

PROGRAM

O Sing Joyfully Adrian Batten (1591–1637)

Holy Radiant Light Alexander Gretchaninoff (1864–1956)
from *Slavonic Ecclesiastical Songs*, op. 23, no. 2

Luminescence Andrea Ramsey (b. 1977)

Jubilate Deo (C136) Giovanni Gabrieli (1557–1612)

O Nata Lux Morten Lauridsen (b. 1943)
from *Lux Aeterna*

Lux Beata Trinitas. Ola Gjeilo (b. 1978)

Tricia Wlazlo, oboe
Tehra Hiolski, piano

You Can Tell the World arr. Alice Parker (b. 1925)

Through Love to Light. Elaine Hagenberg (b. 1979)

Tehra Hiolski, piano

Intermission

Introduction (RV639) and Gloria (RV588) Antonio Vivaldi (1678–1741)

Introduction

Jubilate o amoeni chori

In tua solemn pompa

Élise DesChamps, mezzo soprano

(continued)

Gloria

- I. Gloria in excelsis Deo
- II. Et in terra pax
- III. Laudamus te
- IV. Gratias agimus tibi
- V. Domine Deus
- VI. Domine Fili unigenite
- VII. Dominus Dei, Agnus Dei
- VIII. Qui tollis peccata mundi
- IX. Qui sedes ad dexteram Patris
- X. Quoniam tu solus sanctus
- XI. Cum sancto Spiritu

Quinn Johnshoy, soprano
Ana Marroquin, soprano
Élise DesChamps, mezzo soprano
John Slauson, tenor

Instrumental ensemble

Ingrid Schimnoski, violin I (concert master)
Joia Kopelow, violin II
Joanna Nerius, viola
Victoria Mayne, cello
Jason Niehoff, double bass
Tricia Wlazlo, oboe
David Nakazono, trumpet
Tehra Hiolski, harpsichord

Thank you for your presence.

*Please mark your calendars for our spring concerts:
Saturday, April 15, 7:30 pm, and Sunday, April 16, 4:00 pm.*

NOTES ON THE PROGRAM

In today's program, "Harvesting Joy and Light," we present a variety of exceptional works that represent joy, hope, and radiant energy. The first half of the program contains compositions that treat, alternately, joy and light. In the second half we present Vivaldi's lesser known yet remarkable *Gloria*, with its message about a cause for continued rejoicing and hope.

Born in Salisbury, England, Adrian Batten (1591–1637) was a chorister and organ scholar at Winchester Cathedral. He later sang at Westminster Abbey, where he was also a copyist of scores for composers Thomas Tallis, Thomas Weelkes, and others. In 1626 he left Westminster Abbey to sing at St. Paul's Cathedral. Batten is less well known than his contemporaries because his Anglican services and anthems were never published, but he is certainly recognized for his compilation of organ pieces titled *Batten Organbook*. One of his small-scale anthems is "**O Sing Joyfully**." This setting of the first four verses of Psalm 81 skillfully alternates counterpoint and homophonic sections, achieving an effect of purity and devotion.

The Russian composer Alexander Gretchaninoff (1864–1956) had a passion for music that was not supported by his family. He left school to attend the Moscow Conservatory, and in 1892 he began studies with Rimsky-Korsakov at the St. Petersburg Conservatory. He composed successfully in a variety of genres—symphonies and orchestral works, operas, piano works, chamber music, liturgical works, and songs. "**Holy Radiant Light**" (sung today in an arrangement by Noble Cain) is the second of the *Slavonic Ecclesiastical Songs*, op. 23, composed by Gretchaninoff in 1901. The unaccompanied work uses an expressive palette of dynamic ranges and rich harmonies that match the meaning of the text.

