

# Women's Voices CHORUS



Saturday, May 3, 2025, 3:00 p.m.  
United Church of Chapel Hill  
Laura Sam, Artistic Director  
[womensvoiceschorus.org](http://womensvoiceschorus.org)



# *Soaring to New Heights*

*Thank you to Laura and  
Deb for taking us there!*

*With much love and appreciation,*

*Women's Voices* **CHORUS**

## ***Community Outreach Fund: Families Moving Forward***

Through our Community Outreach Fund, WVC chooses a local organization to support each semester based on the theme of our music. There are many worthy organizations whose work relates to homecoming; this semester our members voted to support Families Moving Forward (FMF), a local organization with whom we have close ties. With the vision “Every family thriving in a safe, stable home,” FMF helps families in the crisis of homelessness find their way home. They provide temporary housing, case management, skills education, and connection to community resources to help parents and children thrive in stable homes.



In 2024, FMF helped 31 families come home to their own housing and kept 153 children in safe, warm beds at night. They are committed to doing more. Right now, there are 36 unsheltered families in Durham and 15 families within 2 weeks of joining them. Their 20 shelter rooms are full. Investing in FMF means investing in developing strong children and secure parents and builds a community where every family is poised to thrive. Learn more at [fmfnc.org](http://fmfnc.org)

If you would like to join WVC in supporting FMF, you can contribute through WVC via Square or Venmo (see back page of the program; specify FMF in notes) or with cash or check at the display table in the lobby.

## ***Negro Spirituals Royalties Project: Kidznotes***

Every time we sing spirituals, WVC donates to an organization that contributes to the musical education of Black youth, as a way of “paying royalties.” We do this in recognition that the original creators of these songs were enslaved and cannot be compensated or even recognized. This semester we are donating to Kidznotes in Durham.



Kidznotes is a nonprofit organization that aims to transform the lives of underserved youth through music education. By providing children with instruments, music instruction, and ensemble performance opportunities, Kidznotes seeks to foster a community of young musicians who are empowered to reach their full potential both musically and academically. Kidznotes serves a population of students mirroring that of Durham, where over 50% of citizens reported as non-white through the US Census Bureau. More than 80% of Kidznotes students identify as a person of color (37% Black/African American, 35% Hispanic/Latino, and 8% American Indian, Asian, Hawaiian-Pacific, or Multi-racial). For more information, visit [Kidznotes.org](http://Kidznotes.org).

If you would like to contribute as well, you can do so through WVC via Square or Venmo (see back page of the program; specify Kidznotes in notes) or with cash or check at the display table in the lobby.





Presents

# Coming Home

Saturday, May 3, 2025, 3:00 p.m.  
United Church of Chapel Hill

*Please turn off or silence all cell phones and other noise-making devices before the concert begins. Note that the use of cameras and other recording equipment is strictly prohibited. Thank you!*

*We strive to host inclusive, accessible events that enable everyone, including individuals with disabilities, to engage fully. If you would like accommodation such as reserved seating or have questions about accessibility, please ask at the box office table or see any usher.*

*Restrooms are located through the lobby to the left as you exit the sanctuary and at other locations throughout the building. See any usher for help.*

## **Program Notes**

*Coming Home explores the many facets of what it means to search for, discover, and return to a place we can call home, whether that home is a physical location, an emotional state, or a spiritual sanctuary. Through our program, we express the joy of reunion, the pain of separation, and the nostalgia for places left behind. The path to finding home can be complex and varied, involving a journey across lands and seas, an inner search for self-identity, or a quest for emotional and spiritual grounding. Our songs offer a musical narrative that resonates with everyone who has ever sought a place to call their own and to feel the welcome of belonging.*

*— Laura Sam*

**Guest Musicians:** Amy Glass, Flute; Liam Dunne, Clarinet;  
Julia Reeves, Violin; Jennie Vaughn, Percussion

## ***Program***

**My Name is Lamiya: Don't Call Me "Refugee"**      Music: Michael Bussewitz-Quarm (b. 1971)  
Text based on the poem, "Don't Call me "Refugee": Lamiya Safarova (b. 1987)

Don't call me "refugee." My life, my destiny  
Has been so painful, please don't call me refugee.  
My heart aches, my eyes cry,  
I beg of you, please don't call me "refugee."

It feels like I don't even exist in the world,  
As if I'm a migrant bird far away from my land  
Turning back to look at my village.  
I beg of you, please don't call me "refugee."

