

YNYC MIXED ENSEMBLE PRESENTS

MIXED ENSEMBLE

CONCORD
& TIME

DECEMBER 10TH, 7:30 PM

ST MALACHY'S THE ACTORS' CHAPEL, MANHATTAN

YOUNG NEW YORKERS' CHORUS MIXED ENSEMBLE PRESENTS

CONCORD & TIME

Alex Canovas, Artistic Director

Rachel DeVore Fogarty, Associate Artistic Director

Michael Gaertner, Principal Pianist

This Christmas Night

Malcolm Williamson

Little Lamb

Joel Phillips

Once in Royal David's City

Please sing along

It sifts from leaden sieves

Rachel DeVore Fogarty

Woods in Winter

Dominick DiOrio

Sara Huser, soprano

Hark! the Herald Angels Sing

Please sing along

The Work of Christmas

Dan Forrest

Justin Duckworth, conductor

The Shepherd's Carol

Bob Chilcott

Carol

Francis Pott

Angels We Have Heard on High

Please sing along

Concord

Benjamin Britten

from the opera "Gloriana"

Ave Maria

Franz Biebl

PJ Robinson, baritone

Zach Silver, baritone

Ryan Young, tenor

O Come, All Ye Faithful

Please sing along

Across the Vast Eternal Sky

Ola Gjeilo

Please silence your cell phones. Masks are recommended but optional for audience members. YNYC's full [COVID-19 safety policy](#) can be found on its website.

Director's Note

Concord and Time

Each needeth each:

The ripest fruit hangs where

Not one, but only two can reach.

—William Plomer

I won't begin these notes by offering a definition of the word *time*, but *concord* is a word we don't come across as often in our day-to-day. Merriam-Webster defines *concord* as "a state of agreement: harmony." The etymology of the word breaks it into two: *con*, as in together, and *cor*, as in heart.

There's something really profound about the idea of a single word that can be defined as "heart(s) together." I suppose, then, that it's profound that the singers in front of you gather every Tuesday night to do that very thing. It's a roomful of hearts, together, striving to achieve a state of agreement through music.

Harmony, of course, needs time. In a musician's toolbox, that means metric structure, tempo, duration—the left brain of music. Time is also what makes harmony so special, as those beautiful, crunchy clashes of sound we all love wouldn't mean as much if they were always readily available.

During the lockdown phase of the pandemic, I sat at my computer for countless hours manufacturing harmony as I produced virtual choir videos. All conductors have at least a little bit of a control freak within them, and I'll admit that the degree to which I had control over the sound of our "choir" gave me a rush.

Over time, though, I became acutely aware of what was missing—concord. Not just from being apart but from the lack of a communal heart within the music. (To be clear, the singers sang their respective hearts out in their videos!) Over time, as we've begun to gather again in person and create true concord, I've realized that time itself has given a great gift in the form of showing just how miraculous music-making is.

Tonight's program is somewhat heretical when it comes to choral programming best practices. We're taught to balance concord and time with fast and slow pieces. But, to be frank, we were apart for a long time, and I missed the feeling that comes along with hearing complex harmonies, so tonight's program is heavy on the concord.

While there is no overt theme that can be drawn from the texts, many of them depict complex imagery from nature: Dominick DiOrio's stunning "Woods in Winter" contains some of the richest and most striking harmonies I've ever come across, all while painting a vision of a barren, wintry landscape. Rachel DeVore Fogarty's "It sifts from leaden sieves" captures the magic of snowfall. Ola Gjeilo's "Across the Vast Eternal Sky" is especially rich with scenes of sunlight and rebirth.

Other pieces are on this program for their own sake: Joel Phillips's "Little Lamb" and Francis Pott's "Carol" contain fantastically creative harmonies using limited divisi. And, of course, Franz Biebl's beloved "Ave Maria" is a treat for both choirs and audiences.

This concert is an ode to harmony, to concord, and to finding that magic of bringing hearts together in a single space to create the miracle of music. I hope you enjoy it.

Happy Holidays,
Alex

Texts

THIS CHRISTMAS NIGHT

Music by Malcolm Williamson

Text by Mary Wilson

How sweet and clear above the sounds of war
The clamorous bells are pealing their delight!
The angels sing of glory, as they soar
Among the man-made stars, this Christmas night.

And once again, with spices and with gold,
Three Kings are riding through the sparkling snow
To this poor lodging in the bitter cold
Where Mary kneels within the lantern glow

To watch her Baby lying in the hay,
And think about the wonder of His birth;
And as He sleeps, to fold her hands and pray
For peace to come upon this troubled earth.

