

# VOICES OF ASCENSION CHORUS & ORCHESTRA

Dennis Keene, Artistic Director & Conductor

Thursday, February 4, 2010, at 8:00 pm  
St. James' Church  
Madison Avenue at 71<sup>st</sup> Street  
New York City

☞ *This concert is given in loving memory of Richard Pollan* ☛

*A Selection of*  
Voices of Ascension Signature Pieces  
*by* Holst, Stanford, Tchaikovsky,  
Rachmaninoff, Mendelssohn,  
Bruckner, *and* Vaughan Williams

☞

## *Requiem, Op.48* Gabriel Fauré

Sharla Nafziger, *soprano*  
Kevin Deas, *bass-baritone*  
Mark Kruczek, *organ*

*The audience is urged at this time to make sure that all  
cell phones, beepers, and alarm watches are turned off.  
The use of cameras and recording devices is strictly prohibited.*

## PROGRAM

### Te Deum

Gustav Holst (1874-1934)

We praise thee, O God. We acknowledge thee to be the Lord. All the earth doth worship thee the Father everlasting. To thee all angels cry aloud the Heavens and all the Pow'rs therein. To the cherubin and seraphin continually do cry. Holy, Holy, Holy Lord God of Sabaoth; Heaven and earth are full of the majesty of thy Glory. The glorious company of the Apostles praise thee. The goodly fellowship of the prophets praise thee. The noble army of Martyrs praise thee. The holy Church throughout all the world doth acknowledge thee; The Father of an infinite Majesty, Thine honorable, true and only Son; Also the Holy Ghost the Comforter. Thou art the King of Glory O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee

to deliver man, Thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heav'n to all believers. Thou sittest at the right hand of God In the Glory of the Father. We believe that thou shalt come to be our judge. We also pray thee, help thy servants whom thou hast redeemed with thy precious blood. Make to be numbered with thy Saints in glory everlasting. O Lord, save thy people and bless thine heritage. Govern them and lift them up forever. Day by day we magnify thee; And we worship thy Name ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord have mercy upon us as our trust is in thee. O Lord in thee have I trusted let me never be confounded.

### Beati quorum via

Charles Villiers Stanford (1852-1924)

Beati quorum via integra est:  
Qui ambulant in lege Domini.

Blessed are the undefiled in the way,  
who walk in the law of the Lord.

--*Psalm 119:1*

### Blahzheni, yazhe izbral

Pyotr Ilyich Tchaikovsky (1840-1893)

Blessed are they, whom Thou has chosen and taken, O Lord. Their remembrance is from generation to generation. Alleluia, alleluia, alleluia.  
(*sung in Old Church Slavonic*)

### Slava vyshnikh bogu, from *All-Night Vigil, Op. 37*

Sergei Rachmaninoff (1873-1943)

Glory to God in the highest and on earth peace,  
Good will toward men.  
O Lord, unseal my lips  
And my mouth shall proclaim Thy praise.  
(*sung in Old Church Slavonic*)

### Am Himmelfahrtstage, from *Sechs Sprüche, Op. 79*

Felix Mendelssohn (1809-1847)

Erhaben, O Herr, über alles Lob, über alle Herrlichkeit, herrschest du von Ewigkeit, zu Ewigkeit. Hallelujah.

Exalted, O Lord, above all praise, all majesty, thou dost reign from everlasting to everlasting. Hallelujah.

**No. 7. For He shall give his angels.**

For He shall give his angels charge over thee:  
That they shall protect thee in all the ways thou goest;  
That their hands shall uphold and guide thee,  
lest thou dash thy foot against a stone, they shall uphold thee.

**No. 9. Blessed are the men who fear Him.**

Blessed are the men who fear Him,  
they ever walk in the ways of peace;  
Through darkness riseth light to the upright,  
He is gracious, compassionate; He is righteous.

**Locus iste**

**Anton Bruckner (1824-1896)**

Locus iste a Deo factus est, inaestimabile  
sacramentum, irreprehensibilis est.

This place was made by God a priceless  
mystery; it is without reproof.

**Christus factus est**

**Bruckner**

Christus factus est pro nobis obediens usque ad  
mortem, mortem autem crucis. Propter quod et  
Deus exaltavit illum, et dedit illi nomen, quod  
est super omne nomen.