Oh, the things I've seen during these painful years,  
The most beautiful days I've seen in my land,  
I've dreamed only about our house.  
I beg of you, don't call me "refugee."

My name is Lamiya! Don't call me "refugee"!  
My name is Galed, my name is Lamiya, my name is Alejandro, my name is Miguel.  
My name is Wyclef, my name is Saada,  
My name is Mohamed, my name is Professor White Eyes  
My name is Lamiya! Don't call me "refugee"!

*Composed as part of the Child Refugee Awareness Commissioning Consortium (est. 2017)*

This powerful work is based on a poem by Lamiya Safarova, discovered by the composer in *Azerbaijan International* magazine. At the age of nine, Lamiya lost both her home and her village during the Nagorno-Karabakh War (1988–1994). Her family was forced to live in a cardboard shack along the Caspian Sea. The trauma of displacement and being labeled a "refugee" by her classmates left a lasting impact. Lamiya turned to poetry to express her grief and reclaim her voice. Her words—adapted here for music—stand as both testimony and tribute.

"I believe that telling our stories, first to ourselves and then to one another and the world, is a revolutionary act. It is an act that can be met with hostility, exclusion, and violence. It can also lead to love, understanding, transcendence, and community."

— Janet Mock, writer and activist

The United Nations High Commissioner for Refugees estimates that today more than 47 million children worldwide are refugees. This piece honors each of them—and reminds us that every refugee has a name, a story, and a voice that deserves to be heard. Writer Paul Brodeur once observed: "Statistics are human beings with the tears wiped away."

## The Harbor and the Sea

Music: Ellen Gilson Voth (b. 1972)

Text: Elizabeth Sunshine Koroma, adapted E. G. Voth

*Soloist: Julianne Vance*

The weary wanderer tossed and tattered by whirling wind  
Sees a star above the storm, a ray that beams  
Amid the waves she calls out through the wind:

“I have traveled long on the stormy sea, this journey to be free.  
My hope is in these trembling hands; I barely stand.  
When I see my longed-for land, Has it a place for me?”

Away from shore, salt water glistening on her face.  
(Tears or waves? She does not know)  
She presses on through the darkness In hope of a harbor ahead,  
Calling out again:

“I have traveled long on the stormy sea, though not yet free.  
My hope is passing through these hands; I cannot stand.  
You who live on stable land, Have you a place for me?”

Her vision blurs, mind churns: “Do I see helping hands, or still no place to land?  
Must I return to darkness behind?” But then, a place to anchor ahead.  
A light draws near, and voices call:

“You have traveled long on the stormy sea. Come now and taste of hope.  
Take our hand. Our strength is yours when you cannot stand.  
After all you have been through,  
There is room in the harbor/our harbor for you.”

This deeply moving work was inspired in part by the harrowing story of Doaa Al Zamel, a 20-year-old Syrian refugee and one of the few survivors of the 2014 Mediterranean shipwreck that claimed nearly 500 lives. Her remarkable journey, chronicled in *A Hope More Powerful Than the Sea* by Melissa Fleming, became a catalyst for this composition. In the composer’s words: “This piece tells of a traveler battered by waves and storms, who finally makes her way to a harbor. Will she find space and be welcomed there? Posing a powerful, life-affirming message that, whatever waves buffet us in the course of our lives, we are not alone when we reach out and welcome others who face their own turbulent journeys in the search for safety and acceptance, and that ultimately, we are all on a journey for a place to call home.”

## Mi Lugar

Music: Carlos Cordero (b.1992)

Text: Jacob Garcia (b.2004)

Mi hogar es el sabor del aguachile  
en las playas de Mazatlán,  
y volar una cometa  
en el castillo del viejo San Juan.

Mi lugar está en San Francisco  
en los abrazos fuertes de mis abuelos  
en cada plato que te quema  
la lengua de amor.

Mi espíritu está en los ojos verdes  
de mi hermano Gabriel.  
Mi lugar, mi hogar,  
Mi alma, mi lugar.

*My home is the taste of aguachile  
on the beaches of Mazatlán,  
and flying a kite  
in the castle of old San Juan.*

*My place is in San Francisco  
in the strong hugs of my grandparents  
in every dish that burns  
your tongue with love.*

*My spirit is in the green eyes  
of my brother Gabriel.  
My place, my home.  
my soul, my place.*

Composer Carlos Cordero writes: “*Mi Lugar* (My Place) marks the second time partnering with Cal Poly Humboldt University to explore the experiences of the Latinx community through a focus on a call for poetry. This time, the challenge for me was to work on a vulnerable theme: *Mi Casa es* (My home is). Being far away from Venezuela – and a year full of personal changes – made this piece a perfect fit. This simple song talks about those little moments where the poet finds home. Through this tribute, Jacob invites us to explore our memories. I find home talking to my parents and friends or eating ‘con:flei’ – how I pronounce any cereal brand - from a measuring cup.” We are asked this simple but profound question, “Where do you find home?”

