12-8-1996

Messiah

Department of Music, University of Richmond

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MESSIAH

G. F. Handel
UNIVERSITY OF RICHMOND

The Chapel Guild and Department of Music

present

MESSIAH

GEORGE FRIDERIC HANDEL
(1685-1759)

Jennifer Cable, Soprano
Suzanne Stevens, Mezzo-soprano
Anthony Griffey, Tenor
Keith Phares, Bass

The University Choir
Schola Cantorum
Chamber Orchestra

Jeffrey Riehl, Conductor

SUNDAY, DECEMBER 8, 1996          3:00 PM          CANNON MEMORIAL CHAPEL
PART THE FIRST

SINFONIA

RECITATIVE  
*Isaiah 40:1-3*  
Mr. Griffey

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 pardoned. 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.

AIR  
*Isaiah 40:4*  
Mr. Griffey

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

CHORUS  
*Isaiah 40:5*  
University Choir

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.

RECITATIVE  
*Haggai 2:6; Malachi 3:1*  
Mr. Phares

Thus saith the Lord of hosts: Yet once, a little while, and I will 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 you seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of hosts.

AIR  
*Malachi 3:2*  
Ms. Stevens

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  
*Malachi 3:3*  
Schola Cantorum

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

RECITATIVE  
*Isaiah 7:14; Matthew 1:23*  
Ms. Stevens

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, “God with us”.

AIR and CHORUS  
*Isaiah 40:9, 60:1*  
Ms. Stevens

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, 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.

RECITATIVE  
*Isaiah 60:2, 3*  
Mr. Phares

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
AIR

Isaiah 9:2

Mr. Phares

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them had the light shined.

CHORUS

Isaiah 9:6

Schola Cantorum

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, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace.

PIFA

Orchestra

RECITATIVE

Luke 2:8-9

Ms. Cable

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.

RECITATIVE

Luke 2:10-11

Ms. Cable

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 Savior, which is Christ the Lord.

AIR

Zechariah 9:9-10

Ms. Cable

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

RECITATIVE

Isaiah 35:5-6

Ms. Stevens

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

AIR

Isaiah 40:11

Mss. Stevens and Cable

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; come unto Him all ye that 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

Matthew 11:30

Schola Cantorum

His yoke is easy, and His burthen is light.

---INTERMISSION---

(Ten minutes)
PART THE SECOND

**CHORUS**

*John 1:29*

Behold the lamb of God, that taketh away the sin of the world.

**AIR**

*Isaiah 53:3, 50:6*

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**

*Isaiah 53:4-5*

Surely He has 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.

**CHORUS**

*Isaiah 53:5*

And with His stripes we are healed.

**CHORUS**

*Isaiah 53:6*

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.

**RECITATIVE**

*Psalm 22:7*

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

**CHORUS**

*Psalm 22:8*

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

**RECITATIVE**

*Psalm 69:21*

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.

**AIR**

*Lamentations 1:12*

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

**RECITATIVE**

*Isaiah 53:8*

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

**AIR**

*Psalm 16:10*

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

**AIR**

*Psalm 2:1-2*

Why do the nations so furiously rage together, why do the people imagine a vain thing? The king of the earth rise up, and the rulers take counsel together, against the Lord and His anointed.
CHORUS

Psalm 2:3
Let us break their bonds asunder, and cast away their yokes from us.

Schola Cantorum

RECITATIVE

Psalm 2:4
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

Mr. Griffey

AIR

Psalm 2:9
Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter’s vessel.

Mr. Griffey

CHORUS

Revelation 19:6, 11:15, 19:16
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 for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

Combined Choirs

PART THE THIRD

CHORUS

I Corinthians 15:21-22
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.

Combined Choirs

RECITATIVE

I Corinthians 15:51-52
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.

Mr. Phares

AIR

I Corinthians 15:52-53
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.

Mr. Phares

CHORUS

Revelation 5:12, 9, 13
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.

Combined Choirs

Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.
Messiah was premiered on 13 April 1742 in the Great Musick Hall on Fishamble Street, Dublin to an audience of seven hundred, minus their swords and hoop-petticoats so as to save space. The proceeds were disbursed to a variety of worthy causes, among them the Charitable Musical Society for the Relief of Imprisoned Debtors. The fact that the performance took place in a theater and not a church is characteristic rather than exceptional: of the fifty-six known performances of Messiah before Handel’s death, only twelve were in a church, and all of these were after 1750. The association of the oratorio form with opera therefore remained, and for many people the “entertainment” provided by an oratorio seems to have been the most important consideration. In 1743 following a performance of Messiah, Handel was complimented by a nobleman on the “Entertainment;” Handel is said to have replied: “I should be sorry if I only entertained them; I wished to make them better.”

