11-18-2005

Concert: Ithaca College Choir - Fall Tour 2005

Ithaca College Choir
Lawrence Doebler
Michael Lippert

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CHOIR

FALL TOUR 2005

Lawrence Doebler, conductor
Carl Ruck, alumnus organist
Jonathan Biggers, college organist
(Ithaca only)
CHORAL AND ORGAN OFFERINGS

I.
O clap your hands
Psalm 47
Ralph Vaughan Williams

II.
Let us find a meadow
Thomas E. Ahlburn, poet
World premiere November 12, 2006
Ron Nelson
Allen Perriello, piano
Patrick O’Connell, string bass

III.
Rejoice in the Lamb
Christopher Smart, poet
Benjamin Britten
Melissa Howe or Lani Toyama, soprano
Jessica Gadani or Lara Supan, alto
Thomas Morris, tenor
Michael Rosenberg or John Rozzoni or Adam Strube, bass

IV.
Climbin’ up the mountain
Deep river
The battle of Jericho
Arranged by Moses Hogan
Hogan

INTERMISSION

V.
Two Organ Chorales
from the Orgelbüchlein
Johann Sebastian Bach
Vater unser im Himmelreich (BWV 636)
Wer nur den lieben Gott lässt warten (BWV 642)

VI.
Chichester Psalms
Psalm 108, vs. 2; Psalm 100
Psalm 23; Psalm 2, vs. 1-4
Psalm 131; Psalm 133, vs. 1
Leonard Bernstein
Connor Laughland, alto (Maryland and Virginia)
Elias Zabusky, alto (Ithaca)
Thomas Morris, counter tenor (Wilkes-Barre)
Tiffany Desmond, Laura Betinis, Andrew McCullough,
Adam Strube, quartet
Michael Lippert, keyboard
Nicholas Galante, percussion
PSALM 47

O clap your hands, all ye people; shout unto God with the voice of triumph. For the Lord most high is terrible; he is a great King over all the earth. God is gone up with a shout, the Lord with the sound of the trumpet. Sing praises to God, sing praises unto our King, sing. For God is the King of all the earth; sing ye praises, everyone that hath understanding. God reigneth over the heathen, God sitteth upon the throne of His holiness.

Let us find a meadow
Let us find a meadow
You can say which one
A meadow safe from scudding sheep
Beyond the history we know
Come spring, a place to set winds free
Untroubled, a forgiving ground
Then let us go in pilgrimage
Enclose this place with sound
Become there music, light, and stars
The long green grass of night
Call forth from budding earth
The sun’s bright flowers
For shifting day’s delight
Our labor be a dance
In which all thought is song
Our world be made of rest
A richness found in love
Sung by the rising moon
Above the tumbled stone
Don’t wait

Rejoice in the Lamb
Text from Jubilate Agno
Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear – The beginning of victory to the Lord – to the Lord the perfection of excellence – Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnific and mighty.

For I will consider my Cat Jeoffry.
For he is the servant of the Living God, duly and daily serving him.
At the first glance of the glory of God in the East he worships in his way.
This is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.
For the Mouse is a creature of great personal valour.
For this is a true case - Cat takes female mouse - male mouse will not
depart, but stands threat'ning and daring.
For the Mouse is a creature of great personal valour.
For the mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers have their angels even the words of God’s Creation,
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
The flowers are peculiarly the poetry of Christ.

For I am under the same accusation with my Saviour –
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman
smites me with his staff.
For Silly fellow! Silly fellow! Is against me and belongeth neither to me
nor to my family.
For I am in twelve HARSHIPS, but he that is born of a virgin shall deliver
me out of all.

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is music and therefore he is God.

For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are dean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the
instruments in HEAVEN.
For GOD the Father Almighty plays upon the HARP of stupendous
magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity
of soul.

Hallelujah from the heart of God, and from the hand of the artist
inimitable, and from the echo of the heavenly harp in sweetness
magnifical and mighty.

Vater unser im Himmelreich
(Verse 4) Thy will, O Lord, our God, be done,
On earth, as round Thy heav'ny Throne,
In time of sorrow patience give,
Obedient ever make us live,
With Thy restraining Spirit fill
Each heart that strives against Thy will.