## Mae-e (Forward)

Music and Text: Kentaro Sato (b. 1981)

Oboete-iru Anata-no Atataka-na Te-wo  
Oboete-iru Anata-no Yasashī Koe-wo  
Oboete-iru Anata-no Massungu-na Manazashi-  
to Sizuka-na Inori-wo

Me-wo Tojire-ba  
Anata-to Sungoshi-ta Toki-no Koto-wo  
Anata-to Tomo-ni Utatta-koto-wo Omoi-dasu

Onngaku-no Owari-nga Anata-ono  
Wakare-dewa-nai  
Onngaku-nga Mata Yomingaeru-yōni  
Nando-demo Nando-demo  
Anata-wo Omoi-dasō

*I remember your warm hand.  
I remember your kind voice.  
I remember your honest eyes  
and quiet prayer.*

*When I close my eyes  
I recall the time we spent together,  
And the time we sang together.*

*The end of music  
is not our farewell.  
As music lives again,  
So will you live again and again  
in my memory.*

Oboete-iru Anata-no Taisetsu-na Yume-wo  
Oboete-iru  
Anata-no Ashita-ni Muketa Engao-wo  
Anata-tono Omoide-wo Mune-ni  
Ippo Ippo Mae-e  
Mainichi-no Yorokobi-to Kanashimi-  
wo Dakishime-nangara  
Ippo Ippo Mae-e

*I remember a dream you cherished.  
I remember  
A smile you beamed at tomorrow.  
With memories of you in my heart,  
One step at a time, I walk forward.  
Embracing every day's happiness  
and sadness,  
One step at a time, I walk forward.*

*Mae-e (Forward)* was composed for the Utao Nippon Project and dedicated to the victims of the catastrophic earthquake and tsunami that struck Japan on March 11, 2011. At 2:46 p.m., a 9.1 magnitude earthquake struck off the coast of Japan's Tōhoku region—the strongest ever recorded in the country. It lasted six minutes and triggered a devastating tsunami (Japanese for 'harbor wave'), with waves over 100 feet high. More than 20,000 lives were lost or remain missing, and widespread destruction followed—estimated at over \$360 billion in damage. The disaster also caused a nuclear crisis at the Fukushima Daiichi Power Plant, forcing mass evacuations and long-term displacement. Nearly 450,000 people were left homeless, many living in temporary shelters with no clear path forward. In a BBC report, one survivor reflected, "We must endure the hard times ahead as a permanent home is a distant dream."

## Deep River

Music: arr. Alex Lloyd Blake (b. 1987)  
Text: Traditional Spiritual

Deep river, my home is over Jordan.  
Deep river Lord, I want to cross over into campground.  
Oh don't you want to go, to that gospel feast.  
That promised land where all is peace.  
Deep river Lord. I want to cross over into campground.

*Deep River* is among the most well-known African American spirituals. Known as a "sorrow song," it expresses a deep longing for home, deliverance, and peace. The biblical Jordan River may symbolize the Ohio River, representing the crossing from slavery to freedom, from the South to the North, from suffering to salvation.

As composer and scholar Rosephanye Powell reminds us: "The African American spiritual represents a significant body of classical solo and choral literature. Considered by some anthropologists to be the first true American folk song, spirituals were born out of the enslavement of millions of Africans and African Americans between 1619 and 1865. These songs were created when the enslaved people combined the African musical elements of their homeland with the musical elements of American sacred music. These folk songs which began on southern plantations, have made their way to concert halls around the world."



## Walk Together Children

Music: arr. Stacey V. Gibbs (b. 1962)

Text: Traditional Spiritual

Oh, won't you walk together children,  
Dere's a great camp meetin' in the Promise' Lan'.  
Walk together, children, don't you get a weary, walk on,  
Dere's a great camp meetin' in the Promise' Lan'.

Gonna walk an' nevuh tire,  
Gonna sing an' nevuh tire on my journey,  
Nevuh tire, good Lord,  
Dere's a great camp meetin' in the Promise' Lan'.