LITTLE LAMB

Music by Joel Phillips

Text by William Blake

Little Lamb, who made thee?
Little Lamb, who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Who gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, Little Lamb,
Dost thou know who made thee?

Little Lamb, I'll tell thee!
Little Lamb, I'll tell thee!
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

ONCE IN ROYAL DAVID'S CITY

Music by H.J. Gauntlett, A.H. Mann, and Stephen Cleobury

Text by C.F. Alexander

*(First verse sung only by
YNYC sopranos)*

Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.

He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor and mean and lowly
Lived on earth our Saviour holy.

And through all his wondrous childhood
He would honour and obey,
Love and watch the lowly maiden,
In whose gentle arms he lay;
Christian children all must be
Mild, obedient, good as he.

For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak, and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.

And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

IT SIFTS FROM LEADEN SIEVES

Music by Rachel DeVore Fogarty

Text by Emily Dickinson

It sifts from leaden sieves,
It powders all the wood,
It fills with alabaster wool
The wrinkles of the road.
It makes an even face
Of mountain and of plain,—
Unbroken forehead from the east
Unto the east again.

It reaches to the fence,
It wraps it, rail by rail,
Till it is lost in fleeces;
It flings a crystal veil
On stump and stack and stem,—
The summer's empty room,
Acres of seams where harvests were,
Recordless, but for them.

WOODS IN WINTER

Music by Dominick DiOrio

Text by Henry Wadsworth Longfellow

When winter winds are piercing chill,
And through the hawthorn blows the gale,
With solemn feet I tread the hill,
That overbrows the lonely vale.

O'er the bare upland, and away
Through the long reach of desert woods,
The embracing sunbeams chastely play,
And gladden these deep solitudes.

Where, twisted round the barren oak,
The summer vine in beauty clung,
And summer winds the stillness broke,
The crystal icicle is hung.

Where, from their frozen urns, mute springs
Pour out the river's gradual tide,
Shrilly the skater's iron rings,
And voices fill the woodland side.

Alas! how changed from the fair scene,
When birds sang out their mellow lay,
And winds were soft, and woods were green,
And the song ceased not with the day!

But still wild music is abroad,
Pale, desert woods! within your crowd;
And gathering winds, in hoarse accord,
Amid the vocal reeds pipe loud.

Chill airs and wintry winds! my ear
Has grown familiar with your song;
I hear it in the opening year,
I listen, and it cheers me long.

HARK! THE HERALD ANGELS SING

Music by Felix Mendelssohn and David Willcocks

Text by C. Wesley, T. Whitefield, M. Madan, and others

Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled;
Joyful all ye nations rise.
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb;
Veiled in flesh the Godhead see,

Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing
Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King.

THE WORK OF CHRISTMAS

Music by Dan Forrest

Text by Howard Thurman

When the song of the angels is stilled,
When the star in the sky is gone,
When the kings and princes are
home,
When the shepherds are back with
their flock,
The work of Christmas begins:

To find the lost,
To heal the broken,
To feed the hungry,
To release the pris'ner,
To rebuild the nations;
To bring peace among brothers,
To make music from the heart.

THE SHEPHERD'S CAROL

Music by Bob Chilcott

Text by Clive Sansom

We stood on the hills, Lady,
Our day's work done,
Watching the frosted meadows
That winter had won.

Oh, a voice from the sky, Lady,
It seemed to us then
Telling of God being born
In the world of men.

The evening was calm, Lady,
The air so still,
Silence more lovely than music
Folded the hill.

And so we have come, Lady,
Our day's work done,
Our love, our hopes, ourselves
We give to your son.

There was a star, Lady,
Shone in the night,
Larger than Venus it was
And bright, so bright.

CAROL

Music by Francis Pott

Text by Norman Nicholson

Mary laid her Child among the brackenfronds of night,
And by the glimmer round His head all the barn was lit.
Mary held her Child above the miry, frozen farm,
And by the fire within His limbs the resting roots were warm.
Mary hid her Child between hillocks of hard sand;
By singing water in His veins grass sprang from the ground.
Mary nursed her Child beside the gardens of a grave,
And by the death within His bones the dead became alive.

ANGELS WE HAVE HEARD ON HIGH

French carol

Trans. James Chadwick

Angels we have heard on high
Sweetly singing o'er the plains,
And the mountains in reply
Echoing their joyous strains.
Gloria, in excelsis Deo!

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be

Which inspire your heav'nly song?
Gloria, in excelsis Deo!

