newly created Ukrainian National Chorus performed the piece on their international tour, which included over 1,000 appearances in Europe and the Americas. American composer and conductor **Peter J. Wilhowsky** heard the work, and wrote new lyrics because the music reminded him of bells. The resulting *Carol of the Bells* was first performed in 1936, and has become a Christmas favorite with both choirs and audiences.

The beloved German hymn which has been translated into English as *Lo, how a Rose e’er Blooming* was discovered in St Alban’s Carthusian monastery in the late 16th century, and first published in

the Speyer Hymnal in 1599 with the page heading “Catholische gesang”. The author of the original verse is unknown, and the best-known harmonization of the melody was written ten years later, in 1609, by the Lutheran composer **Michael Praetorius** (1571-1621) and published in his *Musae Sioniae*. The contemporary Swedish composer **Jan Sandström** has given us an ethereal new setting for two choirs of the Praetorius harmonization, the “solo” choir singing the words while the Alexandria Choral Society provides a wordless accompaniment in eight parts.

For a complete change of mood, we next hear a song chosen to delight the youngest among us and bring nostalgia to those who have been around a bit longer – though not as long as this song has been around! The tune of *Jolly Old Saint Nicholas* has been attributed to **John Piersall McCaskey**, who published it in 1881; the poem was written by Emily Huntington Miller and first appeared in print in 1865. Both were American, but the version performed by Alexandria Choral Society this evening is attributed to “Anonymous” and was apparently folk-processed when it migrated to England, with a change of lyrics in the third verse. (So if the words you hear are not those you remember from childhood, don’t say, “That’s wrong!” – just, “That’s different.”)

And for something really different, we have the “orchestra” accompanying *Stars*, a setting by Latvian composer **Ēriks Ešenvalds** of a poem by Sara Teasdale (1884-1933). Have you ever made a wine glass or water goblet “sing” by rubbing your wet finger around the rim? That is how Ešenvalds has chosen to enhance the effect of the voices describing the poet’s response to the night sky. Sometimes known as a “glass harp,” the instruments are actual wine glasses, tuned in part by the water they contain, and played by the singers. Ešenvalds, whose music has been commissioned and performed by choirs across the United States as well as in Europe, has used Teasdale’s poetry as lyrics for many of his finest choral compositions.

A more familiar kind of harp is heard next, as Nadia Pessoa returns to perform an arrangement of *Greensleeves*. Already sufficiently well known in Shakespeare’s time to be mentioned in several of his plays, the tune was originally a ballad sung by a rejected lover, but as early as 1686 it had been given alternative lyrics relating to Christmas. It is best known today as *What Child Is This?* with lyrics by William Chatterton Dix, written in 1865.

Our concert closes with one of the most universal themes of the Christmas season: peace. The angels sang to the shepherds, “Glory to God in the highest, and on earth peace ...” and now more than twenty centuries later, we still pray for peace.

First, Pro Coro Alexandria presents **Vladimir Polezhayev**’s arrangement of the traditional Jewish prayer for peace, *Oseh Shalom*. This is followed by **Darmon Meader**’s arrangement of *Silent Night*, the carol that may be the most popular Christmas song ever. The story of how **Franz Gruber** came to compose this beloved carol has become a favorite Christmas legend – the (fictional) broken organ and promise of a new carol, the melody composed with guitar accompaniment for a poem by visiting priest Joseph Mohr, and its lullaby words, “Sleep in heavenly peace.”

The Mass in B-minor is considered by many to be the greatest work by renowned Baroque composer **Johann Sebastian Bach**. Alexandria Choral Society ends the concert with the final choral movement of the mass, the closing words of the Agnus Dei, *Dona Nobis Pacem*, “grant us peace.” So may it be.

- Mimi Stevens

Founded in 1970, the **Alexandria Choral Society** aspires to enhance the cultural life of the city of Alexandria and surrounding communities by presenting engaging musical programs at the highest artistic level. ACS ensembles consistently offer meaningful and exciting musical experiences to both singers and audiences through diverse repertoire, education, community outreach, and performance excellence.



Brian J. Isaac serves as Artistic Director of the Alexandria Choral Society. Brian is also currently the Artistic Director of the Church Circle Singers in Annapolis, MD, and has most recently held the positions of Assistant Conductor with the Washington Master Chorale in Washington, D.C., and Director of Choirs at Damascus High School in Damascus, MD.

In 2013 the Damascus High School Chamber Singers were honored to perform, by invitation, at the prestigious Carnegie Hall as part of the Worldstrides Heritage Performance Program under the direction of Dr. Anton Armstrong. In 2015, the Chamber Singers made their National Presbyterian Church debut as a featured choir alongside the City Choir of Washington during their winter performance “The Holly & the Ivy.” In 2016, Brian’s advanced choir made their National City Christian Church debut, performing Ola Gjeilo’s *Sunrise Mass* with organist Stephen Kalnoske. In 2017 the DHS choirs performed, for a second time, at Carnegie Hall as part of the Worldstrides Heritage Performance program.

The Church Circle Singers, having just completed their second full season in Annapolis, have been praised for their clean, focused choral sound and their adventurous programming. Their music-mentor initiative, the Church Circle Young Singers, offers a unique opportunity for talented high school choral students from Washington, D.C., Maryland, and Virginia to engage with the professional singers of CCS in an intensive rehearsal and performance process.