Christ became obedient for us unto death, even  
the death of the cross. Wherefore God also hath  
exalted Him, and hath given Him a name which  
is above every name.

**O how amiable**

**Ralph Vaughan Williams (1872-1958)**

O how amiable are thy dwellings, thou Lord of hosts!  
My soul hath a desire and longing to enter into the courts of the Lord.  
My heart and my flesh rejoice in the living God.  
Yea, the sparrow hath found her an house, and the swallow a nest where  
she may lay her young; even thy altars, O Lord of hosts, my King and my God.  
Blessed are they that dwell in thy house. They will be always praising thee.  
The glorious Majesty of the Lord our God be upon us, prosper thou the work  
of my hands upon us. O prosper thou our handywork.  
O God, our help in ages past, Our hope for years to come,  
Our shelter from the stormy blast, And our eternal home.

*--The words taken from Psalms 84 and 90*

**I N T E R M I S S I O N**

# *Requiem, Op. 48*

Gabriel Fauré

Sharla Nafziger, *soprano*; Kevin Deas, *bass-baritone*

Fauré's *Requiem* was written between the years 1877-1900. It appeared during his lifetime in three different versions. The first version (1888) included only five movements (not the *Offertory* or *Libera Me*) and was orchestrated for solo violin (used only in the *Sanctus*), lower strings, harp, drums and organ. The second version (1892) added the two other movements and included several alterations to the already existing movements, such as the addition of brass instruments. Finally in 1900, the Hamelle company published a full-orchestra version which added woodwinds and had violins playing in four of the seven movements. It is not clear which version Fauré preferred, since the extent of his participation in Version III is not known.

So ultimately, each conductor performing this work today must make his own decision. After studying all three versions, I have decided on a variant of Version III. I personally prefer the string distribution of this version, but I have eliminated all the woodwinds and all the brass (except four horns) which are unnecessary since they do nothing but double the extensive organ part. Therefore, our version for tonight will consist of 5 violins, 8 violas, 4 celli, 2 string basses, 4 horns, harp, and organ.

—Dennis Keene

## Introitus and Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.  
Kyrie eleison. Christe eleison. Kyrie  
eleison.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.  
To thee praise is due, O God, in Zion,  
and to thee vows are recited in Jerusalem.  
Hear my prayer;  
unto thee all flesh shall come.  
Lord, have mercy. Christ, have mercy. Lord,  
have mercy.

## Offertorium

Domine Jesu Christe, Rex gloriae, libera  
animas defunctorum de poenis inferni, et de  
profundo lacu. Libera eas de ore leonis, ne  
absorbeat eas tartarus, ne cadant in  
obscurum. Hostias et preces tibi, Domine,  
laudis offerimus. Tu suscipe pro animabus  
illis quarum hodie memoriam facimus. Fac  
eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti, et semini  
eius.

Lord Jesus Christ, King of glory, deliver the souls  
of the dead from punishment in the inferno, and  
from the infernal lake. Deliver them from the  
mouth of the lion, lest the abyss swallow them  
up, lest they fall into the darkness. Sacrifices and  
prayers to thee, O Lord, we offer with praise. O  
receive them for the souls of those whom today  
we commemorate. Make them, O Lord, to pass  
from death to life, as thou of old hast promised  
Abraham and his seed.

## Sanctus

Sanctus, sanctus, sanctus, Dominus Deus  
Sabaoth. Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Holy, holy, holy, Lord God of hosts. The  
heavens and earth are filled with thy glory.  
Hosanna in the highest.

## Pie Jesu

Pie Jesu Domine, dona eis requiem,  
requiem sempiternam.

Merciful Lord Jesus, grant them rest,  
rest everlasting.

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, dona eis requiem, requiem sempiternam. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.

Lamb of God, who taketh away the sins of the world, Grant them rest, rest everlasting. Let light eternal shine on them, O Lord, with thy saints forever, for thou art merciful. Rest eternal grant them, O Lord, and let perpetual light shine on them.

### **Libera Me**

Libera me, Domine, de morte aeterna, in die illa tremenda quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from eternal death, on that fearful day when the heavens are moved and the earth when thou shalt come to judge the world through fire. I am made to tremble, and I fear, when the desolation shall come, and also the coming wrath. That day, the day of wrath, calamity, and misery, that terrible and exceedingly bitter day. Rest eternal grant them, O Lord, and let perpetual light shine on them.

