

UNIVERSITY MUSICAL SOCIETY

in association with
the Law Firm of Kitch, Saurbier, Drutchas, Wagner & Kenney, P.C.
On the Occasion of the Opening of its Ann Arbor Office

Messiah

George Frideric Handel

THE UNIVERSITY CHORAL UNION

Thomas Hilbish, Conductor

Kaaren Erickson, Soprano
Gail Dubinbaum, Mezzo-soprano
Nancy Hodge, Harpsichordist

Jon Humphrey, Tenor
Gary Relyea, Baritone
Barry Turley, Organist

The Ann Arbor Symphony Orchestra

Saturday Evening, December 5, 1992, at 8:00
Sunday Afternoon, December 6, 1992, at 2:00
Hill Auditorium, Ann Arbor, Michigan

The harpsichord heard in these concerts is by David Sutherland, Ann Arbor
Kaaren Erickson is represented by Thea Dispeker, Inc., New York.

The box office in the outer lobby is open during intermission for tickets to upcoming Musical Society events and holiday gift certificates.

Celebrating the 250th Anniversary of the First Performance

With this weekend's performances, the University Musical Society celebrates the 250th anniversary of the premiere of Handel's *Messiah*, a work that has formed the backbone of the Choral Union's repertoire since the group was founded in 1879.

That year, one Mrs. G. C. Hunt "proposed to form a club for the study of *Messiah*," and asked Henry Simmons Frieze, then Acting President of the University of Michigan and an accomplished organist and conductor, to lead the group. By fall of the same year, the club, which had grown rapidly since its inception, decided to call itself "The Choral Union." One hundred and thirteen years later, the annual Choral Union concert series continues to include performances of Handel's *Messiah* at Christmastime.

The tradition of performing *Messiah* at Christmas did not originate in Handel's time. Handel composed the work for performance in the Easter season. It received its premiere on April 13, 1742, in Dublin. The next year *Messiah* was performed in London, and thereafter, from 1749 until Handel's death in 1759, the composer himself led annual spring performances of the work at the London Foundling Hospital, with the proceeds going to charity.

Messiah's association with Christmas began in America, with the Handel and Haydn Society of Boston. That organization was founded in 1815 on principles echoed by the University of Michigan Choral Union 64 years later – namely, to study and perform the great works of the European masters. The Handel and Haydn Society's inaugural concert on Christmas (or Christmas Eve) of 1815 included selections from *Messiah*. Exactly three years later, the Society gave the American premiere of the complete *Messiah*, thus beginning a tradition of Christmastime performances that shows no signs of letting up as we head into the 21st century. The Handel and Haydn Society has performed *Messiah* every year since 1854. It is likely that the University of Michigan Choral Union is second only to that Society in its streak of consecutive annual performances of what is undoubtedly the most popular oratorio of all time.



Messiah, 1949



Messiah, 1974

UNIVERSITY MUSICAL SOCIETY
 P. W. KELSEY, Ph.D., ALBERT A. STANLEY, A. M.,
 PRESIDENT DIRECTOR

1898 CHORAL UNION SERIES 1894
 FIFTH SEASON
 (Complete Series, No. 227.)
 SECOND CONCERT
 Tuesday Evening, December 19, 1893.

Handel's "Messiah"
 BY THE
 CHORAL UNION, (270 Voices.)

Assisted by
 MRS. GENEVRA JOHNSTONE BISHOP, Soprano, Chicago.
 MR. CHARLES H. CLEMENTS, Contralto, Detroit.
 MR. GEORGE J. PARKER, Tenor, Boston.
 MR. SILAS R. MILLS, Bass, Ann Arbor.
 (Of the University School of Music.)

And a Complete Orchestra.
 MR. HERMANN STETZ, Concert-Master.
 ALBERT A. STANLEY, Conductor.

