

MESSIAH

GEORGE FRIDERIC HANDEL



THE SAINT THOMAS CHOIR OF MEN AND BOYS
NEW YORK BAROQUE INCORPORATED

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CONCERTS *at* SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE

The Reverend Canon Carl F. Turner, *Rector*
Richard Tanner, *The Nancy B. & John B. Hoffmann Organist and Director of Music*

TUESDAY, DECEMBER 9, 2025 AT 7:30PM
THURSDAY, DECEMBER 11, 2025 AT 7:30PM

MESSIAH

A SACRED ORATORIO
BY
GEORGE FRIDERIC HANDEL
(1685-1759)

THE SAINT THOMAS CHOIR
OF MEN AND BOYS
with
NEW YORK BAROQUE INCORPORATED
Wen Yang, *Artistic Director*

SOLOISTS
Margaret Carpenter Haigh, *soprano*
Daniel Moody, *countertenor*
James Reese, *tenor*
Paul Max Tipton, *bass-baritone*

Richard Tanner, *conductor*
The Nancy B. and John B. Hoffmann Organist
and Director of Music

MARGARET CARPENTER HAIGH

Hailed as a “standout...whose heartfelt invocation of peace in ‘Rejoice greatly’ had listeners dabbling at tears” by the *New York Times*, GRAMMY®-nominated soprano Margaret Carpenter Haigh captivates audiences with her “flawless intonation” and “perfect vocalism” (*Classical Voice North Carolina*) in “superbly sung” (*Early Music America Magazine*) performances. Treasured performances include the North American premiere of Huang Ruo’s *Book of Mountains & Seas*; David Del Tredici’s virtuosic *An Alice Symphony* with Portland Symphony and Ballet; Bach’s *St. Matthew Passion* with the choirs of Trinity Wall Street and Saint Thomas Church, Fifth Avenue; Couperin’s *Leçons de Ténèbres* in the Easter at King’s Concert Series in King’s College Chapel, Cambridge; Handel’s *Messiah* under Dame Jane Glover; and a highly publicized and ground-breaking soprano interpretation of the *Evangelista* role in Bach’s *St. John Passion* at the 2024 Baldwin Wallace Bach Festival to celebrate the 300th anniversary of the work’s creation. Recent solo recording credits include Handel’s *Israel in Egypt* with Apollo’s Fire and Desmarest’s *Ciré* with the Boston Early Music Festival Orchestra. A native of Charlotte, North Carolina and graduate of UNC-Greensboro, Margaret is a grateful recipient of the Gates Cambridge Scholarship and holds the M.Mus from the University of Cambridge and the D.M.A. in Historical Performance from Case Western Reserve University, where her dissertation was supervised by Susan McClary. She has lectured widely, including at University of Iowa, Harvard University, Peabody Institute, and Indiana University, and has served on the faculties of the Oklahoma Arts Institute at Quartz Mountain and Vocal Fellows Program at Bach Akademie Charlotte. Margaret is a member of The Choir of Trinity Wall Street.

DANIEL MOODY

Grammy-nominated countertenor Daniel Moody has captivated audiences worldwide with his commanding yet deeply expressive vocal timbre and breathtaking musicianship. Praised for a “vocal resonance [that] makes a profoundly startling impression” (The New York Times) and a “vivid and powerful” voice (The Boston Musical Intelligencer), Moody is equally celebrated for his “sweet and melancholy sound” (The Washington Post) and his uncanny ability to “pierce hearts” and “utterly silence a room” (The Boston Musical Intelligencer) through raw emotional connection. His opera career soared with a standout Metropolitan Opera debut as Rosenkranz in Brett Dean’s *Hamlet*. Other highlights include commanding title roles in Handel’s *Giulio Cesare*, *Orlando*, and *Rinaldo*, as well as Arsamene in *Xerxes*, Lichas in *Hercules*, Didymus in *Theodora*, Tolomeo in *Giulio Cesare*, and Nerone in Monteverdi’s *L’incoronazione di Poppea* with Cincinnati Opera—where the American Record Guide hailed his performance for “numerous moments of utter beauty... [his] voice blossom[ing] out into something big and round and smooth, [floating] easily into soprano range.” Critics took note of his unusually potent tone as *Rinaldo*, with the San Diego Story suggesting he might pioneer a new category: the “Helden Countertenor.” Moody also shone in Mark Morris’ productions of Britten’s *Curlew River* and Purcell’s *Dido and Aeneas* at BAM’s Howard Gilman Opera House and the Tanglewood Music Festival, earning praise from the Financial Times for his “inspired and absorbing performances.” Venturing into contemporary works, Moody has made his mark with bold premieres and innovative roles. He delivered the American premiere of George Benjamin’s *Dream of the Song* (under Stefan Asbury) at Tanglewood’s Festival of Contemporary Music and Aribert Reimann’s “Sinnig zwischen beyden Welten” with the Brooklyn Art Song Society. World premieres include *Alice in the Pandemic* by Jorge Sosa (live in cyberspace with White Snake Projects) and *Cosmic Cowboy* by Elena Ruhr. He’s also embodied Man #1 in Hannah Lash’s intimate three-person opera *Desire* alongside the JACK Quartet at Columbia’s Miller Theater, and the Special Weapons Officer in Peter Knell and