Wer nur den lieben Gott lässt walten
(Verse 7) Sing, pray, and follow God unceasing,
And to His will be steadfast true!
So shalt thou win from heav’n a blessing,
Thy covenant with God renew.
Whoso on Him with faith is set
Shall ne’er forgotten be nor let.
Chichester Psalms

Movement I: Psalm 108, vs 2;
Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100
Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness. Come before His presence with singing.
Know ye that the Lord, He is God. It is he that hath made us, and not we ourselves.
We are His people and the sheep of His pasture. Enter His gates with thanksgiving.
And into His courts with praise. Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting, And His truth endureth to all generations.

Movement II: Psalm 23 entire
The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name’s sake.
Yea, though I walk in the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff they comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all he days of my life,
And I will dwell in the house of the Lord forever.

Psalm 2, vs 1-4
Why do the nations rage,
And the people imagine a vain thing?
The king of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision.

Movement III: Psalm 131, entire
Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself in great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, vs. 1
Behold how good
And how pleasant it is,
For brethren to dwell
Together in unity.
Program Notes

The Vaughan Williams *O clap your hands* allows the listener an awesome sense of architectural space in which to absorb the meaning of the text.

*Let Us Find a Meadow* was commissioned by the Ithaca College School of Music and premiered on November 12, 2005 by the Ithaca College Choir, conducted by Lawrence Doebler. (Note that follows is from Ron Nelson).

“For me, finding a poem to set to music is almost as difficult as composing the music. Some poets “resist” setting. Others, for one reason or another, present no challenge. *Let Us Find a Meadow* is the 27th poem by Thomas E. Ahlburn (1939-2002) that I have set to music. That says it all. Tom’s style, message, imagery and drama resonates with those qualities in my music. Our collaboration began in 1977 when I composed *Four Pieces After The Seasons* which included Tom’s trademark poem: *Wonder and Wild Honey*. That set along with *Three Nocturnal Pieces* (1982) and *Let Us Find a Meadow* (which is dedicated to my wife, Michele) are, I think, among my best efforts.”

The words of the Cantata - *Rejoice in the Lamb* – are taken from a long poem of the same name. The writer was Christopher Smart, an eighteenth century poet, deeply religious, but of a strange and unbalanced mind.

*Rejoice in the Lamb* was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius.

It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and that of the Cantata, is the worship of God, by all created beings and things, each in its own way.

The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers – “the poetry of Christ.” In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music’s praise of God. The final section repeats the Hallelujah. (Note by Walter Husey)

The Moses Hogan arrangements of *Traditional Spirituals* are significant contributions to the choral art and to the preservation of this inspiring genre. For a slave to imagine a better life, these Biblical stories were passed through song to affirm their belief in life after death. Imaginations were allowed to soar and take flight from their awful existence on earth.

The *Orgelbüchlein*, or “Little Organ Book” – is an unpretentious title for one monumental collection. It was conceived early in Bach’s career as a series of preludes appropriate for each season of the liturgical calendar year. Bach’s “little” book, although never completed, does contain forty-six chorale preludes.

The harmonization’s of the chorales caused Bach to be reprimanded “...having hitherto made many curious variations in the chorales, and mingled with many strange tones, and for the fact that the congregation has been confused...”

*Chichester Psalms* was commissioned by the Very Rev. Walter Husey (the same man who commissioned Britten’s *Rejoice in the Lamb*), Dean of Chichester Cathedral, Sussex, for its 1965 Festival and dedicated, with gratitude, to Cyril Solomon. In Bernstein’s three movement work, text is set in the most direct manner. Using dissonance and dynamics, Bernstein “roused the dawn” and then joyously describes Psalm 100 in 7/4 meter. Movement two juxtaposes the quiet serenity of Psalm 23 sung by a male alto with the violence of Psalm 2 tribally
grunted by the men. In the final movement, Bernstein conveys “hope and unity” through unexpected meters and harmonic shifts. These uneven meters and harmonic progressions allow the listener to be transported to a place filled with goodwill and peace.

Artists

Ralph Vaughan Williams compositions encompass a broad range of genres including symphonic, choral, and small ensemble and solo works. Incorporated in his output are traditional English forms and traces of folk music. Mr. Vaughan Williams taught for a brief time at Cornell University in Ithaca, New York.

Ron Nelson, A native of Joliet, IL, Ron Nelson was born December 14, 1929. He received his bachelor of music degree in 1952, the master’s degree in 1953, and the doctor of musical arts in 1956, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993.

In 1991 Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993 his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band composition prizes—the National Band Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, the Rochester Philharmonic, the USAF Band and Chorus, the Rhode Island Philharmonic, the Aspen Music Festival, the Brevard Music Center, and various colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

Dr. Nelson has appeared as a guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, Cal Tech, MIT, and Princeton.

