

10-6-2013

Concert: Choral Collage 2013

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Choir

Janet Galvan

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Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Women's Chorale, Ithaca College Choir, Janet Galvan, and Derrick Fox

Choral Collage

Ithaca College Chorus

Derrick Fox, conductor

Ithaca College Madrigal Singers

Derrick Fox, conductor

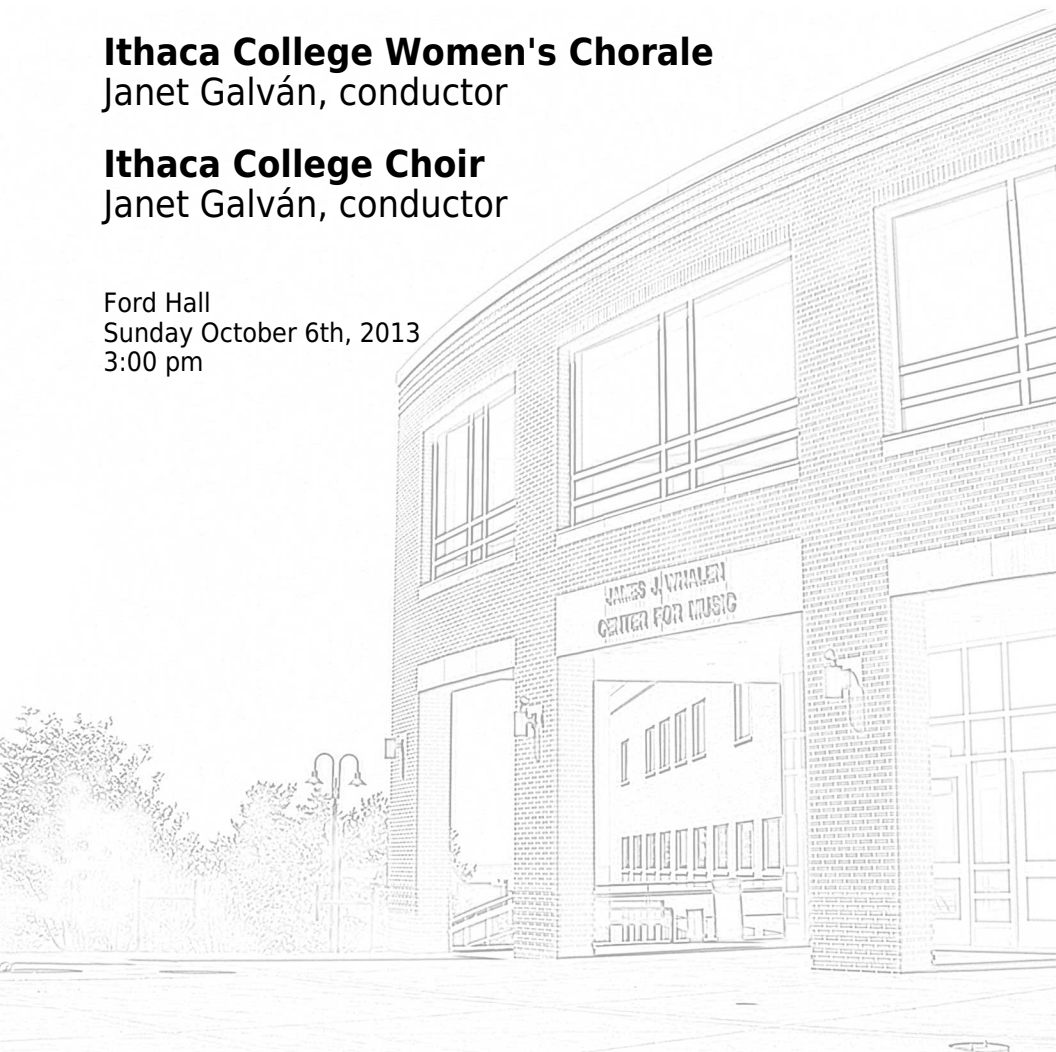
Ithaca College Women's Chorale

Janet Galván, conductor

Ithaca College Choir

Janet Galván, conductor

Ford Hall
Sunday October 6th, 2013
3:00 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Chorus
Derrick Fox, conductor
Christopher Harris and Justin Ka'upu, graduate
assistants
Jonathan Vogtle and Marcia Rose, collaborative pianists