Stephanie Fleischmann's Arkhipov, conducted by Daniela Candillari. In recent seasons, Moody has collaborated with premier companies and festivals, including The Metropolitan Opera (The Hours, El Niño, and Hamlet), San Francisco Opera (Partenope), Caramoor and Tanglewood Festivals (on tour with Philharmonia Baroque), Marlboro Festival, Atlanta Opera (Giulio Cesare), Heartbeat Opera (The Golden Cock), and Vancouver Opera (A Midsummer Night's Dream). On the concert stage, Moody has soloed with renowned orchestras and conductors across North America, from the Atlanta Symphony (under Thomas Søndergård) and Apollo's Fire to The Cleveland Baroque Orchestra (Jeannette Sorrell), Boston Symphony Orchestra (cover for Dream of the Song), Cincinnati Symphony & May Festival Chorus (Robert Porco), Les Violons du Roy in Québec City (Bernard Labadie), Minnesota Orchestra (Nicholas Kraemer), Opera Lafayette with Thomas Dunford, Philharmonia Baroque Orchestra (Nicholas McGegan & Richard Egarr), and the Oratorio Society of New York (Kent Tritle)—culminating in his Carnegie Hall Stern Auditorium debut. Looking ahead, the 2025-26 season promises exciting engagements with the Boston Early Music Festival, Four Nations Baroque Ensemble, InSeries Opera, and Staunton Music Festival's BaroqueFest. Beyond performing, Moody shares his expertise as an educator, having led masterclasses at Augustana University and Peabody Conservatory, while currently serving on the voice faculty at the University of British Columbia in Vancouver, Canada.

JAMES REESE

James Reese is a noted interpreter of baroque music and other early repertoire, as well as an advocate for new music. He delivers dynamic performances that facilitate intimate connections between audience and the art. His ability to impart emotional immediacy on music from Bach to the present day has earned him overwhelming critical acclaim over the course of a fast-rising career. In the 2025-26 season, James will enjoy a wide range of projects and repertoire, giving performances throughout the United States and Canada. Of particular note: Messiah with the Kansas City Symphony, as well as St. Thomas Fifth Avenue (NYC) and the Apollo Chorus of Chicago; in recital with soprano Maya Kherani at Opera Lafayette; A Bach Celebration with Tafelmusik; and a series of recitals with lutenist Brandon Acker. He also looks forward to working with the Apple Hill String Quartet, recording and giving the world premiere of Gregory W. Brown's Rural Hours. As a recording artist, James won a GRAMMY award as a soloist singing the music of Edie Hill on the record Born, released by The Crossing. His discography also includes several discs on the ECM, Harmonia Mundi and Hyperion labels. James is a graduate of Northwestern University's Bienen School of Music. He holds a master's degree from Yale University's School of Music, where he studied with James Taylor at the Institute of Sacred Music. James is the 2018 winner of the Margot Fassler Award for the Performance of Music at Yale. He is also a winner of the Career Advancement Award—which recognizes 'especially promising young artists'—from the Musical Fund Society. He lives in Philadelphia with his wife Natalie.