Andrea Ramsey is an internationally known choral composer, conductor, and music educator and the winner of an ASCAP Plus Award, given by the American Society of Composers, Authors, and Publishers. She is also an active clinician for festival choirs, a guest conductor for honor choirs, and an adjudicator at choral events. Ramsey describes "**Luminescence**" as "a journey in sound and light and a tribute to the unifying and encompassing nature of the choral experience—the joys of singing in community with others—where 'many become one.'" The piece contains many moments of text painting, and the musical articulation of the word *luminescence* in 7/8 meter suggests what the composer calls "a fleeting flash of something bright and brilliant."

Giovanni Gabrieli (1557–1612) was famous for his polychoral compositions, made possible by the unique architecture of the choir lofts at his Venetian workplace, St. Mark's Basilica. The choir lofts on opposite sides of the sanctuary gave him the

idea of using the antiphonal technique in his compositions. Although the motet “**Jubilate Deo**” (C136), first published in 1613, was written for eight voices in a single-choir setting, it nonetheless shows the influence of polychoral technique. Its antiphonal lines between voices, clever use of imitation, and highlighting of certain words creates a hymn of jubilant praise to God, this time in Latin.

Morten Lauridsen, distinguished professor emeritus of composition at the University of Southern California, composer-in-residence of the Los Angeles Master Chorale (1995–2001), and recipient of the 2016 ASCAP Foundation Life in Music Award, is indeed a luminary in the field of choral music. In 1997, Lauridsen completed his *Lux Aeterna*, a five-movement requiem assembled from sacred Latin texts that feature light. Lauridsen describes *Lux Aeterna* as “an intimate work of quiet serenity centered around a universal symbol of hope, reassurance, goodness, and illumination at all levels.” “**O Nata Lux**” is the work’s third and central movement. The *a cappella* movement combines Gregorian chant-like rhythms and Renaissance polyphony with rich yet tender harmonies that create the scene of heavenly light.

The works of the Norwegian composer Ola Gjeilo (who is currently based in New York City) have been commissioned and performed around the world and awarded numerous prizes. Gjeilo’s musical influences are broad and various, including classical, jazz, pop, and folk genres. “**Lux Beata Trinitas**,” along with the companion piece “Iam Sol Recedit,” was commissioned by the Anglo-Chinese Junior College Alumni Choir of Singapore. The flowing piano accompaniment, use of the oboe in melodious lines, and chorus’s notes sustained over long phrases create a landscape of peace and hope.

The noted choral composer, arranger, conductor, and clinician Alice Parker studied, sang, and collaborated with the late Robert Shaw from 1947 until his death in 1999. Their arrangements and compositions—including spirituals, folksongs, and shape-note music—were published under the names Parker-Shaw. Parker’s music focuses on both text and sound, as shown in “**You Can Tell the World**,” where all voice parts are featured through alternating entrances and further divisions in the voice parts, and the words of the text are distinctly heard each time. The traditional spiritual is set here in an easy swing style that focuses on this declaration: “He brought *joy* to my soul.” Joyfulness and hope are proclaimed throughout the piece, but the soft major seventh chord at the end brings the focus back to the believer’s own simple joy.

Elaine Hagenberg’s music “soars with eloquence and ingenuity,” according to the American Choral Directors Association’s *Choral Journal*. Hagenberg is often a featured clinician and guest artist at music conferences and festivals. “**Through Love to Light**” is filled with exuberance, and the text by Richard Watson Gilder

speaks of the wonderful way “that leads from darkness to the perfect day!” The piece opens with a joyful folk-like piano accompaniment, moves through lush and uplifting vocal parts, and ends with the soaring of hope on the words “to light!”

Antonio Vivaldi (1678–1741) was an influential Italian Baroque composer, especially of violin and orchestral music. In his position as *maestro di violino* at the Pio Ospedale della Pietà in Venice, he provided musical training to orphans. He was also the director of chamber music at the court of Prince Philip of Hesse-Darmstadt. Vivaldi is very well known for his violin concertos and operas. He also wrote large quantities of sacred choral music, including three *Gloria* settings: RV588, RV589, and RV590. *Gloria* RV589 is better known and has received greater recognition for liturgical purposes than RV588, which contains solo passages of nonliturgical texts. It is also possible that *Gloria* RV589 was performed and recorded first. The third setting, RV590, is unpublished. *Gloria* RV588 has many similarities with RV589—in keys, orchestration, and the voicing for certain movements. Audience members who know RV589 will certainly recognize the final movement of RV588, “Cum sancto Spiritu.”