Blessed Be the Name of the Lord

Dale Grotenhuis
(1931-2012)

Seal Lullaby

Eric Whitacre
(b. 1970)

Fielá

arr. Matlakala Bopape

Ithaca College Madrigal Singers **Derrick Fox, conductor**

Vere languores

Tomas Luis De Victoria
(1548-1611)

Shakespeare Songs Book III

Matthew Harris
(b.1956)

I. It Was a Lover and His Lass (from *As You Like It*)
IV. O Mistress Mine (from *Twelfth Night*)

Amor vittorioso

Giovanni Gastoldi
(1566-1609)

Ithaca College Women's Chorale
Janet Galván, conductor
Christopher Harris and Justin Ka'upu, graduate
assistants
Ali Cherrington and Gina Fortunato, collaborative
pianists

Bright Morning Star arr. Shawn Kirchner
(b.1970)

Soloist: Michelle Ammirati
Octet: Hannah Abrams, Rachel Silverstein, Hillary Robbins, Penelope Voss,
Kimberly Hawley, Katrina Kuka, Caitlin Walton, Karimah 'Mimi' White
Soloist: Taylor Eike

Remember the Ladies Carol Barnett
(b.1949)

El Vito arr. Joni Jensen
(b.1973)

Soloist: Katrina Kuka

Ithaca College Choir
Janet Galván, conductor
Christopher Harris and Justin Ka'upu, graduate
assistants
Sam Martin, collaborative pianist

Tafellied Johannes Brahms
(1833-1897)

Va, Pensiero Giuseppe Verdi
(1813-1901)
from the opera "Nabucco"

Entreat Me Not to Leave You Dan Forrest
(b.1978)

My Soul's Been Anchored in the Lord Moses Hogan
(b.1957)

Soloists: Christopher Harris, Kimberly Hawley

Biographies

Janet Galván

Dr. Janet Galván is Director of Choral Activities at Ithaca College, Artistic Director for the Ithaca Children's Choir, and founder and conductor of UNYC.

Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Boston's Symphony Hall, and Minneapolis' Symphony Hall. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls throughout Europe. Her choral ensembles have appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA, and was a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as national choral and music education conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting at Ithaca College. He conducts the Ithaca College Chorus, the Ithaca College Madrigal Singers and teaches choral conducting/rehearsal techniques.

He is an active adjudicator and clinician for regional and state choirs from the middle/junior high school to the collegiate level. He has worked with ensembles and presented sessions in Arkansas, Pennsylvania, Kansas, Missouri, Florida and Michigan. Dr. Fox has presented for the Michigan School Vocal Music Association's Choral Adjudication Workshop, Arkansas Choral Directors Association Convention, Missouri Choral Directors Association Summer Convention, Florida Music Educators Association Convention and the Texas Choral Director's Association Convention.

As a soloist, Dr. Fox has collaborated with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska - Omaha, the University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). He performed selections from Gershwin's Porgy and Bess on the C.D. entitled In This Hid Clearing, on the Naxos Classical Music label. He debuted with the St. Louis Symphony in their performance of Meredith Monk's Night.

He earned degrees from Arkansas State University (B.M.E.), the University of Missouri – Columbia (M.M.) and Michigan State University (D.M.A.), where he was awarded the prestigious University Enrichment Fellowship. Dr. Fox's research interests and presentations focus on assessment, building classroom community, rehearsal strategies, South African choral music and shape note singing in the African American community. He is the Multicultural and Ethnic Perspectives R&S chair for New York chapter of ACDA.