Concert begins promptly at 7:30 o'clock.
The first Concert in this Series will be a Free Recital by YOUNGERS de PACHMAN, the World-renowned Pianist, on the Evening of January 24.

Messiah program
 from 1893-UMS's
 fifth season.

PROGRAM

Messiah is in three parts. The first celebrates the birth of Jesus, from eager anticipation and prophecy to jubilant fulfillment and thanksgiving. The second part deals with the Passion and its redemptive significance, culminating in the magnificent "Hallelujah" chorus. The third is a great affirmation of faith, growing from quiet profundity to the ringing jubilation of the chorus "Worthy is the Lamb" and the final grand "Amen."

To help preserve the continuity of the work, please refrain from applause until the end of each part of the program.

Sinfonia: Overture

Tenor: Comfort ye, My people, saith your God, speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardon'd. The voice of him that crieth in the wilderness. Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

Chorus: And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Bass: Thus saith the Lord of Hosts: Yet once a little while, and I shall shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, e'en the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

But who may abide the day of His coming and who shall stand when He appeareth – For He is like a refiner's fire.

Chorus: And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Mezzo-soprano and Chorus: Behold, a virgin shall conceive and bear a Son, and shall call His name EMMANUEL: God with us. O thou that tellest good tidings to Zion, get thee up into the high mountain! Lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! Arise, shine for thy light is come; and the glory of the Lord is risen upon thee!

Chorus: For unto us a Child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall

be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

Pastoral Symphony: Pifa

Soprano: There were shepherds abiding in the field, keeping watch over their flock by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

Chorus: Glory to God in the highest and peace on earth, good will toward men.

Soprano: Rejoice greatly, O daughter of Zion. Shout, O daughter of Jerusalem. Behold, thy king cometh unto thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Mezzo-soprano: Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame men leap as an hart, and the tongue of the dumb shall sing.

Mezzo-soprano and Soprano: He shall feed his flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus: His yoke is easy, His burden is light.

INTERMISSION

Chorus: Behold the Lamb of God that taketh away the sin of the world.

Mezzo-soprano: He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting.

Chorus: Surely He hath borne our griefs, and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

And with His stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

Tenor: All they that see Him laugh Him to scorn: they shoot out their lips, and shake their heads, saying:

Chorus: He trusted in God that He would deliver Him: let him deliver Him, if He delight in Him.

Tenor: Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Behold, and see if there be any sorrow like unto His sorrow.

He was cut off out of the land of the living: for the transgression of thy people was He stricken.

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Chorus: Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of glory? The Lord of hosts, He is the King of glory.

Chorus: The Lord gave the word: Great was the company of the preachers.

Bass: Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

Chorus: Let us break their bonds asunder, and cast away their yokes from us.

Tenor: He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

You are invited to join The Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when leaving.

Chorus and Audience: HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords.

Soprano: I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God! For now is the Christ risen from the dead, the first fruits of them that sleep.

Chorus: Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Bass: Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption, and this mortal must put on immortality.

Soprano: If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

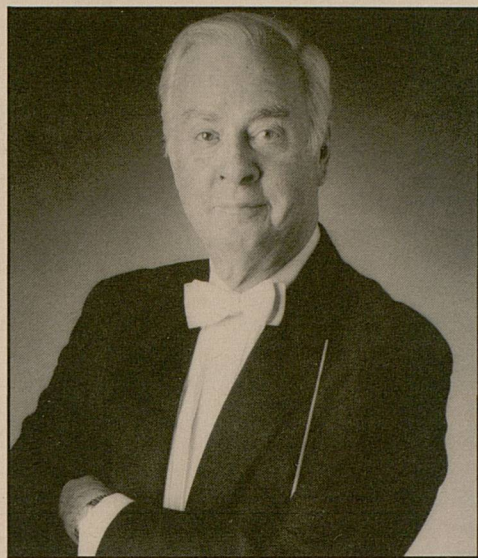
Chorus: Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb forever and ever. Amen.

