



The Shenandoah Valley Choral Society  
Curtis Nolley, Artistic Director  
Presents

# When Music Sounds

Featuring  
Charles Gounod's

## Messe Solennelle (St. Cecilia Mass)

April 10, 7:30 pm

April 12, 3:00 pm

Bridgewater Church of the Brethren

2025-2026 Season  
Celebrating our 55th Season





S H E N A N D O A H V A L L E Y B A C H F E S T I V A L  
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## **Singers Welcome!**

Do you enjoy singing? Consider joining SVCS!

We enjoy expressing our creativity through music and providing joy and entertainment for our audiences.

We are a nonaudition ensemble.

Rehearsals are held every Tuesday from 7:00 - 9:00p.m.  
in Harrisonburg, VA.

For More Information visit: [singshenandoah.org](http://singshenandoah.org)

## **Save the Date**

Celebrate America!

July 3rd, 2026 - Harrisonburg High School

FROM THE BOARD OF DIRECTORS  
To Our Audience

Thank you all so much for joining us for our Spring 2026 concert, “When Music Sounds.” It is our joy to sing for you! Your presence and support have allowed the Shenandoah Valley Choral Society to continue singing and growing for 55 years.

We will begin our program with the St. Cecilia Mass by Charles Gounod and accompanied by Dr. Larry Taylor on organ and soloists Christine Glick Fairfield, Jordan Davidson, and Shannon Kiser. We extend our deepest thanks to our gifted musicians and soloists, including our amazing accompanist, Amy Robertson.

In our second half, we will sing 6 songs that evoke the hope of spring and the promising rebirth of both nature and man. They include our theme song by David Dickau, “When Music Sounds,” based on the poem by Walter de la Mare. We will also be singing “O Clap Your Hands,” by the British composer John Rutter, whose works we have performed many times over the years. Dr. Taylor will perform a beautiful arrangement of Beethoven’s “Hymn to Joy.”

We hope you will also join us at our annual “Celebrate America” concert on July 3 at Harrisonburg High School. This year’s concert will be a special time as we celebrate the 250th anniversary of our nation’s independence. We will honor veterans, active-duty military members and first responders in our summer concert program. If you would like to recognize some of these exceptional people for their service, please visit our website at [singshenandoah.org](http://singshenandoah.org) to include them in the list that we will publish in the program. Additional information on SVCS is available on the website, and you can also follow us on Facebook.

We hope you enjoy the concert, and that we will see you again soon!

Donna Tinsley, President

The Shenandoah Valley Choral Society  
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*The Shenandoah Valley Choral Society gratefully acknowledges the wonderful, cooperative spirit of the Park View Mennonite Church for the use of its facilities for rehearsals and board meetings.*

*Program cover photography courtesy of Cara Zimmerman Walton.*



**Curtis Nolley**, Artistic Director In his 25th season as director of the Shenandoah Valley Choral Society, Curtis Nolley leads the distinguished ensemble in its 55th season. In addition to his responsibilities with the SVCS, Curtis serves as church musician and freelance choral conductor. For 43 years he worked as a music educator, serving students as a choral director and music specialist in the public schools of Augusta County, Rockingham County, and Harrisonburg City. Additionally, Curtis has directed choirs, taught choral conducting at Mary

Baldwin University, and served as Visiting Director of Choral Music at Bridgewater College from 2018-2020. Curtis continues to serve as choir director at Bridgewater Church of the Brethren. He has received recognition for his work in choral music education as the recipient of the Virginia Choral Directors Association's Sydney Swiggett Award for outstanding service and contribution to choral music education in the Commonwealth of Virginia, the James Madison University Professional Service Award recognizing outstanding service to the music education profession and James Madison University, and as Augusta County Public Schools' Teacher of the Year. Under Curtis' direction, the SVCS was presented the 2020 Circle of Excellence in the Arts Award by the Arts Council of the Valley, and the College of Visual and Performing Arts at JMU. A native of the Shenandoah Valley, Curtis holds a BA in Music Education from Bridgewater College and a Master of Music in Choral Conducting from the University of Colorado, Boulder. Curtis is active as an adjudicator and guest conductor for scholastic festival choirs across the state of Virginia. An active leader in music education, Curtis is a past president of the Virginia Music Educators Association. He continues to serve on VMEA's executive board.