Vivaldi paired his *Gloria* (RV588) setting with *Introduction* (RV639), a solo motet with text that complements the text of *Gloria* (RV588). The solo aria “Jubilate, o amoeni chori” and recitative “In tua solemnī pompa” have a jubilant spirit that leads perfectly to *Gloria* (RV588).

The first movement, “Gloria in excelsis Deo,” alternates a homophonic chorale with the alto solo passages. “Et in terra pax” has a contrasting mood and texture. The pulsing eighth notes of the orchestra in combination with the chorus’s descending lines and rich chromaticism beautifully paint the text “And on earth peace to all those of good will.” The soprano duet “Laudamus te” joyfully praises the Lord with conversational phrases. Unlike RV589, this *Gloria* combines “Gratias agimus tibi” and “Propter magnam gloriam tuam” in a single chorale. The tenor solo “Domine Deus” uses energetic dotted rhythms that glorify “God the Father Almighty” in a sprightly fashion. In “Domine Fili unigenite” the vocal parts are doubled by the strings, and voices enter imitatively, a fifth interval apart each time. The soprano solo movement “Dominus Dei, Agnus Dei” features both soprano and obbligato oboe. “Qui tollis peccata mundi,” with its slow tempo, conveys the prayerful attitude of the sinner pleading for mercy. The alto solo returns with “Qui sedes ad dexteram Patris,” in which the constantly moving sixteenth notes create the atmosphere of Judgment Day. “Quoniam tu solus sanctus” features melismatic passages on the text “Jesu” sung by the soprano soloist. The double fugal theme of “Cum sancto Spiritu” is almost exactly the same as that in Vivaldi’s other *Gloria* and was originally “borrowed” from a contemporary, G. M. Ruggieri. The whole instrumental ensemble and chorus join in this movement to end today’s program.

TEXTS AND TRANSLATIONS

O Sing Joyfully

O sing joyfully unto God our
strength:
make a cheerful noise unto the God
of Jacob.

Take the song, bring hither the tabret;
the merry harp with the lute.

Blow up the trumpet in the new
moon:

Ev'n in the time appointed,
and upon our solemn feast day.

For this was made a statute for Israel:
and a law of the God of Jacob.

—Psalm 81:1-4

Holy Radiant Light

Holy radiant Light,
Thou holy radiance of the Father,
glorious and mighty,
Thou only begotten Son of God
eternal,
holy Jesu.

Come we, now, to the hour of setting
sun;

the lights of evening 'round us shine;
O holy Ones, holy Trinity eternal,
we sing Thy praise, evermore,
holy Trinity, O holy!

With undefiled lips evermore,
Thy glory to be praised,
worthy art Thou to be praised
evermore.

Holy Son of God,
source of ev'ry life,

Son of God, Thou radiant light,
now all the world doth praise Thee,
Holy radiant Light,
praise Thee now and evermore.

—English version by Noble Cain

Luminescence

Eternal light, Luminescence,
Muted at the edges,
Time forgotten, Time shifting,
Sifting through silence,
Finding reason,
Finding life.

Breathe in, silence,

Breathe in, stillness,

whistles low like wind chimes,

Voices lush in tone,

Uniform in soul,

Voices, take me where exhale paints
the sky,

Touch of color, sounding air,

Smooth as marble, light as down,

Reaching for light

Uniform in soul where many become
one.

—Text by Blaire Ginsburg

Jubilate Deo

Jubilate Deo omnis terra,
quia sic benedicetur homo qui timet
Dominum.

Deus Israel conjugat vos
et ipse sit vobiscum,
mittat vobis auxilium de sancto:
et de Sion tueatur vos.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram.
Servite Domino in laetitia!