Come to Bethlehem and see
Christ Whose birth the angels sing;
Come, adore on bended knee,
Christ the Lord, the newborn King.
Gloria, in excelsis Deo!

CONCORD

Music by Benjamin Britten

Text by William Plomer

Concord is here
Our days to bless
And this our land to endue
With plenty, peace, and happiness.

Concord and Time
Each needeth each:
The ripest fruit hangs where
Not one, but only two can reach.

AVE MARIA

Music by Franz Biebl

Angelus Domini nuntiavit Mariae, et
concepit de Spiritu sancto.
Ave Maria, gratia plena, Dominus
tecum, benedicta tu in mulieribus et
benedictus fructus ventris tui, Jesus.
Maria dixit: Ecce ancilla Domini, fiat
mihi secundum verbum tuum.
Et verbum caro factum est et habitavit
in nobis.
Sancta Maria, mater Dei, ora pro
nobis peccatoribus, nunc et in hora
mortis nostrae. Amen.

*An angel of the Lord declared unto
Mary, and she conceived of the
Holy Spirit.*

*Hail Mary, full of grace, the Lord is
with thee. Blessed art thou among
women, and blessed is the fruit of
thy womb, Jesus.*

*Mary said: Behold the handmaid of the
Lord, let thy word be done unto me.
And the word became flesh and dwelt
among us.*

*Holy Mary, Mother of God, pray for us
sinners, now and in the hour of our
death. Amen.*

O COME, ALL YE FAITHFUL

Arr. David Willcocks

Trans. F. Oakeley and W.T. Brooke

O come, all ye faithful,
Joyful and triumphant.
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come let us adore him.
O come let us adore him.
O come let us adore him.
Christ the Lord!

God of God,
Light of Light.
Lo! he abhors not the Virgin's womb;
Very God, Be-
gotten, not created:
O come let us adore him.
O come let us adore him.
O come let us adore him.
Christ the Lord!

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the Highest:
O come let us adore him.
O come let us adore him.
O come let us adore him.
Christ the Lord!

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come let us adore him.
O come let us adore him.
O come let us adore him.
Christ the Lord!

ACROSS THE VAST ETERNAL SKY

Music by Ola Gjeilo

Text by Charles Anthony Silvestri

Sunlight shines on my face;
This is my grace, to be
Restored, born again,
In flame!

When I was young I flew in the
velvet night;
Shining by day, a firebird bathed
in light!

Grey now my feathers, which once
were red and gold;
My destiny to soar up to the sunlight!

Do not despair that I am gone away;
I will appear again
When the sunset paints
Flames across the vast eternal sky!

About YNYC

The Young New Yorkers' Chorus (YNYC) fosters a vibrant choral community through singing, performance, and collaboration with emerging composers. We work to ensure that New Yorkers have a haven that brings music to those who need it and amplifies the voices of those who wish to make it.

Established in 2001, YNYC brings together the finest choral musicians from the tens of thousands of young people who flock to the city for its excitement, art, and culture. Comprising both a mixed and a treble ensemble, YNYC has the unique pleasure of performing for a large and devoted audience, exposing music lovers of all demographics to the beauty and transcendent potential of the choral arts.

Our programming is driven by themes relevant to others in their twenties and thirties, as well as the immense diversity of our home city. Our performances strive to go beyond the typical concert format, and we seek to bring our sound to new venues and locales.

Guided by the artistic vision of conductor Alex Canovas, the choir performs a vast variety of music, from works by classical greats to those of prominent living composers, in venues including Avery Fisher Hall, Merkin Hall, BAM Fisher, Symphony Space, The Knitting Factory, Brooklyn Fire Proof, Chicago Symphony Center, and many of the finest churches in New York City. Committed to the growth of new repertoire, YNYC debuts three original works annually through its Competition for Young Composers.

YNYC also provides a close-knit fellowship for talented singers in their twenties and thirties. Our people are our greatest assets, and we invest in our community via social events, subgroups of music (and nonmusic) professionals looking to network, and engagement with our alumni. We also offer a wide array of volunteer leadership opportunities, allowing our members to gain important, transferable skills. Our operations reflect the ingenuity and entrepreneurialism of our demographic, with a robust media presence, high-quality recordings, and trend-setting engagement with our local, national, and international supporters.