Shout, Lord, I'm on my journey,  
Shout an' nevuh tire, good Lord,  
Dere's a great camp meetin' in de Promise' Lan'.

*Walk Together Children* is a powerful and enduring spiritual that calls its singers and listeners to walk in unity, hold fast to hope, and never grow weary in the journey. Its message speaks to a community bound together by a shared struggle and a common vision of liberation—not only from physical bondage but also from weariness, injustice, and despair. At its core, this song is about the hope of going home—not just a physical place, but a spiritual and emotional home of peace, freedom, and belonging. This arrangement by Stacey V. Gibbs, a leading voice in spiritual settings for modern choirs, brings the song to life with dynamic energy, layered harmonies, and rhythmic vitality. A notable element is Gibb's intentional use of dialect—preserving aspects of language as it was sung and spoken by the enslaved African Americans who created this music. André Thomas, one of America's foremost authorities on performing African American Spirituals, offers: "The use of dialect within concert spirituals helps to create a stylistically appropriate performance as we honor the spiritual's history and the arranger's intentions. As long as we do that, we ensure performances of the spiritual that are ennobling and uplifting to singers and audiences."

## Across the Sea

Music and Text: Heather Masse of The Wailin' Jennys (b. 1982)

*Chamber Choir; Soloist: Jennifer Canada*

I see your face across the sea,  
you're in the waves surrounding me,  
I hear your voice call on the breeze,  
On this ship out on the ocean.

Sailin' across the sea  
on a big ship on the ocean.  
The moon is rising in the east,  
the stars hang down around her.

The bow is arrowed to the hearts  
of the one we wish to come home to.  
But the newly lit night directs this flight  
singing the ocean road will guide you,

I see your face across the sea,  
you're in the waves surrounding me,  
I hear your voice call on the breeze  
on a ship out on the ocean.

When I wake I'll cast my anchor  
down and dive below,  
I'll dive into my lover's arms  
We'll warm the ocean's cold.

Cross the sea and to our homes  
we'll meet again so soon,  
You'll be with me across the sea  
on a ship out on the ocean.

*Across the Sea*, by Canadian folk trio The Wailin' Jennys, is a quiet meditation on distance, longing, and the deep pull of home. The sea represents separation, but also connection—a reminder of those we wait for and those who wait for us. At its heart, the song is about the search for belonging and the hope that love and memory can carry us home, even across great distances.

## Shenandoah

Music: arr. William G. Lycan (b. 1945)

Text: Traditional American Folk Song

### Chamber Choir

Oh Shenandoah, I long to hear you,  
Away, you rollin' river,  
Oh Shenandoah, I long to hear you.  
Away, I'm bound away,  
Across the wide Missouri.

Oh, Shenandoah, I'm bound to leave you,  
Away, you rollin' river,  
O Shenandoah, I'll not deceive you,  
Away, I'm bound away,  
Across the wide Missouri.

One of America's most beloved and enduring folk songs, *Shenandoah* is treasured for its haunting melody and its deep, sweeping sense of longing—for a place remembered, missed, or imagined. Though its precise origins are obscured by time, many folklorists believe the song began as a sea shanty during the era of windjammers, sung to coordinate shipboard labor at the brake windlass. Contemporary accounts and comparisons with work songs from the American South and the Caribbean suggest that *Shenandoah* may have African American roots, though some folklorists suggest its origin is among French-Canadian voyageurs navigating North America's great rivers. The earliest known transcription dates to 1876. Over time, *Shenandoah* has been adapted for the concert stage, evolving in melodic and rhythmic contour. Though it has changed from its original form, *Shenandoah* remains a timeless musical expression of yearning—for connection, for belonging, for home.

## Entrance

Music: Linda Kachelmeier (b. 1965)

Text: Rainer Maria Rilke (b. 1875), translated Dana Gioia (b. 1950)

### **World Premier - Commissioned for Women's Voices Chorus in Honor of Anne Menkens' birthday by her husband Greg Duyck**

Whoever you are: step out of doors tonight,  
Out of the room that lets you feel secure. Infinity is open to your sight.

Whoever you are. With eyes that have forgotten how to see  
From viewing things already too well-known,

Lift up into the dark a huge, black tree and put it in the heavens: tall, alone.  
And you have made the world and all you see.

It ripens like the words still in your mouth. and when at last you comprehend its truth,  
Then close your eyes and gently set it free.