*Let every land praise God,
as the man who fears the Lord is
blessed.*

*May the God of Israel bind you together
and himself be with you,
may he send you help from his holiness
and watch over you from Sion.*

*The Lord blessed you out of Sion,
he who made heaven and earth.*

Serve the Lord with joy!

—Translation provided via Oxford Lieder
(www.oxfordlieder.co.uk)

O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

*O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.*

*Thou who once deigned to be clothed
in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.*

—Translation by earthsongs

Lux Beata Trinitas

O lux beata Trinitas
et principalis Unitas,
iam sol recedit igneus;
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere:
te nostra supplex gloria
per cuncta laudet sæcula.
Amen.

*O Trinity, blessed light,
and Unity, foremost in might,
now the fiery sun has withdrawn;
pour your light into our hearts.*

*In the morning, with our song of
praise,
and in the evening let us send up our
prayer;
as suppliants we hymn your glory
throughout all the ages.
Amen.*

—Translation by Jeremy White

You Can Tell the World

You can tell the world about this,
You can tell the nations about that;
Tell 'em that the Comforter has come,
Tell 'em what the Lord has done,
That he brought joy to my soul.

My Lord done jes' what he said,
Yes, he did;
He healed the sick an' he raised the dead.
Yes, he did.

He took my feet out de miry clay;
Yes, he did.
He placed them on the Rock to stay.
Yes, he did.

I remember the hour, I remember the
day,
Yes, I do!
When Jesus washed my sins away.
Yes, he did!

Through Love to Light

Through love to light! Oh, wonderful
the way
That leads from darkness to the
perfect day!
From darkness and from sorrow of
the night
To morning that comes singing o'er
the sea.
Through love to light! Through light,
O God, to thee,
Who art the love of love, the eternal
light of light!

—Text by Richard Watson Gilder
“After-Song,” from *The New Day*

Introduction (RV639)

Aria

Jubilate o amoeni chori.
Divo amori laetas plausus laetas
plausus mille date.
Et in vocibus canoris summi honoris
coeli et terra resonate.

*Rejoice, fair choirs,
and give a thousand thanks for divine
love.
Heavens and earth rejoice with the
sound of a song and great honor.*

Recitative

In tua solemn pompa
armonice cantamus et Deo immortali
honores mille damus.
Vos mecum, o cantores suaviter
canentes jubilamus dicentes:

*In solemn ceremony,
let us sing in harmony and give honor
to God.
Raise your voices and let us rejoice
as we make sweet music together
saying:*

Gloria (RV588)

I. Solo and Chorus

Sonoro modulamine
voce simul unanimi
nunc proferamus júbilo
Gloria in excelsis Deo.
Concentu gravi et tenero,
repetant etiam cythara,
flatula, lira et organum.
Gloria in excelsis Deo.

*In sounding music
with one voice
let us now sing with joy
Glory to God in the highest.
With song serious and tender
let the cithara sound again
with pipe, lyre, and organ.
Glory to God in the highest.*

II. Chorus

Et in terra pax hominibus
bonae voluntatis.

*And on earth peace to all those of good
will.*

III. Duet

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

*We praise thee, we bless thee,
we adore thee, we glorify thee.*

IV. Chorus

Gratias agimus tibi
Propter magnam gloriam tuam.

*We give thanks to thee
according to thy great glory.*

V. Solo

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

*O Lord God, heavenly King, God the
Father almighty.*

VI. Chorus

Domine Fili unigenite, Jesu
Christe.

*Lord Jesus Christ, the only begotten
Son.*

VII. Solo

Dominus Dei, Agnus Dei,
Filius Patris.

*Lord God, Lamb of God,
Son of the Father.*

VIII. Chorus

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem
nostram.

*Thou who takest away the sins of the
world,
have mercy upon us.
Thou who takest away the sins of the
world,
receive our prayer.*

IX. Solo

Qui sedes ad dexteram Patris,
miserere nobis.