**Amy Robertson**, accompanist, has been piano accompanist for the SVCS since 1996. She is also a freelance and staff accompanist at James Madison University and teaches privately. She lives with her family in Port Republic, Virginia. Amy holds a BA in Piano Performance with an emphasis in accompanying and coaching, and a Master's in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra and a finalist in the Hilton Head Island



International Competition. In 1997, Amy premiered a piece for cello and piano at the Mid-Atlantic Chapter annual meeting of the College Music Society. In 2000, she auditioned for and attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts.



**Debbie McGuire**, accompanist, serves as assistant accompanist and sings with her fellow altos in the SVCS. She is a professional freelance accompanist who has worked with church, school, and collegiate performance ensembles throughout Virginia. She has taught at Mary Baldwin College and served as piano instructor at Stuart Hall School in Staunton, Virginia. In addition to her service with the SVCS, she has served as guest accompanist for scholastic festival choral ensembles throughout the region. Ms. McGuire is a graduate of the University of Richmond and received her Master's Degree in Church Music from Southern Baptist Theological Seminary in Louisville, Kentucky. Her private studio and residence

are in Rockingham County, Virginia.

**Dr. Larry Taylor**, organ, is professor of music at Bridgewater College in Bridgewater, Virginia, where he teaches courses in music theory and history and gives lessons in organ and piano. Dr. Taylor holds a Doctor of Musical Arts degree in organ from the University of Cincinnati (where he won the Strader Organ Competition), Master of Music degrees from Emory University and Notre Dame, and a Bachelor of Music degree from Seton Hill University in Greensburg, Pennsylvania. In addition to performances of classical repertoire on piano and organ, Dr. Taylor has arranged and performed organ accompaniments to more than twenty classic silent films with a focus on the comedies of Buster Keaton and Harold Lloyd.



As a composer, Dr. Taylor has collaborated frequently with poet Tom Noe to produce anthems, cantatas, the one-woman opera *Marie Curie* and the two-act opera *Eros and Psyche*. They are currently collaborating on a new opera, *The Dickinsons of Amherst*, which tells the story of a scandal in Emily Dickinson's family that had an impact on her legacy. He has also composed arrangements for symphonic band and chorus as well as solo organ works. His art songs have been featured as part of the Bridgewater International Poetry Festival. In 2015 he won the Faculty Scholarship Award at Bridgewater College.



**Christine Glick Fairfield**, soprano, is a frequent soloist with multiple ensembles throughout Virginia including The Oratorio Society of Virginia, Waynesboro's Schola Cantorum, the Rockbridge Choral Society, and Roanoke Baroque. She has also appeared with the Rockefeller Chapel Choir in Chicago, the Louisville Bach Society (KY), Canticum Novum of NYC, and choirs in Germany, Münchener Frauenchor and Himmelfahrts Kirchenchor. Her repertoire ranges from the Baroque masters, Handel and Bach, to 20th c. works by Poulenc, Barber, and Rutter. She made her European debut singing 'Marcelina' in Mozart's *Le Nozze di Figaro* with The Saluzzo Opera Academy in 2021 followed by the role of 'Rosalinde' in *Die Fledermaus* by Johann Strauss

with the Lyric Opera Studio Weimar in 2022. Fluent in German, she excels at performing Lieder as well as opera and choral masterworks. As an educator, Christine has served on the faculty at Bridgewater College and now teaches voice at Washington and Lee University. Christine holds a Bachelor of Arts in Music with a concentration in voice from Eastern Mennonite University and a Master of Music in Vocal Performance and Pedagogy from Ohio University's School of Music. She continued her postgraduate vocal studies with teachers Timothy Noble (IU Jacobs School of Music), Christine Schadeberg, Stellario Faggone (Bayerische Staatsoper), Byron Jones (Shenandoah Conservatory) and Andres Morena Garcia (Deutsche Oper). Christine lives in Staunton, Virginia.

