



53rd Anniversary Season 2020-2021



**Sunday Evening, December 20 at 7:00 PM
Presented Virtually**

The National Chorale

EVERETT MCCORVEY, *Artistic Director*

GEORGE FRIDERIC HANDEL *Messiah*

BRITTANY RENEE, *Soprano*

JESSICA GRIGG, *Mezzo-Soprano*

ALBERT RUDOLPH LEE, *Tenor*

KEITH HARRIS, *Baritone*

JAMES WETZEL, *Organist*

Sinfonia (Overture)

JAMES WETZEL, *Organist*

Comfort ye, my people

(Tenor Recitative)

Ev'ry valley shall be exalted

(Tenor Aria)

And the glory of the Lord

(Chorus) JASON TRAMM, *Conductor*

Thus saith the Lord

(Bass Recitative)

But who may abide the day of his coming?

(Bass Aria)

And he shall purify

(Chorus) THOMAS JUNEAU, *Conductor*

Behold, a virgin shall conceive

(Alto recitative)

O thou that tellest good tidings to Zion

(Alto Aria, Chorus) DEBORAH SIMPKIN KING, *Conductor*

For unto us a child is born

(Chorus) RAMÓN BRYANT BRAXTON, *Conductor*

Pifa (Pastoral Symphony) (Chorus) GILDAS HARNOIS, *Conductor*

There were shepherds abiding in the field

And lo, the angel of the Lord came upon them

And the angel said unto them

And suddenly there was with the angel

(Soprano recitatives)

Glory to God

(Chorus) BART NAESSENS, *Conductor*

Rejoice greatly

(Soprano Aria)

His yoke is easy and, his burden is light

(Chorus) MANUEL GALÁN CUESTA, *Conductor*

Behold the Lamb of God
(Chorus) VAGO OHANYAN, *Conductor*

Surely he hath borne our griefs
(Chorus) GILDAS HARNOIS, *Conductor*

And with his stripes we are healed
(Chorus) GILDAS HARNOIS, *Conductor*

All we like sheep have gone astray
(Chorus) GILDAS HARNOIS, *Conductor*

All they that see him laugh him to scorn
(Tenor recitative)

He trusted In God
(Chorus) GILDAS HARNOIS, *Conductor*

Lift up your heads, O ye gates
(Chorus) JOHN J. PALATUCCI, *Conductor*

Unto which the angels said he at any time
(Tenor Recitative)

Let all the angels of God worship him
(Chorus) JOHN J. PALATUCCI, *Conductor*

Behold, I tell you a mystery
(Bass recitative)

The trumpet shall sound
(Bass aria)

Worthy is the lamb that was slain
(Chorus) DR. MACK WILBERG, *Conductor*

Hallelujah
(Chorus) DR. EVERETT MCCORVEY, *Conductor*

MEET THE ARTISTS

2020-2021 National Chorale Celebrates its 53rd Anniversary Season

The National Chorale, New York's premier professional choral company, is celebrating its 53rd Season with its continuing series of choral orchestral masterworks and 20th century American Classics.

Founded in 1967, the National Chorale is the only professional choral company in the United States to have established and maintained an annual subscription season in the major New York City concert halls – 52 seasons in David Geffen Hall, with additional concerts at Carnegie Hall. It presents a broad repertory of choral-orchestral works; seldom-performed works from many stylistic periods; opera-in-concert; American music theatre; and contemporary works, including commissions by the Chorale for its Lincoln Center Season.

In addition to its David Geffen Hall series, the Chorale has toured nationally; presented 19 summer seasons of New York Festival of American Music Theater concerts in Lincoln Center's Damrosch Park and parks throughout the New York area; concert tours of New York State and New York City; vocal-instrumental chamber music series, and Concerts for Young People.

The National Chorale is a leader in the development of choral singing in the New York City area. *The New York Times* calls the National Chorale "one of the most firmly established professional choral groups in the country."