### **In Paradisum**

In paradisum deducant te angeli, in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the angels lead you into paradise, may the martyrs receive you in your coming, and may they guide you into the holy city, Jerusalem. May the chorus of angels receive you and with Lazarus, once poor, may you have eternal rest.

*Dennis Keene would like to express his gratitude to the members and staff of St. James' Church, The Rev. Brenda G. Husson, Rector, and Dr. Davis Wbrtman, Director of Music and Organist, for their gracious welcome. It is a great joy to be here and, in particular, to use their beautiful new Schoenstein organ.*

**DENNIS KEENE** is Artistic Director and conductor of the Voices of Ascension Chorus & Orchestra. Known internationally through his many concerts and recordings with Voices of Ascension; his regular guest appearances as conductor and clinician; and his work as Artistic Director of The Dennis Keene Choral Festival, he has emerged as one of leading choral conductors in the world today.

Recognized early as an exceptional organist, Dennis Keene began musical studies and performing in his native Los Angeles. He moved to New York City to study at The Juilliard School, where he earned the BM, MM, and DMA degrees and the coveted Gaston Dethier Organ Prize as a student of Vernon de Tar. Dr. Keene also studied privately in Paris with Marie-Madeleine Duruflé, André Marchal, and André Isoir.

Dennis Keene was active as a recitalist until his interest in conducting led him to concentrate on that discipline. He subsequently studied conducting at the Pierre Monteux School for Orchestral Conductors, with Charles Bruck in Paris, and with John Nelson at The Juilliard School. His passion for the finest in professional choral music can be traced to his early work as organist with Gregg Smith, Roger Wagner, and Margaret Hillis.

In addition to his work with Voices of Ascension and The Dennis Keene Choral Festival, Dr. Keene continues as Organist and Choirmaster of Church of the Ascension in New York City. He served for many years on the Board of Directors of Chorus America, the national service organization for the choral field, which honored him with the first Louis Botto Award for “innovative action and entrepreneurial zeal in developing a professional ensemble of exceptional artistic quality.” He has also served on the Choral Panel of the National Endowment for the Arts and currently serves on the Music Panel of the New York State Council on the Arts.

From 1998 to 2003 Maestro Keene presented a major summer institute for the training of conductors and singers: The Dennis Keene Choral Festival, in Kent, Connecticut. In 1993 he began his recording association with Delos International, with which he has recorded such best-selling CD's as *Beyond Chant*, the *Duruflé Album*, and the Berlioz *Te Deum*. This series of highly acclaimed recordings with Voices of Ascension has secured international recognition for both conductor and chorus and become the standard for first-ranked ensembles worldwide.

**VOICES OF ASCENSION**, founded and directed by conductor Dennis Keene, is one of the world's premier professional choral ensembles. The ensemble's annual series of concerts in New York City, now in their 20th season, and recordings on Delos International have received

unalloyed critical acclaim.

The singers of Voices of Ascension are among the finest ensemble singers in the United States. Most are active as soloists as well. Artistic Director Dennis Keene has blended this group of New York's finest professional singers into a richly satisfying ensemble, unique in its flexibility and artistic command of choral music of every period and style. The number of singers in the ensemble varies according to the works performed, usually ranging from 20 to 40.

Voices of Ascension evolved from a concert series of the Church of the Ascension in New York City, where in 1989 Dennis Keene and the Ascension Choir produced “Tribute to Duruflé,” the first complete retrospective of the music of French composer Maurice Duruflé. This major music festival drew international attention and was later broadcast across the U.S. on American Public Radio. The following year the group incorporated as Voices of Ascension and presented its first season of concerts to immediate critical success.

In 1993 Dennis Keene and the Voices of Ascension began a long-term relationship with the major recording company, Delos International. Their first commercial recording, *Ave Maria*, received exceptional critical praise and was later re-released as *Mysteries Beyond: Songs and Chants in Praise of Mary*. The ensemble's second recording, *Beyond Chant: Mysteries of the Renaissance*, became one of the best selling choral recordings in the country, climbing to the number 10 spot on Billboard's Classical Chart. Their other best-selling CDs include *The Duruflé Album*, *Prince of Music – the greatest choral works of Palestrina*, *Voices of Angels* (music of Hildegard von Bingen), and *Hear My Prayer*, with Metropolitan Opera soprano Hei Kyung Hong. The latest recording, *Song of the Stars, A Celebration of Catalan Music*, was released by Naxos last June and hit *Billboard's* Classical Chart a few weeks later.