When Handel composed the work in the summer of 1741, he had been associated with the musical life of England for some thirty years and had known both grand success and bitter failure. His initial success was as a composer of Italian opera, but as the British middle class grew tired of the use of Italian in their opera and began to demand more indigenously “English” artistic creations, Handel’s popularity disappeared. The opposition to Italian opera was also directed against the nobility, the principal patrons of the Italian opera. It is no surprise that Handel, a German in England composing operas to Italian libretti, fell out of favor.

Public opinion about Handel changed after 1732, however, when he began to compose oratorios in English. A letter of 1732 survives in which Handel is emphatically asked to write music to English texts and thus release England from the fetters of the Italian language. For a time Handel continued to write operas in Italian, but after 1738 his production of oratorios in English really began to get underway, no doubt influenced by the failure of his operas. The oratorio genre had a good chance of success, not only because it was in English, but also because the public was familiar with the stories on which they were based. Success came for Handel, if not immediately, most surely with Messiah.

Charles Jennens, the librettist of Messiah, was a good friend of Handel’s. His text is taken in its entirety from the Bible, making use of the 1611 Authorized Version and the 1539 Great Bible. Handel’s music was new, for the most part, but at least four of the choruses are parodies of Italian duets by Handel himself. For Unto Us a Child Is Born is nearly all based on the duet No di voi non vo’ fidarmi that was written in July of 1741, just before Handel wrote Messiah. Even allowing for such borrowing, it is a remarkable achievement for him to have written the whole work in a mere twenty-four days!

While the forces used in this performance may seem large to some preoccupied with “authenticity”, consider those used for a performance given in Westminster Abbey during the Handel Commemoration Festival in 1784: 60 sopranos, 48 countertenors, 83 tenors, 84 basses, 6 flutes, 26 oboes, 26 bassoons, 1 double-bassoon, 12 horns, 12 trumpets, 6 trombones, 3 pairs of timpani and one “double kettle drum”, 48 first and 47 second violins, 26 violas, 21 celli, 15 double basses, and organ! Imagine this, even before Mozart’s famous 1789 arrangement that adds flutes, clarinets, horns, and trombones. The actual contents of Messiah changed from one performance to another in Handel’s own performances depending on the forces at hand and the individuality of the performers involved. Such is the case with our performance today which we offer as a Messiah, not the Messiah.
MEET THE ARTISTS

JENNIFER CABLE, SOPRANO, has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the 20th century. In addition to opera and oratorio, Miss Cable has performed with many chamber music ensembles, including Tragicomedia, Musica Nova, the Kennedy Center Chamber Players, the Richmond Chamber Players, and CURRENTS. Cable regularly appears with Affetti Musicali, an early music ensemble well known to Richmond audiences, and has made solo appearances with the Richmond Symphony Orchestra. Cable was a top award winner of the National Association of Composers USA Young Artists Competition. Following undergraduate studies at Oberlin College, Cable earned the Master’s and Doctoral degrees in Vocal Literature and Performance at the Eastman School of Music. She has attended the Aspen Music Festival, the Akademie für Alte Musik in Bremen, the International Institute for Chamber Music in Munich, the Aldeburgh Festival and Britten-Pears School, and the Franz Schubert Institute in Vienna. Currently a student of Beverly Johnson, Dr. Cable is a member of the music faculty at the University of Richmond and has recorded for Word Records and the Contemporary Record Society.