For 53 years, the Chorale has also presented vocal music education programs for NYC public schools, developing singing participation and future audiences for choral and vocal music. The Chorale regularly tours New York area schools, presenting concerts and choral workshops in addition to its education programming and presents and has presented New York City Choral Festivals for High Schools, Middle and Elementary Schools for 27 years, with 36 participating school choirs and more than 3,000 student singers from all five Boroughs of the City.

National Chorale's contracts with the NYC Department of Education provide year-long artist-in-residence programs for elementary, middle and high schools throughout the city. The Chorale has had after-school choral programs in NYC high schools, sponsored by the NYC Department of Youth and Community Development; and has presented Contemporary Music Residencies in New York City high schools under a New York State Music Fund grant.

The Chorale also has a major Partnership with the NYC Professional Performing Arts High School in Manhattan, now in its 11th year, where a team of Chorale artist/teachers lead and develop the PPAS Vocal/Choral Program daily throughout the school year.



Everett McCorvey, Artistic Director, Vocal Excellence is a hallmark of Dr. McCorvey's work with professional choirs and with professional singers in concerts, masterclasses and workshops throughout the United States, Europe, South America and Asia, Poland and other countries. Over a span of almost 30 years, Dr. McCorvey has engaged choirs and audiences in moving and dynamic experiences with his unique and committed interpretation of choral music of all genres. Dr. McCorvey is a native of Montgomery, Alabama. He received his degrees from the University of Alabama, including a Doctorate of Musical Arts. He has performed in many cities and theatres around the world including the Metropolitan Opera, the Kennedy Center, Aspen Music Festival, Radio City Music hall, Birmingham Opera Theater, Teatro Comunale in Florence, Italy, Queen Elizabeth Hall in London, England, as well as

performances throughout Spain, the Czech and Slovak Republics, Austria, Japan, China, Brazil, Ireland, Poland, Portugal and Hungary, Mexico, Peru and France.

Dr. McCorvey is also the founder and Music Director of the *American Spiritual Ensemble*, a group of 24 professional singers performing spirituals and other compositions of African-American composers. In its 25-year history, the group has presented over 400 concerts including 17 tours of the United States and 16 tours of Spain. In February of 2017, US Public Broadcasting Stations (PBS) presented a nation-wide special featuring the American Spiritual Ensemble.

Raised in the belief that every citizen in the country should find ways to give back to his or her community, city and country, Dr. McCorvey has been very active in his volunteer activities, working to keep the arts as a part of the civic conversation locally, regionally and nationally. He is a frequent advisory panelist and on-site reviewer for the National Endowment for the Arts in Washington, D.C. and he has served on the Boards of the National

Assembly of State Arts Agencies, National Opera Association and the Kentucky Arts Council. Dr. McCorvey has recently been invited to serve as a jurist on the *Opera For All Voices* initiative established by San Francisco Opera and Santa Fe Opera. The panel will review new operatic works for the industry with the goal of bringing new audiences to opera

Dr. McCorvey has served on the faculties of the New York State Summer School of the Arts in Saratoga Springs, New York and the American Institute of Musical Studies (AIMS) in Graz, Austria. He holds an Endowed Chair in Opera Studies and Professor of Voice position at the University of Kentucky in Lexington, Kentucky.

In September of 2010, Dr. McCorvey served as the Executive Producer of the Opening and Closing Ceremonies of the Alltech 2010 FEI World Equestrian Games held in Lexington, Kentucky. The Opening Ceremony was broadcasted on NBC Sports and was viewed by over 500 million people worldwide. The Alltech 2010 FEI World Equestrian Games was the largest equestrian event to ever be held in the United States. He is married to soprano Alicia Helm. They have three children. On working with the National Chorale, Dr. McCorvey says that "Celebrating the 52nd Anniversary of great choral singing with the National Chorale is indeed an honor and a privilege. It is my fervent hope that we can continue to sing, share and experience the goodness of humanity through music and learn of each other better through sharing in the arts."