Members

Sopranos

Natalie Bond
Megan Combs
Olivia Constantino
Rebecca Czochor
Summer Drum
Sara Huser‡
Stephanie Jones‡
Shannon Kingett‡
Allison Kinney*
Heather Keyser‡
Lena Kornreich
Lucy Mayer‡
Leah Taub

Altos

Charlotte Bennett*‡
Ryann Bieber
Marissa Caraballo
Maddie Dummermuth
Monica Hopkins
Raugei
Kerry Johnson
Erin Kintzing
Sara Kiter
Emily Mathios
Savannah O'Leary
Casey Rice
Jessie Rubin
Savannah Rutherford
Julia Segal

Tenors

RJ Gary‡
Brian Graff
Sammy Grob
Steven LaMaita
Dylan Levine
John Montroy
Jimmy Paolini
Billy Pickett‡
Connor Sears*‡
Jack Wheatley
Ryan Young
Matt Zambelli

Basses

Andrew Brown
Justin Duckworth
Max Fathauer
Sean Leigh
Rafael Lippert
Brian Logsdon
Ben Parker
Connor Robertson
PJ Robinson
Aaron Satyanarayana
Zach Silver
Evan Tyor
Jacob Ullman*
Mengfei Xu

‡*"Ave Maria" semichorus* **section leader*

About the Artistic Staff

ALEX CANOVAS (Artistic Director) is a Brooklyn-based vocal artist, conductor, and teacher committed to exploring and celebrating the human voice through the power of choral music.

He is the Artistic Director of the Young New Yorkers' Chorus (YNYC), leading both their Mixed and Treble ensembles. Highlights from Alex's tenure at YNYC have included a performance of Jonathan Dove's "The Passing of the Year"; Metropolis, a concert series featuring music by, for, and about New York City that featured seven world premieres; and a pandemic season that featured two virtual cabaret-style performances and the premiere of three virtual choir videos. An ardent supporter of new music, YNYC has premiered fourteen works over four years under Alex's direction, with seven more

planned for the 2022–2023 season. Alex also oversees YNYC’s celebrated Competition for Young Composers, which has led to the commissioning of over forty-five new works by young composers, many of whom have gone on to become some of the most influential voices in choral music.

Alex has served on the music staff of St. Paul’s Episcopal Church in Brooklyn for nine years and was named Director of Music in 2018. He serves as choirmaster for all of St. Paul’s services and during the pandemic created over thirty fully produced virtual services.

In August 2018, he made his Lincoln Center debut, serving as a conductor in the world premiere of John Luther Adams’s “In the Name of the Earth,” which featured over six hundred singers at the Cathedral of St. John the Divine. He also served as an Assistant Conductor for The Gauntlet, a site-specific immersive choral experience by composer Sxip Shirey held at Rockefeller Center in August 2019. Also in 2019, he began a choral collaboration with Creative Mornings, the world’s largest face-to-face creative community.

As a vocalist, Alex has sung in many of New York’s finest venues, including The 92nd Street Y, National Sawdust, and The Town Hall. He most recently performed in a workshop of Gisela Cardenas and Paul Pinto’s “Hybrid Suite No. 2: The Carmen Variations” at the Barishnykov Arts Center, also serving as Assistant Conductor to David Bloom.

He previously served as Associate Conductor of the critically acclaimed vocal ensemble Choral Chameleon, which has held residencies at the San Francisco Conservatory of Music and Brooklyn’s National Sawdust. In this role he served as Singer-Faculty at Choral Chameleon’s annual Summer Institute, where he worked with visionary leaders such as Matt Oltman, Dale Trumbore, Mark Shapiro, David Conte, and Vance George. Previous projects with Choral Chameleon included a performance of Philip Glass’s “Madrigal Opera” and a collaboration with singer/songwriter Caroline Polachek. Other previous positions include Operations Manager and Assistant Conductor of the Empire City Men’s Chorus and Assistant Conductor of the Ridgewood, New Jersey–based Ars Musica Chorale.

RACHEL DEVORE FOGARTY (Associate Artistic Director) is an active composer and collaborative pianist. Her works have been performed in the United States and abroad, spanning choral, chamber, solo vocal, and symphonic literature. As a pianist, she is a regular accompanist and in-house arranger for the Brooklyn Youth Chorus, and some of her favorite work has included performances for Lin-Manuel Miranda, Jon Batiste, and Lady Gaga. She has also worked as a rehearsal pianist with the national Broadway tours of the musicals *Elf* and *Anything Goes*. Proud member of a new upcoming project, the Astoria-based jazz trio The Topsy Pigeons.