ABOUT THE ARTISTS

Professor Emeritus of Music and Director Emeritus of University Choirs at the University of Michigan, **Thomas Hilbish** once again leads these *Messiah* concerts as conductor of the University Choral Union. Throughout his career of over forty years, he has established himself as one of America's leading conductors of choral music. After obtaining degrees at the University of Miami and Westminster Choir College, Professor Hilbish spent 16 years as supervisor of music at the Princeton Public Schools, developing a high school choir that became the first high school ensemble to receive sponsorship by the U.S. State Department for tours of Europe.

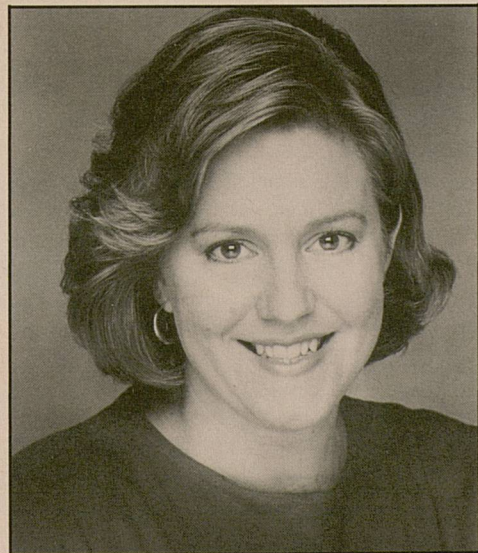
Immediately after joining the U-M School of Music faculty in 1965, Professor Hilbish formed the University of Michigan Chamber Choir, which became internationally recognized for its excellence as it toured through Italy, the Soviet Union, Spain, Poland, Czechoslovakia, and Hungary. The Chamber Choir made several recordings, one of which – Menotti's *The Unicorn, the Gorgon, and the Manticore* – received a Grammy nomination in 1981. For nine of his 22 years at the School of Music, he served as chairman of the conducting department.

Thomas Hilbish has prepared choirs for many distinguished conductors, including Robert Shaw, Thomas Schippers, Leonard Bernstein, and Kurt Masur, and was selected on three occasions to conduct the United States University Chorus (drawn from ten universities) at Washington's Kennedy Center and New York's Lincoln Center for the International Choral Festival. Through the years, he has served as visiting lecturer at many universities across the United States. *Time* magazine recognized Professor Hilbish for his skillful and authoritative conducting of difficult contemporary choral works, naming those of Stravinsky, Webern, and Schoenberg.



Since her highly successful 1985 Metropolitan Opera debut as Susanna in a new production of *Le Nozze di Figaro*, **Kaaren Erickson** has established herself on international concert and operatic stages. In 1986, she made her critically acclaimed Carnegie Hall debut with the Minnesota Orchestra under Neville Marriner. Having recorded *Parsifal* under James Levine in spring 1991, Ms. Erickson performed at the Met in that opera in the following season.

This season Ms. Erickson performed in the Metropolitan Opera world premiere of Philip Glass' *The Voyage* and will appear in Verdi's *Falstaff*. Last year at the Met she was in the world premiere of John Corigliano's *The Ghosts of Versailles*. She will join the Delaware, Seattle and National Symphony Orchestras in



Beethoven's Symphony No. 9 and Dayton Philharmonic in Mahler's Symphony No. 2. Her international career will take her to Osaka and Tokyo to perform in Mozart's *Le Nozze di Figaro*. In addition to her appearance in Ann Arbor, she will perform Handel's *Messiah* with the Pittsburgh and Kansas City Symphony Orchestras. She will also appear as soprano soloist in several other choral-orchestral performances across the United States.

The soprano's busy summer of 1991 included appearances with the Baltimore Symphony, Oregon Bach Festival, Pittsburgh Symphony, Milwaukee Symphony, Minneapolis Orchestra, and Chicago's Grant Park Concerts as well as an art song recital in Tokyo. In the 1990-91 season she was engaged at the Met in *Don Giovanni* and *Parsifal*. Among many other concert appearances she sang *Messiah* with the Charlotte Oratorio Society and Toronto Symphony.