Program Notes

Ithaca College Chorus

Blessed Be the Name of the Lord

Grotenhuis' *Blessed Be the Name of the Lord* has been a tried and true staple in the choral repertory of American choral music. The majestic choral opening gives way to an exuberant and jaunting multi-meter exclamation of blessings and praises delivered by the men and repeated by the women. A hymn-like a cappella section provides a more introspective moment before the highly rhythmic opening returns but with the men and women delivering the material together. The composer effectively elevates the piano from a place of accompaniment to an equal voice that drives this energetic expression of joy.

Seal Lullaby

The *Seal Lullaby* is among the later works of Eric Whitacre, who attended Juilliard in the early 1990s and has since become one of America's leading choral composers. Departing from his signature harmonic language rooted in tonal clusters, Whitacre incorporates sonorous consonant harmonies, with lyrical melodic phrasing to capture the essence of the relationship between the flipperling and its mother. Whitacre also relies heavily upon varying texture as a means of expressing the text of Ruyard Kipling's (1865 - 1936) *The White Seal*. The piece opens with a predominately choral vocal texture, representing the undulating seas characterized in the poem. The melodic theme is then presented in the upper voices as the lower voices accompany with dynamic contours that represent the ebb and flow of the seas. Whitacre continues the interplay of low voices against high voices until the end, where the surging waves of the sea are once again musically represented in the voices. Throughout the work, the piano has served in a secondary role providing a backdrop against which the voices tell a story, but at the conclusion becomes the most important voice as it delivers the last statement of the Whitacre's haunting melody.

Fiela

At the helm of the Polokwane Choral Society based in the Limpopo province of South Africa, Matlakala Bopape is at the forefront of perpetuating the makwaya choral traditions of South Africa. She has led the choir on tours of Europe and North America, in addition to her workshops in the United Kingdom and Italy. Her work as a conductor has been lauded in very popular choral festivals throughout South Africa. As an arranger, Bopape's works capture the essence of South African choral music, which is rooted in the activities of everyday life. South Africans sing for birth, death, marriage, sickness and health. The distinguishing characteristic of South African choral music is the use of dance. The accompanying dance adds a new rhythmic pattern to already complex songs. *Fiela* exemplifies how modern South Africa arrangers continue to encapsulate the spirit of the South African people through choral music. The text highlights the complex relationship between a

wife and mother in law but we in the Ithaca College Chorus are champions of equal opportunity so in our house EVERYONE (husband and wife) sweeps!

Translation:

Sung in Sotho:

Sweep, sweep girl and don't dine in dirt.

Your mother-in-law, she is a shrewd woman.

Ithaca College Madrigal Singers

Vere languores

Tomás Luis de Victoria (1548-1611), a prominent figure of the late Renaissance, is the most well known Spanish composer of the 16th century. Victoria may have studied with Palestrina during his twenty tenure in Rome giving way to Palestrina's influence in Victoria's motets. Victoria's music departs from his Italian mentors via its more direct, passionate emotional appeal. While Palestrina's polyphonic music exhibits harmonic purity and textural continuity, Victoria's works are shorter, have more frequent cadences, more chromatic alterations, and intense word painting. Victoria utilizes a variety of motives and textures throughout *Vere languores* in order to capture the mystery and awe associated with Catholicism in Spain.

Translation:

(Isaiah 53: 4-5)

Vere languores nostros ipse tulit,
et dolore nostros ipse portavit;
Cujus livore sanati sumus.
Dulce lignum, dulces clavos,
dulcia ferens pondera,
quae sola fuisti digna
sustinere Regem coelorum et
Dominum.

Truly He Himself bore our griefs,
and He Himself carried our
sorrows;
by His wounds we are healed.
Sweet cross, sweet nails,
sweetly bearing the weight,
you alone were worthy
to bear the King of heaven and
the Lord.