MICHAEL GAERTNER (Principal Pianist) is in his fifth year as the Principal Pianist for the Mixed Ensemble of the Young New Yorkers' Chorus. Described as "nothing less than remarkable" by theaterjones.com, Michael works as a freelance musician and vocal coach in the New York City area. Recently, while studying and working at Indiana University, he was the rehearsal and performance pianist for Penderecki's St. Luke Passion, conducted by the composer. Past professional affiliations include the Nashville Opera, Knoxville Opera, Jacobs School of Music at Indiana University, the Juilliard School, the Occasional Opera Company, Aspen Music Festival, Carnegie Hall Neighborhood Concert Series, Titus Art Song Recital Series of the Dallas Opera, Emerging Artist Recital Series of Opera America, Shreveport Opera, Janiec Opera Company at Brevard Music Center, the Mannes School of Music, and the Music Academy of the West. Michael was the 2014 Pianist Winner of the Marilyn Horne Song Competition, which launched a recital tour across the United States with soprano Michelle Bradley. He holds degrees from the University of Michigan and Ithaca College.

Leadership and Volunteers

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Acknowledgments

Stephen Fraser, St. Malachy's Church
David Merrill, Recording Engineer
The Very Rev'd Fr William L. Ogburn, St. Paul's Episcopal Church
Christopher Howatt, the Church of St. Mary the Virgin
Rachel DeVore Fogarty, YNYC Associate Artistic Director
Nathan Taylor, organist
Gene Murrow, John Thiessen, Rachel Givner, Dennis Edemeka, and Murat Eyuboglu, Gotham Early Music

Upcoming Season

APRIL 22, 2023

Hamburg Philharmonic State Orchestra in Carnegie Hall Debut

Conducted by Kent Nagano with Cello Soloist Jan Vogler. Presented by Dorn Music. Featuring the World Premiere of Sean Shepherd's "An ein-nem klaren Tag – On a Clear Day." We are thrilled to be singing alongside members of the Alsterspatzen Hamburg (the children's choir of the Hamburg State Opera), the Audi Jugendchorakademie, soloists of the Dresden Kreuzchor, and The Young ClassX Ensemble on this exciting project! Tickets are now on sale [HERE](#).

MAY 13, 2023

Liminal Spaces—Mixed Ensemble

A concert about the "in between" places in life, exploring the spaces between what was and what's to come. Featuring music by Matthew Lyon Hazzard, Dale Trumbore, Norman Dinerstein, Peteris Vasks, and Jasmine Barnes.

MAY 20, 2023

All The Small Things—Treble Ensemble

A look into the small moments in life, with music by Dominick DiOrio, Edie Hill, and Vincent Persichetti and, yes, an arrangement of "All the Small Things" by Blink-182 by our good friend Paul Doust. Plus, premieres of works by the finalists of our Competition for Young Composers.

Contributors

The Young New Yorkers' Chorus could not exist without the dedication of our membership, audience, and friends. We rely on the continued generosity of our supporters, including:

\$5,000 and above

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Julie Silver
Michael Squitieri
Daniel Steelman
Julie Steelman

Richard Thompson
Lisa White-Hoeschele
Matt Zambelli

Up to \$99

Emilie Ahern
Kelsey Allen
Anon Anon
Sherry Babbitt
Veronica Bainbridge
Marlee Beckering
Samantha Bellinger
Gary Bieber
Ryann Bieber
Sarah Billings
Barbara Blake
Thomas Boman
Karen Bradley
June Braun
Madison Brill
Joseph Brooke
Susan Bune
Elizabeth Butler
Ryan Butler
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Laura Beth Calvert
Stephanie Cangro
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Nick Canovas
Carol Carlton
C.J. Carter
Allison Castillo
Rosenblatt
Alison Chiu
Erik Christensen
Jennifer Clarke
Jordana Composto
Virginia Conger
Heidi Corley
Bernard Cross

David Cross
Laura Cross
Sarah Cross
Emily Crowe
Dara Cuda
Graham Curtiss-
Rowlands
Kaye Cyrus Smith
Allison Davis
Matt DePersis
Rachel DeVore
Fogarty
Andrew Diehl
Lindsey Dietz-
Marchant
Eugene Dimarsky
Donna Dixon
Dorothy Dolezal
Katey Dolezal
Megan Dolezal
Will Dolezal
Jamie Dostal
William Eybers
Ralph Facio
Robert Facio
Francesca Ferrara
Jules Figula
Matthew Finkel
Jackie Fitzgerald
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Cathy Friedman
Lindsey Garrett
Prue Gershman
Eva Gertz
Catherine Gilroy
Andrew Glor
Daniel Glor
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