Past seasons' highlights include the new production of *Don Giovanni* and Strauss' *Die Frau ohne Schatten* at the Met. Her later appearances in Wagner's *Das Rheingold* and *Götterdämmerung* were telecast over PBS. Ms. Erickson has been heard with such opera companies as the San Francisco Opera, Houston Grand Opera, Seattle Opera, New York City Opera, Nice Opera, Munich State Opera, the German Opera of Berlin and the Hamburg State Opera, among others.

Mezzo-soprano **Gail Dubinbaum** first attracted national attention by winning the Metropolitan Opera Auditions in 1981 and made her Met debut the following season. She has since gone on to fulfill this initial promise in acclaimed performances with many of the world's leading opera companies and orchestras.

Ms. Dubinbaum consistently gains an impressive series of engagements both in the United States and in Europe. Her 1986 Vienna State Opera debut as Rosina in *Il Barbiere di Siviglia* was followed by a re-engagement in the same role the following season. At the Metropolitan Opera, she has sung such leading roles as Dorabella in *Così fan tutte*, Rosina in *Il Barbiere di Siviglia*, Isabella in *L'Italiana in Algeri*, and Lola in *Cavalleria Rusticana*, in addition to appearances in *Falstaff*, *Carmen*, *L'Enfant et les Sortilèges*, *Rinaldo*, *Adriana Lecouvreur*, *La Traviata*, *Manon Lescaut*, *Parsifal*, and *Francesca da Rimini*.

As a member of the Metropolitan Young Artist Development Program, Miss Dubinbaum had the distinction of singing for President and Mrs. Reagan on the televised series "In Performance at the White House" in 1983. She has also been seen on national television as Isabella in the first act finale of *L'Italiana in Algeri* for the Metropolitan Opera Centennial Gala.

Gail Dubinbaum's extensive orchestral credits include concerts with the Los Angeles Philharmonic under Michael Tilson Thomas, Myung Whun Chung, and Christopher Hogwood. During the summer of 1984 at Tanglewood with the Boston Symphony Orchestra, and at the Hollywood Bowl with the Los Angeles Philharmonic, she performed Leonard Bernstein's "Jeremiah Symphony" with Maestro Bernstein conducting. In addition she has performed with the Detroit, Montreal, Pittsburgh, and San Francisco Symphonies. Miss Dubinbaum made her Carnegie Hall debut in 1984 with the New York Choral Society, performing Mozart's Mass in C Minor. She frequently appears in solo-recitals on the East and West coasts of the United States and in Canada.



Lyric tenor **Jon Humphrey** made his debut with the Cleveland Orchestra while he was an undergraduate student at Baldwin-Wallace Conservatory. He was re-engaged to sing with the orchestra for the next six seasons, which included the American premiere of Benjamin Britten's *Cantata academica* under George Szell. He then received an invitation from Robert Shaw to sing Hector Berlioz' Requiem for the inaugural season of the orchestra's summer home at Blossom Music Center. His early success led to engagements with the Marlboro Music Festival, Mostly Mozart Festival, Robert Shaw Chorale, Casals Festival, Oregon Bach Festival, Aspen Music Festival, and the symphony orchestras of Cincinnati, Dallas, Detroit, Philadelphia, San Francisco, Orchestre de la Suisse Romande, and the New York Philharmonic.



A highlight last season was an invitation to sing and record the role of Oedipus in Stravinsky's *Oedipus Rex* with the St. Luke's Chamber Ensemble as a benefit for Paul Newman's Hole in the Wall Gang camp in Connecticut with Mr. Newman making his debut as narrator. Mr. Humphrey's repertory spans nine centuries with an extensive list of performances of the major choral works of Johann Sebastian Bach, including recent engagements with the Bethlehem Bach Festival, Boulder Bach Festival, New York Musica Sacra, the Handel and Haydn Society of Boston, as well as the Ann Arbor Chamber Singers.