Amor vittorioso

Gastoldi was integral in bringing the balletto to the forefront of the late 16th Century. This light genre is characterized by the vivacious, homophonic style and simple harmonies. As indicated by the name, these pieces were meant for dancing and can be easily identified by the "fa-la-la" refrains and the AABB phrase structure. Gastoldi's influence surpassed the confines of the Italian borders as early English madrigal composers like Thomas Morley would model their madrigals after the Italian works found in the *Musica Transalpina*.

Translation:

Come all ye, armed, my hardy soldiers! Fa la la. I am Love the unconquered, the accurate marksman. Do not fear in the slightest, but in a handsome formation, united, follow me, lusty ones. Fa la la!

Shakespeare Songs Book III

Shakespeare Songs are musical settings of the lyrics to songs in Shakespeare's plays. The cycle comprises fourteen songs, divided into four books. *Books III* was completed in 1992 and premiered by the New Amsterdam Singers, Clara Longstreth, director, in March 1993. Harris only set three verses of the original tune *It Was a Lover and His Lass*. The verses are composed of a rhymed couplet separated by a hey, and a ho and a hey nonino. The chorus also adheres to a regular rhyme scheme (springtime/ringtime, sing/ding/spring). On the surface, this country tune gives way to the idea of innocent young love in the spring but the bawdier double meaning would be quite apparent to the vernacular audience. Feste, the clown, sings *O Mistress Mine* in Act II scene iii of the play *Twelfth Night*. Feste's tune of *carpe diem*, reminds us that "Youth's a stuff will not endure" and that we must take our pleasures now, while "Present mirth hath present laughter."

Ithaca College Women's Chorale

Bright Morning Stars

Bright Morning Stars is among my very favorite American folksongs. I learned it from my college roommate during a road trip as we shared songs in turn-the old-fashioned way of passing time! I fell in love with it immediately and made everyone in the car sing it over and over again in harmony. I especially liked the way the song linked the beautiful universal and "external" imagery of dawn and morning stars to the similar "internal" movements of renewal that we all also experience - "day a-breaking in my soul." I did make one addition to the original lyrics. The original verses ask, in turn, "O where are our dear fathers? O where are our dear mothers?" I added a final verse in which the long-departed "fathers" and "mothers" have a chance to ask "o where are our dear children?" The response: "they're upon the earth-a-dancing." I like the image of those who have passed on and those who are yet present upon the earth calling to each other "across eternity."
-Shawn Kirchner

Remember the Ladies

While John Adams was in attendance at the Second Continental Congress in Philadelphia, his wife Abigail was at home in Braintree, Massachusetts, running the farm, raising four children, and maintaining a lively correspondence with her husband. The topics included news of family and friends, the activities of the British troops which had recently left Boston, and her advice on what to put into a proposed Constitution. This sprightly text is adapted from her letter dated 31 March 1776. I have set her text for treble chorus and piano in a style partially influenced by music which would have been heard in Europe during the late 1700s.
-Carol Barnett

Complete unabridged text in original form (But not the entire letter)
"I long to hear that you have declared an independency - and by the way, in

the new Code of Laws which I suppose it will be necessary for you to make, I desire you would remember the ladies. Be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember, all men would be tyrants if they could; that your sex are naturally tyrannical is a truth so thoroughly established as to admit of no dispute. Why then not put it out of the power of the vicious and the lawless to use us with cruelty and indignity. If particular care and attention is not paid to the ladies we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation. But such of you as wish to be happy willingly give up the harsh title of master for the more tender and endearing one of friend. Adieu. I need not say how much I am your ever faithful friend." -Abigail Adams

El Vito

El Vito is the result of necessity. In the fall of 2010, my colleagues and I planned a collaborative concert focusing on the music of Spain. In my research, I found music for my mixed ensemble very quickly, but the only women's music available was pretty lullabies. We needed an exciting piece to showcase the passionate flamenco-style music of Spain, so I arranged one myself. The vito is a song and dance (St. Vitus is the patron saint of dance) from Andalusia. Its character is fierce and flashy...the piano takes on the role of the guitar accompaniment and the singers participate in the percussion by clapping (although this is quite simplified from true flamenco clapping). -Joni Jensen

Translation:

With the vito it goes

I don't want them to look at me for I blush.