SUZANNE STEVENS, MEZZO-SOPRANO, has sung with Portland Opera, Liederkranz Opera, Lansing Lyric Opera, and Eastman Opera Theater, and is currently a Virginia Opera Spectrum Artist. This past summer she performed with the Ash Lawn-Highland Summer Festival in Charlottesville, singing the role of Ma Moss in the acclaimed production of Copland’s The Tenderland. While with Portland Opera, she made her professional debut as The Voice of Antonia’s Mother in Offenbach’s Tales of Hoffmann, and sang leading roles in Humperdinck’s Hansel and Gretel and Mozart’s The Magic Flute as resident artist. She has also performed leading roles in Mozart’s Cosi fan tutte and Poulenc’s Dialogues of the Carmelites. Equally at home in opera and oratorio, Ms. Stevens has been alto soloist with the Rochester Oratorio Society, Rochester Philharmonic Orchestra, the Greater Lansing Symphony Orchestra, and the Eastman School Symphony Orchestra. A graduate of Michigan State University, she earned the Master of Music degree in Vocal Performance and Literature at the Eastman School of Music. Ms. Stevens resides in Richmond, VA.
ANTHONY GRIFFEY, TENOR, is a native of High Point, NC and joined the Metropolitan Opera’s Young Artist Development Program at the beginning of the 1994-95 season. He made his Met debut as the First Knight in Parsifal, and during the 95-96 season appeared as the Master of Ceremonies in The Queen of Spades and the Slave in Salome. During the summer of 1996, Mr. Griffey sang the title role in Peter Grimes at the Tanglewood Music Center and in the fall of 1996 appeared at the Saito Kinen Festival in Japan with Seiji Ozawa conducting. Griffey can be heard in the soon-to-be released recordings of Les Memelles de Tirésias, conducted by Seiji Ozawa and I Lombardi conducted by James Levine. Mr. Griffey’s engagements for the summer of 1995 included the role of Tom in Amy Beach’s Cabildo with Great Performers at Lincoln Center, which he also recorded on Delos Records, and a concert appearance at the Manchester Music Festival. Mr. Griffey is a First Place winner of the National Association of Teachers of Singing competition as well as a recent grant from Opera Index. He holds degrees from Wingate University, the Eastman School of Music, and the Julliard School. His oratorio and concert appearances with the Eastman Philharmonia included Elijah, Romeo et Juliette, and Messiah; his appearances this season include a recital with pianist Warren Jones in North Carolina and Elijah with the Canterbury Choral Society.

KEITH PHARES, BASS, is pursuing a Master’s Degree in Vocal Performance at the New England Conservatory of Music where he studies with Richard Hughes. At New England, Keith is a member of the Opera Theater, for which he is preparing the role of Dr. Malatesta in Don Pasquale. Phares, also active as a trumpet player, performs in NEC’s Collective Improvisation Ensemble. Keith is a 1996 University of Richmond graduate with a degree in Psychology and a minor in Music. While at UR, Phares studied voice with Jennifer Cable and trumpet with Mike Davison, and performed in the University’s Jazz Ensemble, Wind Ensemble Brass Quintet, Orchestra, and Choir. He was also a section leader at Centenary United Methodist Church, Richmond, and active in various musical ensembles and theater groups in Hilton Head, SC. It is a pleasure for the University to welcome home one of its own for this performance.
CHAMBER ORCHESTRA

Violin I
Elnore Anderson
Arcady Heifets
Carol D. Holmes
Amy M. Bartholomew
Christopher Novelli

Cello
Anne J. Bakker
Janice O. Land

Bassoon
Bruce H. Hammel

Harpsichord
Stanley Baker

Violin II
J. Rex Britton, Jr.
William Rosenblum
Sean Michael Shepard
Stephen Pershing
George A. Giacobbe

Bass
Douglas S. Yarwood

Trumpet
Mike Davison
Jeff Elbich

Viola
Carl M. Anderson
Judy Cohen
Andrew Certner

Oboe
Victoria Tenace
Leslie Anne Moe

Timpani
Steven Barton

Organ
Ted Davis

ACKNOWLEDGMENTS

Sincere thanks is expressed to George Giacobbe, orchestra contractor, and members of the American Federation of Musicians, Local 123, for their participation in this concert.

We are deeply grateful to the University of Richmond Chapel Guild, Mrs. Chris Porter, President, whose generous financial support made this performance possible.

Our gratitude is extended to the Office of the Chaplaincy at the University of Richmond, Dr. David Burhans, Chaplain, for its continuing support of the choral program and its efforts in making this performance possible.

Gratitude is expressed to the members of the Music Department, Suzanne Bunting, chair, without whose support this performance would not have been possible.

Thanks is expressed to Molly Bell and the UR Publications office for their assistance is preparing the printed matter for this concert.
## SCHOLA CANTORUM

### Soprano
- Tanya Burnell
- Jennifer P. Foster
- Kelley Kazor
- Blake Rainie
- Jennifer L. Sebastian
- Elva VanDevender