**Jordan Davidson**, tenor, pursues opportunities in opera, musical theater, concert, and recital. A native of Northern New York, Jordan holds a DMA and MM from James Madison University in Harrisonburg, VA and a BM in Music Education and Performance from SUNY Potsdam's Crane School of Music. Jordan has held teaching positions at the University of Mary Washington, University of Virginia, James Madison University, and is currently the Director of Choirs, Piano, and Musical Theatre at Spotswood High School in Rockingham County, VA. Jordan has performed with companies and organizations around the country; most notably Utah Festival Opera and Musical Theatre, Hawaii Performing Art Festival, Charlottesville Opera, Fall Island Vocal Arts Seminar, Opera Saratoga, Springfield Symphony Orchestra, and the Oratorio Society of Virginia.





**Shannon Kiser**, bass, holds a Bachelor of Music degree from Covenant College, studying under Dr. John Hamm, and a Master of Music degree from the Peabody Conservatory where he studied oratorio and recital literature with renowned bass-baritone John Shirley-Quirk. Mr. Kiser has been a frequent soloist in the Baltimore and Washington, D.C. areas, and has consistently worked with composers in performing and recording new vocal works.

Past concert performances include *Messiah* with the Chattanooga Choral Arts as well as J.S. Bach's *Magnificat in D*, several cantatas (most recently BWV 104 with the Shenandoah Valley

Bach Festival), the *Five Mystical Songs* of Ralph Vaughan Williams and Beethoven's *Symphony No. 9*. Mr. Kiser's operatic experience includes roles as Guglielmo in Mozart's *Così fan tutte* under conductor Martin Isepp and Harlekin in *Ariadne auf Naxos* by Richard Strauss. He has performed in masterclasses with Elly Ameling and Marni Nixon. His voice and performances have been described as "a warm, clear baritone" (Baltimore Sun), "clearly deserving the solo spotlight" (Washington Post).

As a choral director, Mr. Kiser has served at the Chapelgate Academy outside Baltimore, Maryland, as Associate Director of the Children's Chorus of Carroll County, Maryland, and has previously directed the Chamber Singers and Men's and Women's Choirs at Eastern Mennonite University. He has also served as Music Director at Church of the Atonement in Silver Spring, Maryland. In the Harrisonburg area, Mr. Kiser was the founding director of the Rocktown Consort (a chamber choral vocal ensemble), and he has been an adjudicator and guest conductor at several choral events and festivals.

Mr. Kiser is currently the Director of Music and Worship at First Presbyterian Church in Harrisonburg, and he teaches voice at Bridgewater College and Eastern Mennonite University.

**Shenandoah Valley Choral Society**

is a member of the



## Program Notes

### When Music Sounds

*after Walter de la Mare, set by David Dickau*

“When music sounds, gone is the earth I know,  
And all her lovely things even lovelier grow...”

Walter de la Mare’s evocative words, set so luminously by David Dickau in *When Music Sounds*, offer both the title and the guiding spirit for this concert. They remind us that music has the power to transform familiar spaces—lifting sound, text, and silence into something deeper and more meaningful. In a place such as this, where voices resonate and community gathers, music becomes not only something we hear, but something we share.

The repertoire on today’s program reflects the breadth of that shared experience. Charles Gounod’s *Messe solennelle* surrounds the listener with expansive melody and rich harmony, inviting both singers and audience into moments of awe and reverence. John Rutter’s *O Clap Your Hands* brings a spirit of joyful proclamation, while Ryan Murphy’s exuberant setting of the spiritual *Music in the Air* captures the infectious delight of music as celebration—an energy that moves freely between choir and congregation. In contrast, Kim André Arnesen’s *Flight Song* offers a moment of quiet intimacy, reminding us that music can also speak powerfully in quiet contemplation of how it can transform us.