Composer Linda Kachelmeier offers these notes regarding the commission of *Entrance*: I was introduced to the Rilke poem *Entrance* by Anne Menkens. She was drawn to it because it not only conveys the urgent desire to create something, but that anyone can. The poem is filled with positive energy even though there is fear in leaping into the unknown and pushing our boundaries. Musically, I played with the conflict between our fear and inner excitement (exciting and scary!) with the feel of 2 against 3, duple and triple in the pianist's hands. Once the singers "step out of doors," the meter shifts from 12/8 to 4/4 and the pianist's hands switch the 2:3 to 3:2. The last line of the poem, "Then close your eyes and gently set it free," I took as a chance to free myself as a composer (and the singers) from the confines of a determined structure with an aleatoric section. The singers randomly enter and sing their individual phrases varying the tempo and building until all are singing repeating the opening text "whoever you are," encouraging us all to create something new.

## Grace Before Sleep

Music Susan LaBarr (b. 1981)

Text: Sara Teasdale (1884-1933)

How can our minds and bodies be grateful enough that we have spent  
Here in this generous room, this evening of content?  
Each one of us has walked through storm and fled the wolves along the road.  
But here the hearth is wide and warm.  
And for this shelter and this light accept, O Lord, our thanks tonight.

*Grace Before Sleep* is a quiet reflection at the close of day—a moment of gratitude for warmth and shelter after the storms of life. The music offers a gentle expression of thankfulness for light after darkness, and for the comfort that surrounds us as we rest.

## **Crowded Table**

Arr. Andrea Ramsey (b. 1977)

Music and Text: Natalie Hemby (b. 1977), Lori McKenna (b. 1968), Brandi Carlile (b. 1981)

*Soloist: Allison Blaylock*

You can hold my hand when you need to let go.  
I can be a mountain when you're feeling valley low.  
I can be a street light showing you the way home,  
If you hold my hand when you need to let go.

I want a house with a crowded table,  
And a place by the fire for everyone.  
Let us take on the world while we're young and able,  
And bring us back together when the day is done.

If we want a garden, we're gonna have to sow the seed,  
Plant a little happiness, let the roots run deep.  
If it's love that we give, then it's love that we reap.  
If we want a garden, we're gonna have to sow the seeds.

The door is always open, your picture's on my wall,  
Everyone's a little broken, and everyone belongs.

*Crowded Table* is a song about belonging—about making space for others and building a home where everyone feels welcome. Originally performed by the country-folk group, The Highwomen, the song reminds us that home isn't just a place, but a feeling we create together. In this arrangement, voices join to celebrate connection, community, and the simple power of gathering around a table where all are invited, all are seen, and all are loved.

## **We Are Home**

Music: Jenni Brandon (b. 1977)

Text: inspiration by the Women of Vox Femina, compiled and arranged by Jenni Brandon

We are singing for the soul and songs our mothers taught us.  
We are dancing between passion, love and empathy.  
We are finding comfort in things far more vast and eternal than us,  
We are everything possible.

We are impassioned, thoughtful, kind, and strong,  
We are woman, friend, chosen sisters.  
We are a kaleidoscope of women's voices offering serenity and comfort,  
We are home.

A safe haven, refuge from the outside world. Sanctuary.  
We are home.

With text inspired by the women of Vox Femina, this piece expresses the joy, connection, and transformation that come from singing together. Now in its 31st season, Women's Voices Chorus continues to embody the passion, love, and empathy that create a powerful bond of friendship. Through music-making, we grow together—not only as a community, but as musicians, artists, and storytellers. We create beauty, share our voices, and build meaningful experiences that reach beyond the rehearsal room or concert stage. In this space, we become more than singers—we become chosen sisters.

Here, we are welcome.

Here, we are heard.

Here, we are home.

## **Over the Rainbow**

Music: Harold Arlen (1905-1986), arr. Molly Ijames (b. 1978)

Text: E.Y. Harburg (1896-1981)

Somewhere over the rainbow way up high,  
There's a land that I heard of once in a lullaby.  
Somewhere over the rainbow skies are blue,  
And the dreams that you dare to dream really do come true.

Someday I'll wish upon a star  
and wake up where the clouds are far behind me,  
Where troubles melt like lemon drops,  
Away above the chimney tops, that's where you'll find me.

Somewhere over the rainbow bluebirds fly.  
Birds fly over the rainbow, why then, oh why can't I?  
If happy little bluebirds fly beyond the rainbow,  
Why, oh why, can't I?