*Thou who sittest at the right hand of
the Father,
have mercy upon us.*

X. Solo

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.

*For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus
Christ.*

XI. Chorus

Cum sancto Spiritu
in gloria Dei Patris. Amen.

*With the Holy Spirit
in the glory of God the Father. Amen.*

GUEST ARTIST



Élise DesChamps, mezzo soprano, is voice area head at the University of Iowa School of Music. A native of Montréal, Canada, she has been praised for her “dark, rich mezzo-soprano voice” and sensitive musicianship. She is also a highly sought-after teacher and master clinician. From 2007 to 2019 she was a member of the voice faculty at Capital University in Columbus, Ohio, and from 2016 to 2019 she was a graduate teaching assistant at Ohio State University, where she won the

concerto competition and was granted the Margaret Speaks Vocal Scholarship and the Critical Difference for Women Scholarship.

Élise appeals to audiences and critics alike as a compelling and charming artist in opera, oratorio, and concert. She has been praised by *Opera News* for her “ability to handle coloratura effusions while bouncing with exhilaration about the stage.” Her latest *Carmen* was described as “rich, powerful, sensuous,” and her vocal and dramatic skills noted with admiration. Her debut with Opera Columbus was celebrated for its “vocal brilliance and radiant beauty,” and it was observed that “the warmth of her voice and the fragrance of her beauty lend themselves to her sprite-like believability.”

Her recent engagements include the world premiere of *The Machine Stops*, an opera by John Lake; Beethoven’s Ninth Symphony with the Great Lakes Chamber Orchestra; *Grant Wood in Paris*, by Jean-François Charles, in a performance by the Cedar Rapids Opera of highlights from the three one-act operas in *The Grant Wood Operas: Strokes of Genius*; Maurice Ravel’s “Schéhérazade,” with the University of Iowa Symphony Orchestra; John Harbison’s *Mirabai Songs*, with the Center for New Music at the University of Iowa; and Handel’s *Messiah* at the Coralville (Iowa) Center for the Performing Arts. In summer 2022 Élise was artist-in-residence at the Bay View Music Festival in Petoskey, Michigan. In fall 2022 she will present recitals of the mélodies of Pierre-Max Dubois at the University of Iowa and on tour throughout Ohio, and she will record the complete mélodies of Pierre-Max Dubois in January 2023, for release later in 2023.

Élise earned her doctor of musical arts degree from Ohio State University, where she studied with Scott McCoy. She received her master of music degree from Indiana University Jacobs School of Music, where she studied with Virginia Zeani and Costanza Cuccaro. She is an alumna of the Conservatoire de musique et d’art dramatique du Québec in Montreal, where she completed bachelor of music degrees in cello and musicology. She is an active member of the National Association of Teachers of Singing, the Honor Society of Phi Kappa Phi, and the Golden Key International Honour Society.

HERITAGE CHORALE STAFF

Wen Chin Liu, appointed artistic director of Heritage Chorale in June 2022, is also music supervisor at Project 88 Music Academy in Berwyn, choir director of Take Note ensemble in Lisle, and music coordinator at Lutheran Church of the Cross in Arlington Heights. She is currently working on her doctor of musical arts degree in choral conducting and pedagogy at the University of Iowa with Drs. Timothy Stalter and David Puderbaugh.

Wen Chin began her music education in her native Malaysia with piano lessons at the age of seven. She graduated as a piano major from University College Sedaya International in 2008 with a bachelor's degree in classical music (with honors). She obtained her Trinity College Piano Licentiate in Music Diploma and Trinity Guildhalls Vocal Performance Certificate, both with distinction. In 2009, she came to the United States to pursue a master's degree in choral conducting at Bowling Green State University and graduated in 2011.

Wen Chin is an active performer. She has been a chorister since 2005 with several choirs that have won international competitions throughout Asia. In 2009, she was one of six back-up singers for Sarah Brightman's concert tour in Malaysia. She has sung with Bach Festival Malaysia, performing the *Mass in B Minor*, the *St. Matthew Passion*, and several cantatas. More recently, she sang in Canticum Novum's recording project on the music of Horatio Parker and performed with the University of Iowa's Kantorei in 2017–2020. She served as the collaborative pianist with the Downers Grove Choral Society in the 2021–2022 season.