Ron Nelson currently resides with his wife Michele in Scottsdale, AZ.

Tragically, Moses Hogan died recently. In his brief life Mr. Hogan continued the work begun by H. T. Burleigh, Undine Moore, William Dawson, and many others of arranging traditional spirituals. These spirituals relay Biblical stories through song. During slavery, African-Americans were not allowed to become literate. Through all that slaves endured, William Dawson said “there is not an angry word spoken in these spirituals.” These works show the moral profile of a people with incredible faith who would indeed go to a better place after death. Mr. Hogan was a prolific composer, charismatic conductor and ambassador for music.

Benjamin Britten wrote in all genres of the twentieth century, including solo to large scale, socially charged works such as the War Requiem.

Johann Sebastian Bach has to be considered one of the greatest geniuses to compose a vast amount of music at a consistently high level.

Leonard Bernstein had enormous impact on generations of Americans through his Young People’s Concerts, his skill as a conductor, composer of musicals and symphonic works, and his dedication to bring exceptional music to the entire world.
Soloists in Bernstein’s *Chichester Psalms*:

**Carl Ruck**, organist, earned a Master of Music degree from Ithaca College School of Music. He is a frequent performer in many of the major church and concert venues in the Washington, DC area. Mr. Ruck has performed in concert three times at the White House for Presidents Clinton and G. W. Bush. Mr. Ruck is also an Education Specialist for the Department of Defense Schools.

**Jonathan Biggers** (Ithaca concert) is the Ithaca College organist. He is also chair of the music department at Binghamton University.

**Connor Laughland** has been active in singing since elementary school. He began singing harmony with his older sister and twin brother. Connor began singing with the Frederick Children’s Chorus three years ago and is a member of the Concert Chorus. While in the fifth grade he was selected to sing in the Frederick County Elementary Honor Chorus. He has taken guitar lessons for three years. Connor has grown up in a musical family. His late father was a tenor, directed the church choir, and played many stringed instruments as well bagpipes. Connor currently attends Windsor Knolls Middle School in Frederick, Maryland as a sixth grader and is an honors student.

**Judith L. DuBose** is Artistic Director and Founder of the Frederick Children’s Chorus, which she established in 1985. Over 200 children ranging in age from 8 years to 18 years, currently participate in the four-tiered program of choruses. In 1999 she was honored to receive the Maryland Music Educators Outstanding Teacher Award for the Southern Division. Under her direction, the Farquhar M.S. chorus has received many honors and awards. Mrs. DuBose is an active member of The American Choral Directors’ Association and served as the president of the Maryland/DC Chapter from 1997-1999.

**Elias Zabusky** is a 7th grader at Boynton Middle School in Ithaca, NY. He sings in the Chorale of the Ithaca Children's Choir. Previous vocal performances at Ithaca College include the boy soprano in "Landscape with Figures" and the children's chorus in *Carmina Burana*. When not singing, Elias enjoys acting and playing soccer.

**Thomas Morris** (Wilkes-Barre concert) is a returning student to Ithaca College School of Music, having been a member of the Sons of Pitches, a professional a cappella ensemble for the past three years.

**Michael Lippert** (keyboard-harp) is a second year graduate conducting major at Ithaca College School of Music.

A special thank you to professor **Janet Galván** for securing Elias Zabusky for this performance and for identifying Judy DeBose’s outstanding program in Maryland.

**ITHACA COLLEGE CHOIR**

**Lawrence Doebler, conductor**

The Ithaca College Choir, under the direction of Lawrence Doebler, is recognized through its annual tour and many campus appearances as one of the finest and most innovative ensembles at the collegiate level.

In each of the last twenty-seven years, the Ithaca College Choir has premiered a work that has been published by Theodore Presser as part of the Ithaca College Choral Series. Composers who have accepted commissions are Vincent Persichetti, Samuel Adler, Karel Husa, William Schuman, Eugene Butler, Iain Hamilton, Ellen Zwilich, Richard Wernick, Peter Schickele, Thomas Pasatieri, Augusta Read Thomas, Ronald Caltabiano, two by Norman Dello Joio, Thea Musgrave, Daniel Pinkham, Daniel Asia, two by Chen Yi, Robert Maggio, Lowell Lieberman, George Tsontakis, Anthony Iannaccone, Daniel Dorff, Dan Welcher and Ron Nelson. The next commission is by Dana Wilson.