In addition to their annual New York concert series at the Church of the Ascension and Delos recordings, Voices of Ascension has made guest appearances with the San Francisco Symphony, EOS Orchestra, the Mark Morris Dance Group, and Lincoln Center's Mostly Mozart Festival. The ensemble has also been featured by major American music organizations: For the American Guild of Organists, Maestro Keene assembled the enormous forces needed to perform and record the rarely heard Berlioz *Te Deum* in 1996; and to mark the centennial of Maurice Duruflé's birth, Voices of Ascension was invited to perform his *Requiem* for the final concert of the AGO's 2002 national convention in Philadelphia.



“Nafziger has it all: a superb natural voice, excellent training, profound sensitivity and intelligence,” sums up the Kitchener-Waterloo Record, adding she is “a real talent to follow” who is “blessed with a naturally beautifully voice.” Others describe her instrument as “radiant and clear” (Edmonton Journal), “seraphic” (Calgary Herald), “sparkling and vivid” (Boston Herald), and “delightful” (Gramophone). With such accolades it is no wonder that

this Canadian soprano has established herself as a premier coloratura with impressive engagements to her credit, among them her debut at Tanglewood as Nanetta in *Falstaff* under Seiji Ozawa, later broadcast on NPR.

Last season, Sharla Nafziger made two appearances with Houston Symphony - in *Messiah* and Bach’s *Magnificat* respectively, and sang an evening of arias with the New Jersey Symphony, Haydn’s *Lord Nelson Mass* with Huntsville Symphony, Nielsen’s *Hymnus Amoris* at Winter Park Bach Festival, *Messiah* with Peniel Concert Choir at Avery Fisher Hall and Handel’s *Esther* with Amor Artis orchestra.

During the 2007/08 season, Nafziger sang Beethoven’s Ninth Symphony with the Vancouver Symphony, appeared with the Winnipeg Symphony in Vaughan Williams’ *A Sea Symphony*, and performed *Messiah* with the Monterey Symphony under Christoph Campestrini. Her Kennedy Center debut later in the season with John Adam’s *El Niño* and the Choral Arts Society of Washington showcased her strong affinity for contemporary music as does the North American premiere of Beat Furrer’s *Invocation #6* with the Argento Ensemble at the Austrian Cultural Forum in New York. A regular guest of the Bach Festival Society of Winter Park, FL, she returned to sing Haydn’s *Creation* and Bach’s *St. Matthew Passion* and returned to Carnegie Hall to sing John Rutter’s Requiem.

The 2006/07 season brought a return to the New York City Opera as Frasquita and Juliete in *Die tote Stadt*. She was also heard in *Messiah* with both the National Philharmonic Orchestra (MD) and the Pensacola Symphony, Bach’s *St. John Passion* with Winter Park Bach Festival, Brahms’ *Ein Deutsches Requiem* at the Shenandoah Valley Bach Festival, and returned to Carnegie Hall to sing Fauré’s Requiem and Schubert’s Mass in G. She took part in the orchestral premiere of Larry Nelson’s *Seven Clay Songs* with Orchestra 2001 in Philadelphia, the song version of which she had recorded on Albany Records and premiered in 2004. She also recorded Scott Wheeler’s opera *The Construction of Boston* on the Naxos label.

In 2005, Nafziger joined the roster of New York City Opera in the role of Corinna (cover, *Il Viaggio a Reims*), and sang the title role in Pasatieri’s opera *La Divina* with Opera Company of Brooklyn. Other engagements included *Messiah* and Mozart’s *Great Mass in C Minor* at Carnegie Hall with the Oratorio Society of New York, Fauré’s *Requiem* with Voices of Ascension (NYC), *Elijah* with the Winter Park Bach Festival (FL), *Les Noces* at Trinity Church Wall Street (NYC) and *Carmina Burana* with the Toronto Mendelssohn Choir. Her summer engagements for 2006 included the premiere of Kieren MacMillan’s *Drunken Moon*, and Schoenberg’s *Pierrot Lunaire* with the Pittsburgh New Music Ensemble, and Bach’s *Christmas Oratorio* and B Minor Mass with the Shenandoah Valley Bach Festival (VA).