For the Shenandoah Valley Choral Society, these works reflect a core mission: to connect artistry, text, and emotion in ways that speak to the heart of our community. Together, they affirm de la Mare’s insight that when music sounds, it changes us—drawing us closer to one another and illuminating the beauty that surrounds us.

### **Messe solennelle en l’honneur de Sainte Cécile (1855)**

Charles Gounod (1818-1893)

Charles Gounod’s *Messe solennelle* stands as one of the most beloved sacred works of the nineteenth century, admired for its lyrical warmth, emotional immediacy, and operatic sweep. Written in 1855, honoring the feast day of Saint Cecilia—the patron saint of music—the Mass was first performed at the Church of Saint-Eustache in Paris, where it made an immediate and lasting impression.

## Messe solennelle en l'honneur de Sainte Cécile (1855)

(Cont.)

Gounod composed the work during a pivotal period in his life. Trained originally for the priesthood, he spent several years deeply immersed in sacred study before ultimately choosing a musical career. The *Messe solennelle* reflects this dual identity: it is both reverent and theatrical, blending sincere devotional intent with the expressive language of French Romantic opera. Gounod himself described the work as “religious in feeling, but human in expression,” a phrase that neatly captures its spirit.

What makes this Mass unique within its genre is Gounod’s seamless fusion of sacred tradition and operatic lyricism. Rather than adopting the austere style often associated with church music of the time, he writes expansive melodies, rich harmonies, and dramatic contrasts that bring the text vividly to life. Solo voices emerge with almost aria-like prominence, the chorus sings with both intimacy and grandeur, and the orchestra provides a colorful, emotionally responsive backdrop.

Although originally scored for orchestra, the use of organ accompaniment alone is not only practical but historically and stylistically appropriate. Gounod composed the Mass for a liturgical space in which the organ was central to worship, and his orchestral writing frequently mirrors the sonorities and gestures of the French Romantic organ tradition. In mid-nineteenth-century France, composers such as Lefébure-Wély, Franck, and later Widor and Guilmant were expanding the expressive possibilities of the organ, treating it as a symphonic instrument capable of both grandeur and intimate lyricism. The organ’s ability to sustain long lines, shape dramatic crescendos, and color the harmony through registration allows it to embody the spirit of Gounod’s orchestration while preserving the sacred character of the Mass.

Despite its expressive freedom, the work never loses sight of its liturgical roots. Moments of radiant joy—such as the soaring Gloria—are balanced by passages of deep tenderness and introspection, particularly in the Sanctus and Agnus Dei. With organ accompaniment, these contrasts are often heightened, drawing the listener into a sound world that is at once majestic and prayerful.

Gounod’s *Messe solennelle* remains a testament to the power of music to unite faith, artistry, and human emotion—an enduring work that continues to resonate with performers and audiences alike.

## Program

Messe solennelle de Sainte Cécile (St. Cecilia Mass)

Charles Gounod  
(1818-1893)

### Kyrie

Kyrie eleison. Christe eleison.  
Kyrie eleison.

Lord have mercy. Christ have mercy.  
Lord have mercy.

### Gloria

Gloria in excelsis Deo et in terra  
pax hominibus bonae voluntatis.

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

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

We praise you, we bless you,  
we worship you, we glorify you.

Gratias agimus tibi propter  
magnam gloriam tuam.

We give thanks to you for your  
great glory.

Domine Deus, rex coelestis, Deus  
pater omnipotens.

O Lord God, Heavenly King, God the  
Father Almighty.

Domine fili unigenite Jesu  
Christe. Domine Deus, agnus Dei,  
filius patris.

O Lord, the only-begotten Son Jesus  
Christ. O Lord God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi, miserere  
nobis.

You who take away the sins of the  
world, have mercy on us.

Qui tollis peccata mundi, suscipe  
deprecationem nostram.

You who take away the sins of the  
world hear our prayer.

Qui sedes ad dexteram patris,  
miserere nobis.

You who sit at the right hand of the  
Father, have mercy on us.