### Alto
- Sarah Graham
- Andrea L. Johnson
- Heather L. Simmons
- Elizabeth Thompson

### Tenor
- Jeffrey J. Caldwell
- B. Warren Gustafson
- Jeremy M. King
- Vincent R. Olivieri, Jr.

### Bass
- Devin Evert
- Bryan Harris
- Kevin G. Koziol
- Hall T. McGee, IV
- W. Bryan Myers
- Shawn D. Ruger

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<th>Role</th>
<th>Name</th>
<th>Major(s)</th>
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<td>Tanya Burnell</td>
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<td>Jennifer P. Foster</td>
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<td>Kelley Kazor</td>
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<td>Blake Rainie</td>
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<td>Jennifer L. Sebastian</td>
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<td></td>
<td>Elva VanDevender</td>
<td>Chemistry</td>
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<td>Alto</td>
<td>Sarah Graham</td>
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<td>Andrea L. Johnson</td>
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<td>Tenor</td>
<td>Jeffrey J. Caldwell</td>
<td>English</td>
<td>Skaneateles, NY</td>
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<td>B. Warren Gustafson</td>
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<td>Philosophy</td>
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<td>Shawn D. Ruger</td>
<td>Business Administration/Political Science</td>
<td>Brockport, NY</td>
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Soprano
Kristen Alexander
Shireen Arani
Karen C. Baswell
Katie Caputo
Amy DeLuca
Ashley Diefendorf
Jodie Eicher
Erin Gallagher
Megan Graham
Amanda Howland
Margaret Kammeyer
Christi Kidd
Hillorie Leaman
Dreama Lovitt
Brenda Pettit
Susan Pierce
Mary Richerson
Jennifer Rutkoski
Jennifer L. Sebastian
Lisa Senatore
Courtney Smith
Kathleen Smith
Natasha E. Smith
Rachel Young

Liberal Arts
Political Science
Chemistry/Theater
Studio Art
Marketing
Psychology
Mathematics
Biology
Religion
Leadership
Political Science/International Studies
Music/Biology
Leadership
Music
Economics/Finance
Business
Music
English/Mathematics
Mathematics
Liberal Arts
Political Science/International Studies
Liberal Arts
Journalism/Theater
English

Altos
Miriam Albin
Monisha Banerjee
Marcie Bertin
Allegra Black
Rhoda Brophy
Danielle Clement
Allison Fritzsche
Lisa Greenbaum
Anne Herman
Jennifer Koach
Monica Lince
Colleen Long

Mathematics/Music
Liberal Arts
International Studies
English
Health
Liberal Arts
Liberal Arts
Sociology
History/Political Science
History
Spanish/Education
English/Journalism

Barrington, IL
Cincinnati, OH
Colorado Springs, CO
Wayne, PA
Berwyn, PA
Laurel Hollow, NY
Downingtown, PA
Poughkeepsie, NY
Forest, VA
Belmont, MA
Charleston, SC
Franklin, LA
Marietta, PA
Pilot, VA
Oakton, VA
York, PA
Richmond, VA
West Lawn, PA
Stafford, VA
Mount Laurel, NJ
Alexandria, VA
Chesapeake, VA
Bowling Green, VA
Nashville, TN
Springfield, VA
Stamford, CT
Brookeville, MD
Roanoke, VA
Remsenburg, NY
Lafayette, NJ
Tampa, FL
Chicago, IL
Newark, DE
Shaker Heights, OH
Panama City, Panama
Flossmoor, IL
Dana Loy
Melissa McMurray
Tracey Mueller
Rebecca Musser
Kate Norris
Jessica Ramesch
Jennifer Roberts
Paige Smith
Emily Sproul
Barbara Summers
Kerry Vavra
Kristin Vose
Jennifer Wall
Heidi Walsh
Jackie Weichert
Alaina White
Heather Yoxall

Tenors
Anthony Aloise
David Eades
William Henning
Sean Linfors
Mark Thompson

English
Spanish/International Studies
Biology
Business/Finance
Chemistry
International Studies/Diplomacy
Psychology
English/German
History/Education
Biology
Psychology
Liberal Arts
Liberal Arts
Music Education
International and Russian Studies
Liberal Arts
English

Basses
Matt Avitable
Benjamin Brown
Brian Chin
Mark Graves
Bryan Harris
Craig Iannucci
Christopher Johnson
Kyle Kahuda
Benjamin Keller
Joseph Lai
Tim Riley
Chris Wright

Music Performance
Music/Computer Science
Chemistry/Biology
Spanish/History
Music Education
Accounting
Accounting
Biology
Linguistics
Biology
Biology
Journalism/Sociology

Bryan Harris, President
Jodie Eicher, Secretary

Richmond, VA
Durham, NC
East Setauket, NY
Mt. Joy, PA
Roanoke, VA
Colon, Panama
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Staunton, VA
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Glen Head, NY
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Ellicott City, MD
West Islip, NY
Cockeysville, MD
Calhoun, LA
Gretna, VA
Midlothian, VA
Wilton, CT
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Woodstock, CT
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Singapore
Camillus, NY
Camillus, NY

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Sean Linfors, Vice President/Treasurer
Heidi Walsh, Librarian