Brittany Renee, Soprano is hailed for her "luminous tones" and "lush voice," and amazes audiences with her finesse and shimmering stage presence." In 2019-2020 Brittany traveled to Turin, Italy to reprise the role of Bess in Gershwin's *Porgy & Bess* at the Teatro Regio Torino and at the Magnetic Opera Festival in Elba, Italy. Later she was honored to join the 2019-2020 season as a featured soloist at The Metropolitan Opera in their historic production of *Porgy & Bess*, which has been nominated for three Grammy Awards! She also returned to Opera Orlando to debut the role of the Countess in Mozart's *The Marriage of Figaro* where she "excellently captured and conveyed regal sorrow." - *Orlando Sentinel*

Due to COVID-19, Brittany's anticipated 2020 debuts such as her return to The Queen of the Night in Mozart's *The Magic Flute* with Opera San Jose, her role debut of Violetta in Verdi's *La Traviata*, a new concept opera with Out of the Box Opera in Minnesota, and a performance debut on Broadway were all postponed to later dates. Despite the cancellations Brittany welcomed the new and innovative virtual performances. Described by the *Wall Street Journal* as "an ingenious project" Brittany was blessed to stretch her contemporary wings in a virtual world premiere opera series *Tales from a Safe Distance* with Decameron Opera. Through her voice she brought to life the illustrated role of BOSS in Resonance Works *SourDough: Rise Up*. Later in the fall, in a new partnership with Thomas Hampson, The Hampson Foundation, and the streaming platform IDAGIO, She headlined the concert series *Feel the Spirit*, which is dedicated to the study, preservation, and performance of the Negro Spiritual. To close out this season she will return once again as the Soprano Soloist with the National Chorale at Lincoln Center in their virtual presentation of Handel's *Messiah*.

Additional international debuts have included her performances at the Semperoper Dresden, the Deutsches Theater München, The Charles Bronfman Auditorium in Tel Aviv, Israel, and the Teatro Petruzzelli in Bari, Italy, and Opera on the Avalon in Canada. Other national appearances have included performances with Knoxville Opera, Florida Grand Opera, Salt Marsh Opera, Piedmont Opera, Chautauqua Opera, Crested Butte Music Festival, The

Handel Choir of Baltimore, Opera Theatre of the Rockies, and the Greensboro Symphony Orchestra.

Concert engagements include performances as a guest artist and model representing the designer Pyer Moss at the CFDA Vogue Fashion Fund Gala, collaborator and jazz soloist with the Minneapolis based group VOXSPEX, featured artist with the Wynton Marsalis' U.S. Tour of the *Abyssinian Mass* with Chorale Le Chateau and the Jazz at Lincoln Center Orchestra, guest artist with the The Guelph Symphony Orchestra, appearances with the critically acclaimed American Spiritual Ensemble, and tour with the Siena Chamber Orchestra in Italy. As a frequent recitalist, Brittany has performed in her hometown at the University of Minnesota's *Monday Guest Artist Recital Series* at the Lloyd Ultan Recital Hall and had the privilege to conduct her own masterclass with the students.

Brittany's prestigious awards include, Senior Grand Prize Winner: Young Patronesses of the Opera, 3rd Place and Audience Favorite: Harlem Opera Theater Competition, 2nd Place and Scholarship Recipient: The Denver Lyric Opera Guild Competition Award, Rosalind Jackson Memorial Award: Crested Butte Music Festival, The Miriam Goodman Award: Chautauqua Opera and Regional Finalist: Metropolitan Opera National Council Auditions.



Jessica Grigg, Mezzo Soprano, A winner of the Metropolitan Opera Competition's New York District, Jessica Grigg was a Finalist in the National Opera Association Competition, a finalist in the New York City NATS competition and a winner of the Operafest NH! Competition.