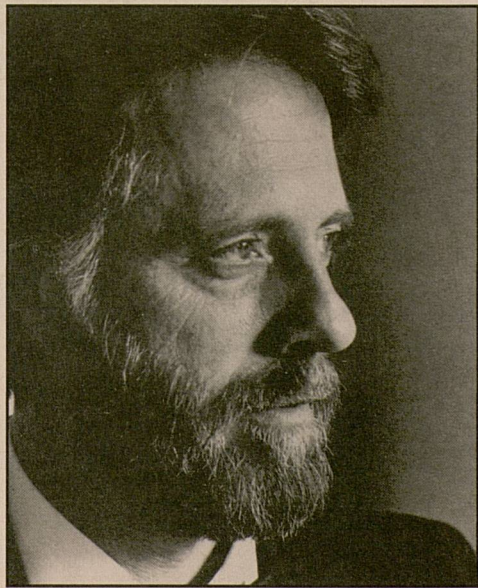
His 1992 schedule includes no less than twelve performances of Handel's *Messiah* throughout the United States, including Carnegie Hall's celebration in April that marked the 250th anniversary of the first performance.

An advocate of contemporary music, he has premiered works by John Harbison, Conrad Susa, John Duke, as well as Ronald Perera's chamber opera *The Yellow Wallpaper*, and Salvatore Macchia's *Reliquary* for five chamber musicians.

He has many recorded works to his credit on the labels of RCA Victor, Decca, Columbia, Telarc and Orion and can be heard on a VHS video cassette release of Handel's *Messiah* with the Atlanta Symphony Orchestra under Robert Shaw. Two recordings, Haydn's *Seven Last Words of Christ* on a Sony label and Handel's *Messiah* on Telarc, won Grammy award nominations. Mr. Humphrey teaches at the University of Massachusetts where he has been awarded the Philip Bezanson Professorship. He and his family reside in Amherst, Massachusetts.

"A baritone of uncommon beauty – a name to note," wrote Andrew Porter in the *New Yorker* after hearing **Gary Relyea** early in his career. True to this prediction Mr. Relyea continues to move audiences with his beautiful voice and dramatic presence.

Conductors such as Serge Commissiona, Andrew Davis, Christoph von Dohnanyi, Charles Dutoit, Gunther Herbig, and Trevor Pinnock often choose Mr. Relyea for such works



as Mahler's Symphony No. 8, Mendelssohn's *Elijah*, Handel's *Messiah*, Beethoven's Symphony No. 9, and Bach's *St. Matthew Passion*, among many others.

While in demand by such orchestras as the Cleveland Orchestra and the Detroit, Montreal, and Toronto Symphonies, Mr. Relyea still finds time for operatic performances with such artists as Dame Joan Sutherland. He has recently appeared in the role of Bartolo in Mozart's *Le Nozze di Figaro* with Toronto's Opera Atelier. Next season he will sing the role of Raimondo in Donizetti's *Lucia di Lammermoor* with Opera Hamilton and Opera Lyra of Ottawa.

This past summer Mr. Relyea travelled to New Zealand to perform Mendelssohn's *Elijah* with the Christchurch City Choir and to the Quebec City Summer Festival for Paul McCartney's *Liverpool Oratorio*, which was telecast by CBC-TV. At the Elora Festival in Ontario he appeared in the world premiere of the opera *Florence* by Timothy Sullivan and in an evening of Victorian songs with the Relyea family: wife Anna, son John, and sister Deanna.

Among many other engagements this season, he performs as soloist in Handel's *Messiah* with the Montreal Symphony. His *Messiah* performance in Ann Arbor marks his first return to Hill Auditorium since his university years (1960-65), when he performed with the Choral Union under Lester McCoy, the U-M Men's Glee Club under Philip Duey, and the University Choirs under Maynard Kline and Thomas Hilbish.