Wen Chin began her career as a music educator in 2005 at the Young Choral Academy in Malaysia, where she served as choir director, director of musicals, pianist, and vocal tutor. As a graduate assistant at Bowling Green State University, she conducted the small ensemble Fermatas for two years. During the summers of 2017–2019, she was guest conductor for the Malaysia Institute of Arts choruses in performances that included Haydn's *Missa Brevis Sancti Joannis de Deo*. She has also frequently led choral workshops and served as juror for choral competitions in Malaysia.

Tehra Hiolski has served as accompanist for the Heritage Chorale since 1990. She taught general music in Oak Park's elementary school district for 24 years and accompanies many area musicians in both recital and competition. She taught piano privately for 16 years, has worked with the Merit music program in Chicago, and has served as organist and pianist at Unity Temple Unitarian Universalist Congregation in Oak Park. A native of Oak Park, she received her bachelor's degree in music education from Michigan State University and her master's degree in music education from VanderCook College in Chicago.

THE HERITAGE CHORALE

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Kirsten Glinke
Barbara Hofmaier
Lillian Hohmann
Quinn Johnshoy
Ana Marroquin
Rebecca McLane
Diane Minarik
Eleanor Sharpe
Beth Zeiter

Tenor

John Hillman
Geoffrey Roupas
John Slauson
John Van Aalst

Alto

Jennifer Bauer
Sarah Campbell
Claudia Divis
Jenny Earlandson
Jess Green
Cleo Enockson Hagen
Carol Hopkins
Martha Houston
Sharon Minarik
Mary Rogan

Bass

Mark Allen
Richard Ball
Jack Darnall
Samuel Hohmann
Alan Hommerding
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Heritage Chorale is partially funded by a grant from the Oak Park Area Arts Council, in partnership with the Village of Oak Park, the American Rescue Plan Act, the Illinois Arts Council Agency, and the National Endowment for the Arts, and by a grant from the Illinois Arts Council Agency.

ACKNOWLEDGMENTS

Welcome to Heritage Chorale's fall 2022 concert. We thank our audience members for joining us for this program, "Harvesting Joy and Light," and we hope you enjoy the concert.

We are grateful to those who support us with charitable contributions and to the local businesses that advertise in our program book. Please consider visiting these businesses and thanking them for their support of the arts.

We acknowledge the Oak Park Area Arts Council and the Illinois Arts Council Agency, whose generous support helped Heritage Chorale bring you this performance.

Heritage Chorale also thanks Jeffrey Schroeder of Sassetti LLC, who donates his accounting services and ensures that our financial reports are filed correctly and on time.

We are grateful to Grace Lutheran Church, River Forest, and Grace Episcopal Church, Oak Park, for allowing us to use their venues for these concerts. We also thank Grace Lutheran Church, River Forest, and Pilgrim Congregational Church, Oak Park, for providing space for our weekly rehearsals.

This fall we welcome Artistic Director Wen Chin Liu to Heritage Chorale. Her passion for music and skilled conducting have been wonderful to behold and have benefited us individually and as a group. We are fortunate also to have the dedicated support of our talented accompanist, Tehra Hiolski, who joins us for weekly rehearsals and in these performances.

Finally, we greatly appreciate the many contributions of our board members, all the singers in the Chorale, and their family members and friends. Your dedication to the success of Heritage Chorale has made singing and working with you a great experience. Thank you.

—Sarah Campbell, President

2021–2022 SUPPORTERS

Performing magnificent music requires much more support than the income from ticket sales provides. We deeply appreciate the following generous supporters, whose gifts have enabled us to meet the expenses associated with these concerts. Donations received after October 15, 2022, will be listed in our spring 2023 program.

\$1,000+

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