She recently joined maestro James Meader with DCINY at Carnegie Hall for a concert of Dan Forrest's *Jubilate Deo*. She made her debut with Salt Marsh Opera in *Gianni Schicchi* and with DCINY in Vivaldi's *Gloria*. Jessica toured the role of Isabella in Gotham Chamber Opera's production of D. Catan's, *Rappaccini's Daughter*, returned to Teatro Grattacielo in *Siberia*, and was the alto soloist in Opera Naples' semi-staged production of Mendelssohn's *Elijah*. In past seasons Jessica performed the role of Carmen with Julius Rudel and the Buffalo Philharmonic Orchestra in a program of French Opera. This followed her debut with Opera Illinois as Maddalena in their

and her debut with Teatro Grattacielo as Anna in Alfano's *Risurrezione* at Alice Tully Hall. Jessica's first Suzuki was with the Little Opera Company of New Jersey following a recital for the Middlebury Performing Arts Series. She has appeared as Maddalena in *Rigoletto* with the Lyric Orchestra of New Jersey, New Jersey Verismo Opera and with Opera Theatre of Connecticut. With Opera North, Stephen Fox conducted Jessica as Olga in Tchaikovsky's *Eugene Onegin*, as part of a Russian Romantics Concert Series and she sang the Third Lady in *Die Zauberflöte* and Edith in *The Pirates of Penzance*. She has also performed Count Orlofsky in *Die Fledermaus* with Opera Theatre of Connecticut and Dorabella in Anchorage Opera's *Così fan tutte*. She has enjoyed performances with the Little Opera Theatre of New York, Cape Cod Opera as Carmen in a series of concerts, the title role in *Orfeo* with Five Words in a Line, and concerts with the Boston Landmarks Orchestra Concert Series in Boston and with Opera Providence in Rhode Island. She also recorded Dag Gabrielsen's opera *All Three Acts of a Sad Play* for New York City Opera's VOX 2011 Festival. Jessica was the mezzo soloist in Mozart's *C minor Mass* with the Mohawk Choral Society and has performed the *Mozart Requiem* with the Washington Bach Consort and J. Reilly Lewis and with Camerata New York. She was a guest artist in St. Louis' "Sheldon Hall Gala" featuring Frederica von Stade.

As a performer interested in contemporary compositions, Jessica was the lead in Steven Paulus' opera *Summer* in its New York City Premiere with the Center for Contemporary Opera and joined CCO again as Signora Angiolieri in Francis Thorne and J.D. McClatchy's opera, *Mario and the Magician*. Jessica performed with Five Words in a Line in a concert of music by composers Charles Fussell and Stefan Weisman in NYC's Greenwich House Music Hall and, at the request of the composer, recorded Stephen Aprahamian's new opera, *The Fountain of Youth*. She was asked by composer Jorge Martin to record his song cycle "Of Fathers and Sons" and to premiere his song cycle "A Cuban in Vermont" at Boston's Berklee College of Music. Jessica will be Dr. von Zahnd on Dag Gabrielsen's recording and film of his new opera *The Physicists* based on Dürrenmatt's play by the same name.



Albert Rudolph Lee, Tenor, Albert Rudolph Lee's performances have been described as "vocally sumptuous," "musically distinctive" and even "acrobatically agile." Having appeared with Opera Theater of Saint Louis, Palm Beach Opera, Opera Theater of Pittsburgh, Philadelphia Orchestra, Saint Luke's Chamber Orchestra, and the Caramoor International Music Festival, Dr. Lee's recent performances include the tenor solo in Bruckner Te Deum with the Reno Chamber Orchestra, a performance of George Walker's Lilac's for Tenor and Orchestra for the opening concert of the African American Art Song Alliance 20th Anniversary Conference, and performances with Cincinnati Opera. In his ninth year on the voice faculty of the University of

Nevada, Reno, Dr. Lee's most recent activities include the tenor solo in Beethoven's Ninth Symphony with the Jackson Symphony, an appearance with Opera Las Vegas in a tribute concert to African American Opera Legends, a feature role in the world premiere of Douglas Buchanan's opera *Bessie and Ma*, and appearances with the British classical crossover quartet *Vox Fortura*.