PAUL MAX TIPTON

Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone Paul Max Tipton performs and records throughout North America, Europe, and Asia. He recently debuted at Seattle Symphony in Bach's *St. John Passion* as Christus, returned to Tokyo for Handel's *Messiah* with Bach Collegium Japan, and sang the role of Jupiter in John Eccles' *Semele* with American Baroque Opera, being called "gloriously godly" by the *Dallas Morning News*. For the 2025-2026 season, he makes debuts at the Kansas City Symphony and

returns to Tucson Symphony Orchestra, singing Handel's *Messiah*. He returns to Berkeley with Cantata Collective to sing Bach's *Ascension Oratorio* and select cantatas under Nicholas McGegan, and will record 17th-century German cantatas for the BIS label with Masaaki Suzuki at the Yale Institute of Sacred Music, in addition to concerts throughout the season with Conspirare in Austin and Tenet Vocal Artists in NYC. Recent seasons include Beethoven's *Symphony No. 9* with Bach Collegium Japan in Tokyo, covering the title role in Mozart's *Le Nozze di Figaro* at Handel & Haydn Society under Raphaël Pichon, Haydn's *Creation* with Pacific Symphony, and Plutone in Monteverdi's *L'Orfeo* with Göteborg Baroque. Recent recordings include Bach's *St. John Passion* as Christus with Cantata Collective & Nic McGegan for Avie Records and solo bass cantatas by Nicolaus Bruhns with Masaki Suzuki for BIS Records. He holds an MMus from Yale University and resides in New York City.

RICHARD TANNER

Richard Tanner is The Nancy B. and John B. Hoffmann Organist and Director of Music at Saint Thomas Church Fifth Avenue, New York City, where he directs the Saint Thomas Choir of Men and Boys, the leading ensemble of its kind in the United States. Richard has specialized in the training of boy and girl chorister voices for over thirty years. As music director, organist, and producer, he has made over fifty recordings and has worked extensively for the BBC, including for twenty years as a musical director and organist for BBC Radio 4's *Daily Service*. Orchestras that he has conducted include the Malta Philharmonic Orchestra, the BBC Philharmonic Orchestra, the period instrument ensemble, *Canzona*, and The Bliss Sinfonia, which he founded. Recordings as a conductor, both with the Northern Chamber Orchestra, include *Requiem* and *Organ Concerto* by David Briggs and *The Manchester Carols* by Carol Ann Duffy and Sasha Johnson Manning. His organ recordings are available on Spotify, including Messiaen's *La Nativité du Seigneur*. He has given masterclasses in Shanghai and Shenzhen, and has directed choral courses in Sweden and for RSCM America. Richard was a chorister at St Paul's Cathedral, student at the Royal Academy of Music, London, and organ scholar at Exeter College Oxford. He has held posts at St Albans Cathedral, Trinity Laban Conservatoire, All Saints' Northampton, Rugby School and Blackburn Cathedral, where he was Director of Music for 13 years. He is married to the soprano, Philippa Hyde.

THE SAINT THOMAS CHOIR OF MEN AND BOYS

The Saint Thomas Choir of Men and Boys is considered to be the leading ensemble of its kind in the Anglican choral tradition in the United States. While its primary *raison d'être* is to sing five choral services each week, the choir also performs regularly with Orchestra of St. Luke's and New York Baroque Incorporated as part of the Saint Thomas Church concert series. Live webcasts of choral services and further information concerning recordings, tours and concerts given by the choir can be found at www.SaintThomasChurch.org. Over recent years, the choir has toured throughout the US, Europe and Scandinavia with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, the Aldeburgh Festival, at the Vatican, and in Dresden and at the Thomaskirche in Leipzig. Domestically, the choir has appeared often at National AGO Conventions. Besides annual performances of Handel's *Messiah*, the choir's concerts at Saint Thomas Church have included presentations of the Fauré, Duruflé and Mozart *Requiems*, the J. S. Bach *Passions*, Handel's *Israel in Egypt* and James MacMillan's *Seven Last Words from the Cross*. In 2016, a concert in memory of former Director of Music John Scott was performed with Orchestra of St. Luke's under the direction of Sir Simon Rattle. The choir has made many commercial recordings, and has done so in recent years under the direction of former Director of Music Jeremy Filsell. Recent recordings have included an album of the Music of Gerre Hancock (Signum), the Mass and Propers for the Feast of Corpus Christi by William Byrd (Signum), a Christmas album, *No Small Wonder* (Acis), and an album of works by Calvin Hampton (Signum). The Gentlemen of the Choir are all professional singers working here in New York, and the Boy Choristers live at the historic Saint Thomas Choir School and are educated in collaboration with New York's Professional Children's School.