In addition to conducting, Brian maintains an active professional singing schedule and has performed with organizations like the Virginia Symphony Orchestra, the Virginia Chorale, Opera Roanoke, the National Symphony Orchestra, and the Washington Master Chorale.

Brian holds a Master of Music in Music Education from the Peabody Conservatory of the Johns Hopkins University, a Bachelor of Music Education from Old Dominion University, and a Bachelor of Science in English from the United States Naval Academy.



Stephen Kalnoske is currently the organist at Damascus United Methodist Church, after two years as assistant organist at National City Christian Church in Washington, D.C. Stephen attended Boston Conservatory, studying organ with Sean Redrow as well as organ improvisation with Monte Maxwell at the U.S. Naval Academy in Annapolis, MD. He was a semi-finalist in the 2008 and 2010 National Competitions in Organ Improvisation, and has led workshops for organists on improvisation and service playing.

An active recitalist, Stephen has been featured at the Kennedy Center Concert Hall in Washington, D.C., St. Patrick’s Cathedral in New York City, and Trinity Church Copley Square in Boston, MA.



Described as “brilliant” by the Pittsburgh Tribune, pianist **Wei-Han Wu** has performed in venues such as the Chicago Cultural Center, the Kennedy Center, Carnegie Hall’s Weill Recital Hall, and the DiMenna Center for Performing Arts in New York City. Committed to the performance and promotion of new music, Mr. Wu served as pianist for the Aspen Contemporary Ensemble (ACE), and is currently a member of the [Switch~ Ensemble], an ensemble dedicated to the performance of electroacoustic music. Mr. Wu was recently featured as pianist with the Pittsburgh New Music Ensemble, and guest soloist at the Third Practice Festival at University of Richmond, as well as the 2017 New York City Electroacoustic Music Festival (NYCEMF). He has worked with composers such as John Adams, Lee Hyla, Steven Stucky, Osvaldo Golijov, Eric Wubbels, and John Harbison.

As a vocal coach and accompanist, Mr. Wu has worked with artists such as Vinson Cole, Susanne Mentzer, and Nancy Gustafson. In 2009 he was a participant in the first Castleton Music Festival, by invitation of Maestro Lorin Maazel to prepare the production of *Beggar’s Opera* by Benjamin Britten. In 2012-13 he was a fellow at the Tanglewood Music Center, where he worked closely with the vocal arts program. Most recently, Mr. Wu was guest music director at University of Alabama and University of Colorado at Boulder, working with students for their opera productions.

A member of Pi Kappa Lambda, Mr. Wu received his Bachelor’s degree from Northwestern University and Master’s degrees from both the University of Michigan and Northwestern. He is the recipient of the Distinguished Achievement Award from the Juilliard School, the Felicia Montealgre Fellowship from the Tanglewood Music Center, and the Collaborative Piano Fellowship from Bard College. He is currently a double D.M.A. degree candidate at the Eastman School of Music, where he served as president of OSSIA New Music and performs with the Musica Nova Ensemble.



Harpist **Nadia Pessoa** has performed with the Washington Ballet, the Choral Arts Society of Washington, the National Symphony Orchestra, and throughout the U.S., Canada, Europe, and China. The recipient of awards from the National Society of Arts and Letters and the American Harp Society, Nadia holds degrees from Indiana University and the University of Michigan, and spent additional time studying in Vienna, Austria. Nadia recorded William Bolcom’s *Songs of Innocence and Experience* under Leonard Slatkin, which won four GRAMMY awards, including “Best Classical Album.” Nadia served as featured harpist for Arena Stage’s production of *The Fantasticks* and for the Choral Arts Society’s performances of Benjamin Britten’s *A Ceremony of Carols* at the Kennedy Center in December of 2013. Nadia is also a member of the U.S. Army and is on the faculty at Howard

University. Prior to moving to Washington, D.C., she served as acting principal in the Louisiana Philharmonic Orchestra in New Orleans.

SOPRANO

Nadina Anderson
Vida Antolin-Jenkins
Jennifer Anvari
Erin Barnett
Samantha Calkins
Marfe Delano
Monique Doussard
Diane Erbland
Claudia Fletcher
Katie Grainey
Rasneek Gujral
Ginger Hannums
Kyle Jennings
Olivia Karr
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Margaret Love
Katie McCoy
Margaret McLaughlin
Karen Minatelli
Amanda Ridlington
Molly Shapiro
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Rocky Ebener
Cliff Gay
Tom Giannetti
Greg Gloor
Josh Heit
Chad Hilla
Terry Langendoen
Don Pape
David Pritzker
Vell Rives
Richard Simpson
Chris Wong

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Trudy Beddow
Anne Buckborough
Patricia Burson
Kaitlin Costello
Heather Cruz
Bridget Flaaen
Catherine Flaatten
Emily Goodell
Becky Grisso
Ali Fitzgerald
Lynn Hithe
Carrie Leon
Claire McCaskill
Kristina Meacham
Kelly Miskowski
Sarah Mosby
Helena Orflam
Carol Proudfit
Anne Simpson
Mimi Stevens
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Jessica Thurnes
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TENOR

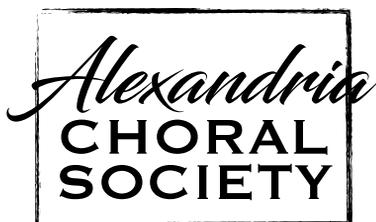
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Anne Simpson, Executive Director



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Good Shepherd Lutheran Church

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Saint Luke Catholic Church
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