Keith Harris, Baritone, Praised for the distinctive warmth of his voice, clear diction, and exceptional musicianship, American baritone Keith Harris is captivating audiences in his performances on both operatic and concert stages. This season, Mr. Harris performs the role of Miller in *Better Gods Concert* with Little Opera Theater of NY, performs as a soloist in Handel's *Messiah* with Helena Symphony, Schaunard in *La bohème* with Opera Carolina and Toledo Opera, sings at a fundraising event with Annapolis Opera, *Carmina Burana* with Pacific Northwest Ballet, and joins The Metropolitan Opera for their production of *Werther*. Last season, he reprised the role of Albert in *Werther* for his debut with The Israeli Opera and performed the role of Marcello in *La Bohème* with Opera Tampa. He also performed *Carmina Burana* with the Kirkland Choral Society and in concert with the Bel Canto Festival. Highlights of his North American engagements include productions of *The Merry Widow*, *Faust*, *Werther*, and *Lulu*.

with The Metropolitan Opera; the role of Valentin in *Faust* with Toledo Opera and Annapolis Opera; the creation of the role of Sir Plume in the world première of *The Rape of the Lock* at New York Opera Fest; Silvio in *Pagliacci* with Opera Tampa; Albert in *Werther* with Mobile Opera; and the roles of Count Almaviva in *Le nozze di Figaro* and Dandini in *La Cenerentola* with Bar Harbor Music Festival, where he subsequently returned for a Tea Concert and pops concert for their 50th Anniversary.

He has appeared with the Seattle Opera, Santa Fe Opera, Opera Theatre of Saint Louis, Holders Festival in Barbados, Nevada Opera, Opera of East Texas, El Paso Opera, and Skagit Opera. Noted roles in Mr. Harris' repertoire also include Guglielmo in *Così fan tutte*, Figaro in *Il barbiere di Siviglia*, Papageno in *Die Zauberflöte*, and Athanaël in *Thaïs*. No stranger to musical theatre, Mr. Harris performed as Billy Bigelow in *Carousel*, Anthony Hope in *Sweeney Todd*, Pirate Bras Pique in *Naughty Marietta*, and *The Music Man* with Baltimore Actors' Theatre. Internationally, he performed the role of Journalist in *Lulu* at Teatro Comunale di Bologna and often performs many roles with The Festival Lyrique international de Belle-Île en Mer in France, including Belcore in *L'elisir d'amore*, Iago in *Otello*, Ford in *Falstaff*, and, most recently, Tonio in *Pagliacci*.

A seasoned concert artist, Mr. Harris has performed with numerous esteemed symphonies throughout North America. Since his début at Carnegie Hall for the world première of David N. Child's *Requiem*, Mr. Harris repeatedly finds himself on the stage of the esteemed venue for performances of great works such as Hayes's *Te Deum*, Haydn's *Lord Nelson Mass*, Orff's *Carmina Burana*, and Rutter's *Mass of the Children*. With New Jersey Choral Society, he sang Fauré's *Requiem*, and with both New Jersey Choral Society and Connecticut Choral Society he sang Haydn's *Heiligmesse* and Ed Lojeski's *Psalms of Passover*. Other highlights of his concert career include the roles of Morales and Le Dancaïre in *Carmen* with Pacific Symphony; the baritone solo in Beethoven's *Symphony No. 9* with New Haven Symphony, Lancaster Symphony, and National Chorale at Avery Fisher Hall; Karsa's *Brudibar* with Phoenix Symphony; Händel's *Messiah* with East Texas Symphony Orchestra; Gerald Finzi's *In Terra Pax* with Desoff Choirs under the baton of James Bagwell; Argento's *Andrée Expedition* with Emerson Series in Wisconsin with pianist Kenneth Bozeman; *Carmina Burana* with Savannah Philharmonic, Lancaster Symphony, Riverside Choral Society at Alice Tully Hall, and National Chorale at Lincoln Center; Stephen Paulus' *So Hallow'd Is the Time* with Greenwich Choral Society; and the world première of *Morning Has Broken* arranged by Bob Chilcott.