Single ladies are of gold, married ladies are of silver.

The widows are of copper, and the old ones are of tin.

Don't look straight at my face for I blush.

I don't want you to look at me for I'm going to fall in love.

A Malaguean lady went to Sevilla to see the bulls and in the middle of the way the Moors captured her.

Ithaca College Choir

Tafellied

Born in Hamburg, Germany, Johannes Brahms was a composer and pianist of the Romantic period, who wrote symphonies, concerti, chamber music, piano works, choral compositions, and more than 200 songs. Throughout his life Brahms worked with choirs and had an interest in writing music for them. He had an extensive understanding of their capabilities.

In 1884 Brahms composed Tafellied for six-part mixed chorus to a text by Joseph von Eichendorff (1788-1857) as a gift for his friends in the Krefeld Singing Society on the occasion of their 50th anniversary. Normally, he would not agree to write occasional pieces but made an exception to provide this delightful "table song."

Translation:

The women:

Just as the echo of happy songs
must give a happy answer,
so we also approach and return
the gallant greeting with thanks.

The men:

Oh, you kind and charming ones!
For the fair flight of the echo
Take from the joyful musicians
the homage that is offered!

The women:

Ah, but we perceive that you pay homage
to other Gods as well.
Red and gold we see it twinkling,
Tell us how should we take that?

The men:

Dear ones! Daintily with three fingers,
more securely with the entire hand -
And so the glass is filled from those
not halfway, but to the rim.

The women:

Now we see that you are masters.
But we are liberal today.
Hopefully, as handsome spirits
you can be led to some ideal.

The men:

Each one sips and thinks of his own lady
and he who doesn't have one in particular -
now, he drinks in general
renewed praise to all beautiful ones!

All:

That is right! All around clink

toasts and returned toasts!
Where singers and women are united,
there will be a bright sound!

Va, Pensiero

This chorus from the third act of Verdi's opera *Nabucco* (1842) is also known as the Chorus of the Hebrew Slaves. The text by Temistocle Solera was inspired by Psalm 137. This was Verdi's third opera and was written in a time of sadness in Verdi's life. He had lost two children and his wife between 1838 and 1840.

The setting of the opera is 587 BCE in Jerusalem and the defeat of the Israelites and the destruction of the First Temple by the armies of Nabucco (Nebuchadnezzar). The Israelites are taken captive and removed from their homeland. They sing this piece in lament of this loss. They sing on the banks of the Euphrates as they rest from their forced labor.

This is an important anthem in Italy. Some scholars thought that the chorus was intended to be an anthem for Italians who were longing for freedom from foreign control. As recently as 2009, there was a proposal to replace Italy's national anthem with *Va Pensiero*. In 2011 conductor Riccardo Muti interrupted a performance of the chorus in Rome to protest national budget cuts to the arts. The audience was invited to sing along.

There is one reference to the harps in the trees in the text. This refers to the time when the Jewish people who were slaves chose to give up playing harps rather than share the beauty of the sound with their captors. They hung their harps on willow trees. This was a sign of mourning.

At the first performance in 1842, the audience members stood and cheered Verdi's name and went into the streets of Milan singing *Va Pensiero*. Musicians who have traveled to Italy remark upon the fact that everyone in Italy seems to know the piece and will sing along if it is performed.

Nabucco is considered Verdi's first great success and made him a national figure. When he died, the crowds at his funeral procession spontaneously sang *Va Pensiero*.

Translation:

Go, thoughts, on golden wings. Go settle upon the slopes and hills

Where the sweet and soft

air of the native land smell fragrant!

Greet the shores of the Jordan River,

The toppled towers of Sion. Oh, my country, so beautiful and lost! Oh remembrance, so dear and fatal.

Golden harp of the prophetic seers,

Why do you hang mutely from the willow?

Rekindle memories in our breasts,

and speak to us about the time that once was.