Among other highlights figure performances with the Buffalo Philharmonic, National Chorale at Avery Fisher Hall, Mormon Tabernacle Choir, El Paso Opera, and the symphonies of Winnipeg, Calgary, Edmonton, Nova Scotia, Kitchener-Waterloo, Windsor, and the Tafelmusik Chamber Orchestra, among others.

In addition to the above mentioned recordings, Nafziger can be heard on the Naxos label in Lully’s *Ballet Music for the Sun King* with the Aradia Ensemble, the Telarc label as Die Erste Elfe in Strauss’ *Die Agyptische Helena* with the American Symphony Orchestra. Later this year a new release on the ERM Media label will feature her in the premiere of Boaz Tarsi’s Concerto for Soprano and Orchestra, with the Kiev Philharmonic Orchestra.



Kevin Deas, bass, has gained international acclaim as one of America’s leading basses. Lauded for his “bur-nished sound, clarity of diction and sincerity of expression” and “fervent intensity” by Chicago Tribune critic John von Rhein, Deas has been variously called “exemplary” (Denver Post), “especially fine” (Washington Post) and possessing “a resourceful range of expression” (The Cincinnati Enquirer). He is perhaps most acclaimed

for his signature portrayal of the title role in *Porgy and Bess*, having sung it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, the St. Paul Chamber Orchestra, San Francisco, Atlanta, San Diego, Utah, Houston, Baltimore and Montreal symphonies and the Ravinia and Saratoga festivals.

During the 2009/10 season, Kevin appears in Beethoven’s *Ninth Symphony* with the Rochester and Buffalo philharmonics, Brahms *Requiem* with the Hartford Symphony, *Messiah* with the Minnesota Orchestra and Musica Sacra, and the Verdi *Requiem* with the Vermont Symphony.

The 2008/09 season offered a snapshot of the continued demand Kevin Deas enjoys with the major orchestras in the US. He returned to the New York Philharmonic in Ravel’s *Lenfant et les sortilèges* under Lorin Maazel, then sang in the world premiere of Derek Bermel’s *The good Life* with the Pittsburgh Symphony under Leonard Slatkin and was again heard in Hannibal Lokumbe’s *Dear Mrs. Parks*, this time with the Detroit Symphony. Other return engagements brought him to the Atlanta Symphony, Pacific Symphony, Virginia Symphony, Boston Baroque, Winnipeg Symphony, Modesto Symphony, National Philharmonic, The Discovery Orchestra and an appearance at the Winter Park Festival.

During the previous season, he appeared with the Baltimore Symphony in Beethoven’s *Symphony No. 9*, sang a special tribute program with the Pittsburgh Symphony, portrayed Crown in *Porgy and Bess* with the Santa Fe Symphony, and participated in a Christmas program with the Rochester Philharmonic. He also returned to the symphonies of Quebec, Grand Rapids, Cedar Rapids, Hartford, Vermont and sang with Boston Baroque, Musica Sacra, Princeton Pro Musica and at several festivals.

Other recent highlights include Beethoven’s *Ninth Symphony* under the baton of Daniel Barenboim with Filarmonica della Scala in Accra celebrating the 50<sup>th</sup> anniversary of the founding of Ghana, Copland’s *Old American Songs* and Mozart’s *Marriage of Figaro* with the Chicago Symphony, *Messiah* with the Cleveland Orchestra, Brooklyn Philharmonic and Handel & Haydn Society, an opening performance at the Newport Jazz Festival with the Dave Brubeck Quartet, Beethoven’s *Symphony No. 9* with the Colorado Symphony and Tokyo Symphony Orchestra, and performances of Brubeck’s *To Hope!* in Salzburg and Vienna.

Other noteworthy engagements have included appearances at Lincoln Center’s Mostly Mozart Festival and Carnegie Hall, Elgar’s Dream of Gerontius with the Chicago Symphony and Barenboim, Mozart’s Requiem with the Atlanta Symphony, and How the Grinch Stole Christmas with the Houston Symphony.