A vocal competition winner, his numerous honors and awards include first prize in the Seattle Region Metropolitan Opera National Council Auditions, "Young Artist of the Year" with Opera Longview Vocal Competition in Texas, the Ellen Faull Gordon Northwest Vocal Competition, and the Ladies Musical Club Competition in Seattle. He holds a Master of Music degree in Voice Performance from the University of Washington and a Bachelor of Music degree in Voice Performance from Lawrence University in Wisconsin.



James D. Wetzel, Organist, is the Director of Music and Organist of the Parish of Saint Vincent Ferrer and Saint Catherine of Siena on Manhattan's Upper East Side where he directs the professional Schola Cantorum in over 70 services annually.

James served from 2010-2015 as the Organist and Choirmaster of midtown's Church of Saint Agnes and from 2011-2016 was an adjunct lecturer in Hunter College's music department.

Since 2010, he has also been the Assistant Conductor for the Greenwich Choral Society in Connecticut. Additionally, he holds a post as Assisting Organist at the Cathedral Church of

Saint John the Divine where he formerly served as Organ Scholar under Bruce Neswick.

Mr. Wetzel is active as an organist and continuo player, having performed at the Berkshire Choral Festival and with the Collegiate Chorale, the Orchestra of Saint Luke's, the American Symphony Orchestra, the American Classical Orchestra, the National Chorale, and the Paul Winter Consort. He is the sub-dean and chairman of the program committee of the New York City Chapter of the American Guild of Organists, a board member of the Catholic Artists Society, and a member of the New York Purgatorial Society and the Society for Catholic Liturgy.

Born in Pittsburgh, James earned a bachelor's degree in organ performance from The Juilliard School where he studied with Paul Jacobs and was the first person ever to graduate with a master's degree and a professional studies certificate in choral conducting from Manhattan School of Music under Kent Tritle. He also studied privately with Donald K. Fellows and Robert Page and spent a year reading Early Christianity and Apologetics at Columbia University.

Participating Conductors

Ramón Bryant Braxton, Abyssinian Baptist Church, Harlem, New York

Manuel Galán Cuesta, Santander Musical Waves- A Cappella; Don Bosco; Atalaya Voces; R.S. Tenis La Magdalena; Santander, Spain

Gildas Harnois, Venite Cantemus Choir, Paris, France

Thomas Juneau, Wagner College, Summit Chorale, St. Joseph's Church and School

Deborah Simpkin King, Ember of School Cantorum on Hudson

Everett McCorvey, National Chorale, Artistic Director; University of Kentucky Opera Theater, Director; American Spiritual Ensemble, Founder and Director

Bart Naessens, Camerata Antiqua de Curitiba, Parana, Brazil

Vagarshak Ohanyan, Principal Conductor, National Chorale Vocal Music Education Programs; Shnorhali Choir, Artistic Director

John J. Palatucci, Conductor, The Orpheus Club Men's Chorus, Ridgewood, NJ; Emmanuel Presbyterian Church, NYC; Grace United Methodist Church, Wyckoff, NJ; Voices of Praise, Waldwick, NJ; Livingston NJ Public Schools; Molloy College, Rockville Center, NY; West Side Presbyterian Church, Ridgewood, NJ; NJ Choral Society; Yorktown United Methodist Church, Yorktown Heights, NY

Jason Tramm, Ocean Grove Great Auditorium Choir, Morris Choral Society, Seton Hall University Chorus and the Taghkanic Chorale

Dr. Mack Wilberg, Music Director, The Tabernacle Choir and Orchestra at Temple Square, Salt Lake City, Utah

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The performances and goods works of the National Chorale would not be possible without the assistance of our generous Benefactors whose support brings both beautiful choral music in performance as well as the life-long benefits of choral music education to at New York Public Schools.



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