Oh, like the fate of Solomon give a sound drawn from crude mourning,

May the Lord inspire you a harmony of voices which may give virtue to the suffering.

Entreat Me Not to Leave You

Born in 1978, Dan Forrest is a pianist-turned-composer whose music has already established a lasting presence in the U.S. and abroad. Dan holds a doctoral degree in composition from the University of Kansas and a master's degree in piano performance. He is a former professor of music at Bob Jones University, where he served as Department Head of Music Theory and Composition for several years. This composition by Dan Forrest was commissioned by the Salt Lake Vocal Artists, a professional choral ensemble. The text is adapted from Ruth 1:16-17.

Text:

Entreat me not to leave you.

Nor to turn back from following after you.

For where you go, I will go; And where you live, I will live;

Your people shall be my people, And your God my God.

Where you die, I will die, And there will I be buried

The Lord do so to me, and more also,

If ought but death parts you and me,

Entreat me not to leave you.

My Soul's Been Anchored in the Lord

Moses Hogan was a hugely talented and influential director and arranger of African American Spirituals. Born in 1957 he studied at the New Orleans Center for Creative Arts, the Oberlin Conservatory of Music, the Juilliard School of Music, and Louisiana State University. He created sparkling new arrangements of classic spirituals and formed new choirs to perform them. During his short life, he published more than 70 works and was the editor of the new Oxford Book of Spirituals, a wonderful collection of spirituals.

Personnel

Ithaca College Chorus

Soprano I

Katarina Andersson
Browyn Bishop
Christina Dimitriou
Kayla Dwyer
Emily Faris
Jill Gagliardi
Amanda Galluzzo
Emily Heerd
Annina Hsieh
Leigh Ann Kaminek
Sarah Lottes
Alina Marhefka
Keelyn McLaughlin
Deanna Payne
Maegan Pollard
Hallie Smith
Claudia Torzilli
Christy Troia
Judelle White
Laura White
Kathleen Winschel
Emily Wood

Alto I

Emilie Benigno
Sarah Broadwell
Emma Brown
Allison Ditsig
Madeline Docimo
Christine Dookie
Brittany Francis
Shannon Frier
Rebecca Kabel
Ryan Kennedy
Cara Kinney
Cynthia Mathiesen
Sara Pelaez
Phoebe Ritrovato
Marcia Rose
Cristina Saltos
Kirsten Schmidt
Amanda Schmitz
Miranda Schultz
Jocelyn Suarez
Danielle Wheeler

Soprano II

Julie Allison
Emily Beseau
Andrea Bickford
Ava Borowski
Lauren Bristow
Haley Evanoski
Jillian Francis
Lauren Hoalcraft
Ann-Marie Iacoviello
Ellen Jackson
Casey Kobylar
Alice Lambert
Rachael Langton
Chelsea Kaye Lanphear
Jessica MacKimm
Amanda Miller
Sandi O'Hare
Jennie Ostrow
Jessica Plude
Abby Rogers
Michelle Rosnack
Johanna Ruby
Lily Saffa
Emmalouise St. Amand
Christine Vanella
Leila Welton
Alexandra Wright

Alto II

Victoria Boell
Elena DeLuccia
Nicole Dowling
Katie Jessup McDermott
Emily Pierson
Kiersten Roetzer
Kailey Schnurman
Rose Steenstra
Emily Wilcox
Stephanie Zhang

Tenor I

Matt Allen
Dan Block
Zachary Brown
Tyler Campolongo
Drew Carr
Mark Farnum
Duncan Krummel
Joseph Michalcyk-Lupa
Jacob Minter
Andrew Nave
Brandon Reyes
James Smith
Patrick Starke
Joshua Vanderslice
Ben Van De Water
Jacob Walsh