TREBLE

Lincoln Blizzard
Daniel Choi
Daniel Conrado
Ephrem Henthorn ³
Jacob Hwang ¹
Jayden Hwang ²
Royce Jung ⁴
Andrew Kim
Ian Kim ⁶
Malin Kuo

Tegan Kuo
Allan Lee
Joshua Lee
Noah Lee
Henry Mohan
Julian Moreno
Yechan Mun
Aiden Park
Thoreau Park
William Park
Head Chorister
Emrys Pengelly ⁵

Joshua Shin ⁸
Deputy Head Chorister
Arthur Stowe ⁷

ALTO

Biraj Barkakaty
Daniel Castellanos
Phillip Cheah
Calvin Wentling

TENOR

John Ramseyer
Trevor Scott
Emerson Sieverts
Mike Williams

BASS

Benjamin Howard
Brian Mummert
Charles Perry Sprawls
Christopher Trueblood

1. The Ogden Northrop Lewis, Jr. Choristership
2. The Francis S. Falconer Choristership
3. The John G. Scott Memorial Choristership
4. The James L. Tuohy MD Choristership
5. The Richard Heschke Choristership
6. The T. Tertius Noble Centennial Choristership
7. The William C. Stubing and Ronald L. Thomas Choristership
8. The Rev. Charles Wallace Choristership

NEW YORK BAROQUE INCORPORATED

WEN YANG, ARTISTIC DIRECTOR

Hailed as “truly excellent” and “studded with stars in the making” (New York Times), New York Baroque Incorporated (NYBI) is a conductorless orchestra of period instruments in New York City, bringing vital, informed, and fresh performances of a wide range of 17th and 18th-century repertoire while creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has shared the stage with renowned soloists including Richard Egarr, Vivica Genaux, Monica Huggett, and Jakub Józef Orliński, and has graced prestigious venues such as Carnegie Hall, the Metropolitan Museum of Art, The Morgan Library, Spoleto Festival USA, and Caramoor Center for Music and the Arts. Striving to make music on period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bringing to life unknown works of the Baroque, and has revived and presented modern-day premieres of Cavalli’s *Veremonda* (1652), Aliotti’s *Santa Rosalia* (1687) and Seckendorff’s *Proserpina* (1777). For information and upcoming events visit www.NYBaroque.org.

VIOLIN I

Alexander Woods
Concertmaster
Aubrey Woods
Kako Miura
Ryan Cheng

VIOLIN II

Shelby Yamin
Francis Liu
Rebecca Nelson
Rafa Prendergast

VIOLA

Kyle Miller
Stephen Goist
Kate Goddard

CELLO

Ezra Seltzer
Cullen O’Neil
Nathan Whittaker

THEORBO

Adam Cockerham

BASS

Wen Yang
Artistic Director

OBOE

Gaia Saetermoe-Howard
Remy Libbrecht

BASSOON

Clay Zeller-Townson

TRUMPET

Maximilian Morel
Tianyu Wang

TIMPANI

Daniel Mallon

CLAVIORGANUM

Nicolas Haigh
Saint Thomas Church

ORGAN

Maks Adach
Saint Thomas Church

MESSIAH

PART THE FIRST:

GOD'S PLAN TO REDEEM MANKIND ISAIAH'S PROPHECY OF SALVATION

SINFONY

Arioso

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah 40:1-3

Air

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

Isaiah 40:4

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Isaiah 40:5

THE COMING JUDGMENT

Recitative

Thus saith the Lord of hosts: Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come. The Lord, who ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

Haggai 2:6-7, Malachi 3:1

Air

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire.

Malachi 3:2

Chorus

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

Malachi 3:3

THE PROPHECIES OF CHRIST'S BIRTH

Recitative

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us."

Isaiah 7:14, Matthew 1:23

Air and Chorus

O thou that tellest good tidings to Zion, get thee up into thy high mountain; O thou that tellest good tidings, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 40:9, 60:1

Arioso

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

Isaiah 60:2-3

Air

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

Isaiah 9:2

Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.