In recent years he has performed at the Kerrytown Concert House, last appearing in an all-Wolf lieder recital with his sister, mezzo-soprano Deanna Relyea, and soprano Julia Broxholm, accompanied by Martin Katz.

Mr. Relyea resides in Toronto and is on the faculty of the University of Toronto. He and his wife, soprano Anna (Niitme) Tamm-Relyea, met at the University of Michigan. They have three children: Rochelle, a high fashion model; Sarah, who is in her third year of medical school at the University of Toronto; and John, a budding bass-baritone, who will sing his first *Messiah* performances next week in Ontario with the Kingston Symphony Orchestra.

The Ann Arbor Symphony Orchestra

Samuel Wong, Music Director

The Ann Arbor Symphony Orchestra was founded in 1928 by a group of dedicated volunteer musicians with the goal of establishing a community orchestra that would give the area's many talented musicians an opportunity to perform. Though the orchestra has undergone many changes since then, the underlying concept of featuring musicians with ties to Ann Arbor remains intact.

1992 Messiah Personnel

<i>Violin I</i>	Jeannie Su	Rob Baxtresser	<i>Bassoon</i>
Stephen Shipp, Concertmaster	Lisa Tarzia	Marolin Bellefleur	Dean Zimmerman*
Marjorie Bagley	Andrew Wu	Kirk Montgomery	
Lorien Benet	Kirstin Yon	Andrew Ruben	<i>Trumpet</i>
Linda Etter			Jan Moorhead Libs*
Amy Natzke	<i>Viola</i>	Bass	Steve Medancy
Tim Kopf	Kathleen Grimes*	Karl Blaeuer*	
Karen Land	Katharine Jackson	Kale Anderson	<i>Timpani</i>
Laura Rowe	Nathan Peters	Jennifer Bilbie	James Lancioni*
Liz Rowin	Carolyn Tarzia	Bradley Pfeil	
	Nancy Thomas		
<i>Violin II</i>	Lembi Veskimets	<i>Oboe</i>	
Barbara Sturgis-Everett*		Lorelei Crawford*	*Principal
Brian Etter	<i>Cello</i>	Kristin Reynolds	
Jackie Livesay	Diane Winder*		
Megan Reiter	Margot Amrine		

University Choral Union

Thomas Hilbish, conductor

Jean Schneider-Claytor, rehearsal accompanist

Sara Billmann, manager

First Sopranos

Joan M. Bell
Edith Leavis Bookstein
Ann Burke
Joy A. Burnett
Letitia J. Byrd
Young S. Cho
Gerry Conti
Elaine Cox
Marie Davis
Erica Dutton
Kathryn Foster Elliott
Laurie Erickson
Katherine Gardner
Lori Kathleen Gould
Eleonore Hammett
Doreen Jessen
Julia Jones
June Krebs
Carolyn Leyh
Kim Mackenzie
Beth Macnee
Sue Mayer-Livingston
Amy K. McGee
Loretta I. Meissner
Madelyn Nichols
Amy Cecile Lynch Pennington
Carole Lynch Pennington
Sara J. Peth
Sarah Pollard
JoAnne Ripley
Kelly Ripley
Marian Robinson
Alice Schneider
Ilene A. Seltzer
Virginia Smith
Susan E. Topol
Margaret Warrick
Linda Kaye Woodman
Julia Zielke

Second Sopranos

Dixie Cocagne
Doris Datsko
Patricia Forsberg-Smith
M. Janice Gutfreund
Jan Gyselinck
Carol Haavisto
Stephanie Kosarin
Ann Kathryn Kuelbs
Sharon L. Leftridge
Judy Lehmann
Loretta Loyalvo
Gay McNally