The Ithaca College Choir has toured extensively on the East Coast and in the Mid-West of the United States and two years ago performed in Ireland. The Choir has presented major concerts at the American Choral Directors Association in
Providence, the Music Educators National Conference in Baltimore and Providence; Alice Tully Hall and Avery Fisher Hall in Lincoln Center, Carnegie Hall, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; the Brooklyn Academy of Music in Brooklyn; the Troy Savings Bank in Troy, NY and the Strand Theatre in York, PA. In addition to a cappella tradition, the choir has performed with the Cayuga Chamber Orchestra, the Ithaca College Orchestra and Wind Ensemble, and other professional ensembles.

Lawrence Doebler is a professor of music at Ithaca College where he serves as director of choral activities. Currently in his twenty-seventh year at the college, his duties include conducting the Choir, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and graduate majors), choral techniques, and choral literature.

Early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. Professor Doebler began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison.

Mr. Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the eastern and Midwestern United States and Ireland as a clinician and guest conductor. As an editor of no barline Renaissance music, Mr. Doebler's editions are published by the Lorenz Company in the Roger Dean catalogue. In addition to his academic appointments, he currently serves as music director of the Cayuga Vocal Ensemble and has served as director of music at churches in Cleveland, St. Louis, Madison and Ithaca.

Mr. Doebler, the Choir, and Madrigal Singers are available for workshops and concerts. These groups can work with your ensembles in a variety of situations including movement (based on some of Dalcroze's principles), coaching, dealing with the emotion of the text, and learning to be independent musicians in an ensemble experience. These groups are available to work with any size ensemble from a small madrigal group to several large choirs together.

During the past twenty-seven years Mr. Doebler and the choir have worked with over one hundred and fifty ensembles either on tour or on the Ithaca College campus. On tour the Choir often performs their full concert in the evening and works with area schools the following day.

Please call Lawrence Doebler or Townsend Plant, Director of Admissions for the School of Music if you are interested in working with the Choir, Madrigals, or Professor Doebler—607/274-3366.

ITHACA COLLEGE ADMINISTRATION

President Peggy Williams
Provost Peter Bardaglio
Dean, School of Music Arthur E. Ostrander
Associate Dean, School of Music William Pelto
Coordinator of Music Admissions Townsend Plant

VOICE FACULTY
Randie Blooding
Angus Godwin
Jennifer Kay
Carol McAmis
Deborah Lifton
Deborah Montgomery-Cove
David Parks
Patrice Pastore
Kelly Samarzea

CHORAL FACULTY
Lawrence Doebler
Janet Galván
Lauri Robinson-Keegan
Elizabeth Swanson
Choir, Madrigals, Choral Union
Women's Chorale, Chorus
Vocal Jazz Ensemble
Sabbatical replacement for Janet Galván

CHORAL STAFF
Michael Lippert
Graduate Assistant, Tour Coordinator
Choir Tour Fall 2005 Itinerary

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<td>Concert, St. Stephen’s Episcopal Church Wilkes-Barre, PA</td>
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Ithaca College School Of Music

Ithaca College's School of Music, housed in the James J. Whalen Center for Music, enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 475 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students, fostering students' learning, developing their talent and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, students emerge prepared to make the most of their abilities.
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Michael Lippert, graduate assistant conductor

Soprano I
Denise Crawford
Tiffany Desmond
Amberly Foulkrod
Sophia Miller
Lani Toyama
Kacie Weaver

Soprano II
Stephanie Barnes
Stephanie Chambers
Melissa Howe
Stephanie Lauricella
Lindsay Rider
Melissa Sanfilippo

Alto I
Cat Bennett
Megan Gebert
Allison Holst-Grubbe
Amanda Lippert
Caitlin Mathes
Marian Sunnergren

Alto II
Laura Betinis
Jessica Braun
Jessica Gadani
Tahleen Ovian
Beth Reichgott
Lara Supan

Tenor I
Andrew Chandler
Elliot Iocco
Andy McCullough
John Marnell
Matt Montroy
Gavin Sidebottom

Tenor II
Brett Boles
Brian Long
J. Thomas Morris
Allen Perriello
Dan Prior
Steve Uliana

Baritone
Rob Bass
Stephen Buck
Tyler Flanders
David Fleszar
Michael Lippert
John Rozzoni

Bass
Matt Brouillet
Lorenz Gabriel
Ian Power
Michael Quinn
Michael Rosenberg
Adam Strube