Isaiah 9:6

THE ANNUNCIATION OF THE SHEPHERDS

PIFA (PASTORALE SYMPHONY)

Recitative

There were shepherds abiding in the fields, keeping watch over their flock by night.

Saint Luke 2:8

Arioso

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about him; and they were sore afraid.

Saint Luke 2:9

Recitative

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Saint Luke 2:10-11

Arioso

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

Saint Luke 2:13

Chorus

Glory to God in the highest, and peace on earth, good will towards men.

Saint Luke 2:14

CHRIST'S HEALING AND REDEMPTION

Air

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour, and he shall speak peace unto the heathen.

Zechariah 9:9-10

Recitative

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man lean as an hart, and the tongue of the dumb shall sing. *Isaiah 35:5-6*

Air

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labour and are heavy laden; and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Isaiah 40:11, Saint Matthew 11:28-29

Chorus

His yoke us easy, and his burden is light.

Saint Matthew 11:30

INTERVAL

20 minutes

PART THE SECOND:

THE REDEMPTION

CHRIST'S PASSION

Chorus

Behold, the Lamb of God, that taketh away the sin of the world!

Saint John 1:29

Air

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair; he hid not his face from shame and spitting.

Isaiah 53:3, 50:6

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Isaiah 53:4-6

Arioso

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

Psalms 22:7

Chorus

He trusted in God that he would deliver him: let him deliver him, if he delight in him.
Psalm 22:8

Recitative

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him. *Psalm 69:20*

Air

Behold, and see if there be any sorrow like unto his sorrow. *Lamentations 1:12*

CHRIST'S DEATH AND REDEMPTION

Recitative

He was cut off out of the land of the living: for the transgressions of thy people was he stricken. *Isaiah 53:8*

Air

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. *Psalm 16:11*

THE WORLD'S REJECTION OF THE GOSPEL

Air

Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against his Anointed. *Psalm 2:1-2*

Chorus

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

Recitative

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

GOD'S ULTIMATE VICTORY

Air

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *Psalm 2:9*

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever. King of Kings, and Lord of Lords. *Revelation 19:6, 11:15, 19:16*

PART THE THIRD:

AN ANTHEM FOR THANKSGIVING FOR THE DEFEAT OF DEATH THE PROMISE OF ETERNAL LIFE

Air

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the death, the first fruits of them that sleep. *Job 19:25-26, 1 Corinthians 15:20*

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. *1 Corinthians 15:21-22*

THE DAY OF JUDGMENT

Recitative

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. *1 Corinthians 15:51-52*

Air

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. *1 Corinthians 15:52*

THE FINAL CONQUEST OF SIN

Air

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us. *Romans 8:31, 33-34*

THE ACCLAMATION OF THE MESSIAH

Chorus

Worthy is the Lamb that was slain and hath redeemed us to God by his blood to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, honor, glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen. *Revelation 5:12-13*

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 Jan Stuart & Matthias Leutrum
 Lee & Mary Longnecker
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in memory of Eugene G. Mintz
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 Nick & Phyllis Orem

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 Deborah Purdon
 Jurgen Rademaker
 Suzanne C. Rice & John F. Schopfer
 John A. Romeri
 Nanahya C. Santana
 Ann Scott
in memory of Marion E. Scott
 Susan Seaman
 Mary Shannon
 Wendy & Richard Sherman
 Christina & Douglas Short
 Patricia Lee Smith
 Murray & Hazel Somerville
 Susan & Jay Sterling
 Andrew R. St. John
 Christopher Sullivan
 Roderick P. Thompson
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 Samuel Urmev
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in honor of Max J. Sauberg
 D. Scott Wise
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 Caroline Rob Zaleski

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 Rosalind Mohnsen
 Eliza Mount
 Emily Nammacher
 Charles Nastro
 Diana & Dan Nixon
 Eugene O'Brien
 William O'Brien
 Linda O'Neill
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 Christopher Pink
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 Heyden White Rostow
 Kathy Rubendall & Peter Stark
 Leah Rubin
 Jeannie Russell
 Tracy Bell Saucier
 Avinoam Paul Sharon
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in memory of Marion E. Scott
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 Nancy B. † & John B. Hoffmann
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in honor of G. William Haas

* Chorister Parent/Alumnus/Family
 † In Memoriam