Marilyn Meeker
Katherine M. Metres
Valerie Miller
Marcia Mitchell
Audrey Murray
Trisha Neff
Lydia Nichols
G. Robina Quale
Virginia Reese
Mary A. Schieve
Cynthia A. Schloesser
Patricia Tompkins
Jean Marion Urquhart
Barbara Hertz Wallgren
Jennifer Walter
Dr. Rachelle B. Warren
Charlotte Wolfe
Kathleen A. Young

First Altos

Yvonne M. Allen
Margo Angelini
Martha Ause
Angeleen Dahl Barrus
Carol A. Beardmore
Alice Cerniglia
Lubomyra Chapelsky
Hannah Clark
Laura Clausen
Mary C. Crichton
Dolores Davidson
Anna Egert
Anne Facione-Russell
Marilyn Finkbeiner
Andrea Foote
Martha Friedlander
Ruth Gewanter
Lynley Hicks
Jacqueline Hinckley
Bonnie Houser
Cinzia Iaderosa
Nancy Karp
Carolyn King
Patricia Kaiser McCloud
Blair Deborah Newcomb
Sarah Piper
Jaine Pitt
Ann Relyea
Karin Roth
Jari Smith
Joan Stahman
Kathryn Stebbins
Jean Storms
Lauretha Brown Ward

Marianne Webster
Amy White
Barbara H. Wooding
Ann F. Woodward
Janet E. Yoakam

Second Altos

Anne Lampman Abbrecht
Barbara Baily
Loree Chalfant
Anne C. Davis
Laura Graedel
Nancy Heaton
Carol Hohnke
Sally Kope
Deborah J. Kroopkin
Frances Lyman
Lois P. Nelson
Anne Ormand
April Pronk
Julie Ann Ritter
Carol Ann Roseman
Heidi Salter
Carren Sandall
Beverly Slater
Cynthia J. Sorensen
Patricia Steiss
Nancy Swauger
Alice Warsinski

First Tenors

John Ballbach
Charles Cowley
Roger Davidson
Timothy Dombrowski
Peter C. Flintoft
Marshall Franke
James Frenza
Alfred O. Hero
Forrest G. Hooper
Thomas Jameson
Joseph Kubis
Robert E. Lewis
Paul Lowry
Robert K. MacGregor
Bernard Patterson
Steven Pierce
Helen F. Welford

Second Tenors

Steve M. Billcheck
Stephen Erickson
Dwight L. Fontenot
Albert P. Girod, Jr.

Thomas Hmay
Henry Johnson
Martin G. Kope
Stephen S. Mick
Mike Needham
Robert Reizner
David M. Rumford
Bill Ruzler
Henry Schuman
Carl R. Smith
Daniel A. Sonntag

First Bases

John Alexander
Chris Bartlett
Ronald C. Bishop
Dean Bodley
Christoph Börgers
Michael Brand
John M. Brueger
Charles Cocagne
John J. Dryden

C. William Ferguson
David A. Jaeger
Hyung T. Kim
Charles Lovelace
John W. Luginsland
Sol Metz
Tom Morrow
Mark Nelson
William Ribbens
James Schneider
Jeff Spindler
Donald R. Williams

Second Bases

James David Anderson
Daniel Burns
Kee Man Chang
Gabriel Chin
Edward Curtis
Don Faber
Philip Gorman
Howard Grodman

Tim Haggerty
Donald L. Haworth
Charles T. Hudson
Steven D. Jones
Donald Kenney
Charles F. Lehmann
William P. McAdoo
W. Bruce McCuaig
Gerald Miller
Andy Poe
Bradley A. Pritts Jr.
Wellington Relyea III
Marshall Schuster
William Shannon
William A. Simpson
Robert Stawski
Erland Stevens
Robert D. Strozier
Kevin M. Taylor
Terral O. Tompkins
John Van Bolt
Thomas G. Zantow

*Signed, Sealed,
Delivered....I'm Yours!*



E

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