A strong proponent of contemporary music, Kevin Deas was heard at Italy’s Spoleto Festival in a new production of Menotti’s Amahl and the Night Visitors in honor of the composer’s eighty-fifth birthday, videotaped for worldwide release. His 20-year collaboration with Dave Brubeck have taken him to Salzburg, Vienna and Moscow in *To Hope!* and his Gates of Justice were presented in a gala performance in New York during the 95/96 season. He also performed Tippet’s Child of our Time with the Vancouver Symphony and in 1992 debuted with the Chicago Symphony in a concert version of X: The Life and Times of Malcolm X by Anthony Davis, later repeated in New York and recorded.

Kevin Deas’ list of recordings is as varied as it is impressive: He has recorded for Decca/London *Die Meistersinger* with the Chicago Symphony under the late Sir Georg Solti and Varèse’s *Ecuatorial* with the ASKO Ensemble under the baton of Ricardo Chailly. Other releases include Bach’s *B minor Mass* and Handel’s *Acis & Galatea* on Vox Classics and Dave Brubeck’s *To Hope!* with the Cathedral Choral Society on the Telarc label.



**Mark Kruczek**, organist, conductor, and vocal coach, began his musical training at DePaul University in Chicago with Arthur Becker, the founder of the School of Music. He also did undergraduate and graduate work at the Catholic University of America in Washington, DC. He is a graduate of the Juilliard School, where he was awarded the Gaston Dethier Organ Prize. Mr. Kruczek has served on the faculty of the Catholic University of America and is currently an independent opera coach and accompanist in New York City. Since 1979 he has held the post of Director of Music at St. Joan of Arc Roman Catholic Church in Jackson Heights, New York. In 1985, Mr. Kruczek founded

Chorus Angelorum of Northwest Indiana, a professional chorus that performs the great sacred choral repertoire. Mr. Kruczek serves as the organist and accompanist for Voices of Ascension, where he has collaborated with Dennis Keene since 1981. He has played master classes for Birgit Nilsson, Renata Scotto, Peter Pears, Martin Isepp, and Janet Bookspan. He has been a coach and accompanist for the Denes Striny Voice Studio in New York City. As an accompanist, he has performed with Lauren Flanigan and Myra Merritt of the Metropolitan Opera, as well as international tenor John Aler. He is also a member of the Roman Catholic Diocesan Music Commission for the Diocese of Brooklyn.

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THIS CONCERT IS MADE POSSIBLE IN PART WITH FUNDS FROM THE MARY FLAGLER CARY CHARITABLE TRUST AND WITH PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS, A STATE AGENCY, AND THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS.



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# VOICES OF ASCENSION

Dennis Keene, Artistic Director & Conductor

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Margery Daley	Judy Cope	Gregory Davidson	Aaron James
Michèle Eaton	Esther David	James Donegan	Jeffrey Johnson
Deborah Feldman	Megan Friar	Brian Dougherty	Gregory Purnhagen
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Tami Petty	Denise Kelly	Michael Lockley	Christopher Roselli
Ellen Sisson	Karen Krueger	Drew Martin	Charles Perry Sprawls
Kathy Theil	Phyllis J. Kubey	Isai Jess Munoz	Peter Stewart
Elena Williamson	Liz Norman	David Root	Lewis White

Carolyn Braden, *Chorus Personnel Manager*  
G. Jan Jones, *Stage Manager*

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<i>Violins</i>	<i>1<sup>st</sup> Violas</i>	<i>2<sup>nd</sup> Violas</i>
Mitsuru Tsubota (Concertmaster)	Adria Benjamin (Principal)	Lois Martin
Karl Kawahara	Maxine Roach	Rebecca Osborn
Sebu Sirinian	Shelley Holland-Moritz	Leslie Tomkins
Nancy Reed	John Dexter	Naomi Graf Rooks
Lisa Tipton		
<i>1<sup>st</sup> Celli</i>	<i>2<sup>nd</sup> Celli</i>	<i>Bassi</i>
Daire Fitzgerald (Principal)	Eliot Bailen	Judy Sugarman
Arthur Fiacco	Adam Grabois	(Principal)
		Troy Rinker
<i>French Horns</i>	<i>Harp</i>	<i>Personnel Manager</i>
Nancy Billmann (Principal)	Victoria Drake (Principal)	Diane Lesser
Leise Anschuetz Ballou		
Dan Grabois		
Ian Donald		

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(This list was compiled January 27, 2010 and reflects gifts received from July 1, 2008 to that date.)

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