Quoniam tu solus sanctus, tu solus  
Dominus, tu solus altissimus, Jesu  
Christe, cum sancto Spiritu in  
gloria Dei patris.

For you alone are holy, you alone  
are Lord, you alone are the Most  
High, Jesus Christ, with the Holy  
Spirit in the glory of God the Father.

Amen.

Amen.

## Credo

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible.

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula.

And in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all worlds.

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis

God from God, light from light, true God from true God, begotten, not made, of one substance with the Father, by whom all things were made; who for us men and for our salvation descended from heaven

Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est.

and became flesh of the Holy Spirit, born of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est; et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris.

He was crucified for us, suffered under Pontius Pilate and was buried; and he rose again on the third day, in accordance with the Scriptures, and ascended to heaven, and sits at the right hand of the Father.

Et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

And he will return again in glory to judge the living and the dead, and his kingdom will know no end.

Et in Spiritum sanctum, Dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas.

And I believe in the Holy Spirit, Lord and Giver of Life, who proceeds from the Father and the Son, who with the Father and Son together is worshipped and glorified, and who spoke through the Prophets.

Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in one Holy Catholic and Apostolic Church.

Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi.

I acknowledge one baptism for the remission of sins and I await the resurrection of the dead, and the life of the world to come.

Amen.

Amen.

### **Offertory**

### **Sanctus**

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Holy, holy, holy Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of your glory.

Osanna in excelsis.

Hosanna in the highest.

### **Benedictus**

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord.

Osanna in excelsis.

Hosanna in the highest.

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, grant us peace.

## **INTERMISSION**

**Consecrate the Place and Day**

**Lloyd Pfautsch (1919-2011)**

**Text: Joseph Addison (1672-1719)**

Consecrate the place and day to music and Cecilia.

Let no rough winds approach, nor dare to invade the hallow'd bounds,

Nor rudely shake the tuneful air, nor spoil the fleeting sounds.

Nor mournful sigh, nor groan be heard.

But gladness dwell on every tongue.

Whilst all, with voice and strings prepared,

keep up the loud harmonious song.

And imitate the blest above in joy, harmony, and love.

**When Music Sounds**

**David Dickau (1953)**

**Text: Walter de la Mare (1873-1956)**

When music sounds, gone is the earth I know.

When music sounds, beauty dims my waking eyes.

When music sounds, all that I was I am.

When music sounds, gone is the earth I know,

And all her lovely things, even lovelier grow.

Her flowers in vision flame,

her forest trees lift burdened branches,

Stilled with ecstasies.

When music sounds,

out of the water rise Naiads whose beauty dims my waking eyes,

Rapt in strange dreams burns each enchanted face,

With solemn echoing stirs their dwelling place.

When music sounds, all that I was I am

Ere to this haunt of brooding dust I came,

And from Time's woods break into distant song

The swift-winged hours as I hasten along.

When music sounds, all that I was I am.

**O Clap Your Hands**

**John Rutter (1945)**

**Text: Psalm 47, vv. 1-7**

O clap your hands together all ye people:  
O sing unto God with the voice of melody.  
For the Lord is high and to be feared:  
He is the great King upon all the earth.  
He shall subdue the people under us,  
and the nations under our feet.  
He shall choose out an heritage for us;  
even the worship of Jacob whom he loved.  
God is gone up with a merry noise,  
and the Lord with the sound of the trump.  
O sing praises unto our God:  
O sing praises unto our King  
For God is the King of all the earth:  
Sing ye praises with understanding.  
O clap your hands together all ye people.

**Festive Voluntary on “Hymn to Joy”**

**arr. Christina Harmon (1944)**

**Cantate Domino**

**David Brunner (1953)**

**Text: Psalm 95:1-4**

Cantate Domino canticum novum,  
sing to the Lord a new song!  
Cantate Domino omnis terra,  
sing to the Lord all the earth!  
Sing to the Lord a new song and bless his name.  
Proclaim his salvation from day to day.  
Declare his glory among the nations,  
his wonders among all people.  
For the Lord is great and greatly to be praised.