Originally composed for the 1939 film *The Wizard of Oz*, “Over the Rainbow” has become one of the most cherished songs in American music. Sung by Judy Garland as Dorothy, the song expresses a longing to escape the troubles of the present and dream of a better, safer place — “somewhere over the rainbow.” At its heart, the song is about home. Not just the place we come from, but the place we yearn for—the place where we feel whole, safe, and known. For Dorothy, that journey takes her far from home, only to discover that what she was searching for was with her all along.

## ***About Women's Voices Chorus***

Women's Voices Chorus has evolved into the premier Triangle chorus for sopranos and altos. While performing a wide and diverse repertoire, we remain steadfast in support of our threefold mission: to provide a welcoming place in the Triangle for singers to share the joy of singing together, to promote choral works written by and for women, and to strive to achieve the highest standards of musical excellence. WVC strives to foster a climate of purposeful inclusion. A diverse, multicultural, multiracial choral community enriches a chorus and its music. We welcome sopranos and altos regardless of race, sexual orientation, gender identity, culture, religion, disability, or educational, financial, or class status. We rehearse from 7:30 to 9:30 p.m. on Mondays from late August through late April and give concerts in January and April or May. We invite singers who are interested to consider auditioning in late August. Information will be posted on the "Sing" page of our website.



**Artistic Director Laura Sam** began her tenure with the chorus in summer 2019. A North Carolina native, she has been a choral conductor and music educator since 1984, directing choruses at Meredith College, North Carolina State University, Cary Academy, North Carolina Governor's School East, and Walter M. Williams High School. Laura received a Bachelor of Music in Music Education from the University of North Carolina at Greensboro, where she studied conducting, voice, and choral methods. When not immersed in choral music, she serves as the director of the North Carolina Governor's School East, leading a summer residential program for intellectually gifted high school students.



**Pianist Deborah Lee Hollis** is highly respected for her sensitivity and skill as a collaborative partner. In addition to working with many prominent music organizations in the Triangle area, Deb has conducted master classes with pianists and vocalists at Shenandoah, Furman, and Longwood Universities, served on faculty at Wheaton and Guilford Colleges and UNC-Greensboro, and as collaborative pianist/coach at Duke University and UNC-Chapel Hill. Hollis holds piano performance degrees from Oberlin Conservatory and the University of Illinois at Urbana-Champaign, and received her Doctor of Musical Arts in Collaborative Piano from UNC-Greensboro. Deb is an active recitalist and maintains a private piano studio.



## Women's Voices Chorus

**Director's Assistant:** Kay Johnson

**Artistic Director:** Laura Sam

**Pianist:** Deborah Hollis

### Soprano 1

Katie Barton	Deb Gauldin	Lauren Keller ★ ✧	Trisha Socias ✧
Rachel Bowman-Abdi	Marissa Goodall	Elizabeth Shaver ✧	Marley Steffens
Rebecca Bruening ☿ ✧	Wendy Hua ✧	Ellie Sheridan ✧	Julianne Vance ✧
Jennifer Canada ✧			

### Soprano 2

Hannah Andrews	Kate DeAlmeida ✧	Shipra Patel ✧	Sarah Town
Ellie Bautista	Beverly Du ✧	Mia Prior	Sheila Williams
Talia Brenner	Virginia Byers Kraus ☿ ✧	Kinley Russell ✧	Darcy Wold ✧
Carly Bunch ★	Allison Mangin ✧	Leandra Merea Strobe	Diane Wold ✧
Linda Coerr	Carol Mansfield		

### Alto 1

Christa Abedi ✧	Sheryl Fowler	Ann Harrison	Susan Regier
Rah Bickley ✧	Jan French	Kay Johnson ☿	Pauline Robinson
Allison Blaylock ★	Susan Gidwitz	Jacqueline Little	Clare Strayhorn
Kristin de Havilland	Shira Greer	Anne J. Menkens	Edie Stuber
Marsha Ferguson ✧	Cecelia Gulley Massamilla		

### Alto 2

Meg Berreth ✧	Diane Kirkman	Caryl Thomason Price	Diana Skeffington
Susan E. Brown ✧	Lisa Lachot	Debbie Russell	Sharon Smith ★
Karla Byrnes ✧	Susanna Lambert	Betty Schumacher	Ann Sundberg
Megan Hast	Lesley Pond	Doris Sigl	Jaclyn Walters
Janet Huebner ☿ ✧			

☿ **Section Leader**

★ **Membership Liaison**

✧ **Chamber Choir**

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### Emeritus Members

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