## Flight Song

Kim André Arnesen (1980)

**Text: Euan Tait (1968)**

All we are, we have found in song: you have drawn this song from us.

Songs of lives unfolding fly overhead, cry overhead:

Longing, rising from the song within.

Moving like the rise and fall of wings, hands that shape our calling voice

On the edge of answers

You've heard our cry; you've known our cry:

Music's fierce compassion flows from you.

The night is restless with the sounds we hear, is broken,  
shaken by the cries of pain.

For this is music's inner voice, saying, yes, we hear you,

All you who cry aloud, and we will fly, answering you:

So, our lives sing, sing, wild we will fly,

Wild in spirit we will fly.

Like a feather falling from the wing, fragile as a human voice,

Afraid, uncertain, alive to love, we sing as love,

Afraid, uncertain, yet our flight begins as song.

## Music in the Air

Arr. Ryan Murphy (1971)

**Text: Traditional African American Spiritual**

Over my head I hear music in the air,

There must be a God somewhere.

And when I'm alone, I hear music in the air.

And when I'm afraid, I hear music in the air,

And when it's dark, I hear music in the air,

And when I'm weary, I hear music in the air.

There must be a God somewhere!

**Thank you for attending our concert!**

## Shenandoah Valley Choral Society

### Soprano

Deborah Bandalos  
Mary Alice Bomar  
Judy Bomberger  
Debra Bucklen  
Beverley Carver  
Miriam Clark  
Suzanne Cockley  
Paula Cude  
Linda Dove  
Megan Geier  
Katie Grant  
Rebecca Hartwig  
Nancy Hopkins-Garriss  
Betsy Hulvey  
Sarah Koontz  
Sharon Lacks  
Julie Longenecker  
Nancy Metcalfe  
Georgia Metz  
Kristi Pascarella  
Cathy Patterson  
Krista Powell  
Jean Rissler  
Lisa Rodgers  
Deneen Safritt  
Katskill Shoop  
Martha Showalter  
Jeanette Shull  
Carolyn Smith  
Dwynn Stovall  
Donna Tinsley  
Ann Marie Tipton  
Julia Verba  
Alexandra Vilela  
Jayne Wagner  
Wanda Wallace

### Alto

Kathryn Albright  
Rebekah Barfield  
Lourene Bender  
Christine Carpenter  
Anna Flink  
Jan Flora  
Becky Glick  
Susan Godshall  
Sandy Greene  
Susan Holsinger  
Alice Lee Hopkins  
Deborah Johnson  
Carol La Spina  
Vicki Miller Langdon  
Deidre Lenderking  
Marta McGuire  
Debbie McGuire  
Fern Miller  
Jeanne Neff  
Andrea Nolley  
Susan Olson  
Sandy Palmer  
Deborah Proctor  
Rebecca Replogle  
Sharon Ressler  
Heather Schoenborn  
Audrey Shenk  
Jan Showalter  
Diana Simmons  
Mary Jean Speare  
Patricia Temples  
Patrima Tice  
Dorothy Jean Weaver  
Brenda Wilkinson

### Tenor

Marcelo Flores  
Kent Gangwer  
Kristopher Hartwig  
Paul Hoover  
Rosanne Jantzi  
Robert Jochen  
Ron Matthews  
Ann Ridder  
John Sellers  
Hollis Showalter  
Sam Showalter  
Tony Stovall  
Dick Stutzman

### Bass

Andreas Broscheid  
Clifford Brubaker  
Brian Martin  
Burkholder  
David Cockley  
Tom DeVore  
Jim Dye  
Stan Godshall  
David Holl  
Gordon Meriwether  
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Haag  
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Fred and Nancy Swartz  
Patrima Tice  
Wanda Wallace  
Bryce Weaver  
Dorothy Jean Weaver,  
In memory of Miriam L.  
Weaver

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Bomberger  
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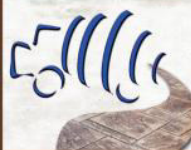
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