Baritone

Alex Abrahams
Ben Alessi
Scott Altman
Jordan Bachmann
Nathan Balester
Ryan Bardenett
Patrick Cannady
Michael Cho
Kevin Covney
Thayre Davis
Joshua Dufour
St. John Faulkner
Daniel Felix
Kevin Flanagan
Christopher Hauser
Callahan Hughes
Joshua Kelly
Jesse Law
Roosevelt Lee
Nate Long
Jackson May
Kenji Michaud
John McQuaig
Alec Miller
Paul Morgan
Matthew Morrison
Jacob Morton-Black
Michael Palmer
Joseph Pellittieri
Ryan Pereira
Jordan Rosas
Andrew Satterberg
Brandon Schneider
Bryan Spencer
Sean Swartz
Paul Tine
Seth Waters
Ian Wiese
Derek Wohl

Tenor II

Kyle Banks
Aidan Boardman
Taylor Chadwick
Josh Condon
Jacob Cordie
Max Deger
Anthony DeLuca
Scott Irish-Bronkie
Alexander Greenberg
Nick Kellihner
William 'Zach' Latino
Michael McCarthy
Anthony Mekos
Adam Morin
Mike Nowotarski
Michael Ranalli
Joshua Rosen
Taylor Smith
Graham Terry
Alex Toth
Stephen Tzianabos

Bass

Ben Allen
Martin Castonguay
Christopher Chi
Michael Cooperstein
Liam Cunningham
David Fenwick
Michael Galvin
Stephen Gomez
Anaximander Heiter
Hiroo Kajita
Patrick LaRussa
William Leichty
Justin Parish
James Parker
Jason Peterson
Christian Savini
Matt Sidilau
Nivedhan Singh
Greg Sisco
Mitchel Wong

Ithaca College Madrigal Singers

Soprano

Lucrezia Ceccarelli
Leanne Contino
Edda Frandsdottir
Katie O'Brien

Alto

Sophie Israelsohn
Mattina Keith
Sunhwa Reiner
Ariana Warren

Tenor

Jacob Cordie
Timothy Powers
Adriel Miles
Stephen Tzianabos

Bass

Michael Galvin
Anaximander Heiter
Paul Morgan
Joseph Pellittieri
Paul Tine

Ithaca College Women's Chorale

Soprano I-Soprano II

Hannah Abrams
Megan Benjamin
Jenna Bock
Lucrezia Ceccarelli
LiAn Chen
Michelle Cosentino
Emily DeMarzio
Laura Douthit
Kimberly Dyckman
Elizabeth Embser
Gina Fortunato
Edda Frandsdottir
Caroline Fresh
Kate Griffin
Mollie Hamilton
Xandry Langdon
Cynthia Mickenberg
Katie O'Brien
Rachel Silverstein
Kristi Spicer
Kelly Timko
Cherisse Williams

Soprano II

Christina Christiansen
Kendra Domotor
Taylor Eike
Emily Gaggiano
Carrie Lindeman
Meredith Morse

Soprano II-Alto I

Brittney Aiken
Megan Brust
Hillary Robbins
Penelope Voss

Alto I

Kimberly Hawley
Julia Imbalzano
Sophie Israelsohn
Alexandria Kemp
Gillian Lacey
Jennifer Pham
Daniela Schmiedlechner

Altol-Alto II

Hannah Bero
Mattina Keith
Claire Noonan
Jenny Schulte
Alexa Mancuso
Caitlin Walton

Alto II

Michelle Ammirati
Ali Cherrington
Carolyn Kruszona
Katrina Kuka
Amanda Nauseef
Sunhwa Reiner
Kelly Sadwin
Karimah 'Mimi' White

Ithaca College Choir

Soprano I

Leanne Averill
Emily Behrmann-Fowler
Leanne Contino
Abigail Doering
Shaylyn Gibson
Josi Petersen
Brittany Powell
Sarah Welden
Megan Wright

Alto I

Annie Barrett
Chan Wei En
Jenna Fishback
Sarah Loeffler
Rebecca Saltzman
Ariana Warren

Tenor I

Eric Flyte
Joshua Fogerty
Joseph Fritz
Torrance Gricks
Joseph Kaz
Adriel Miles

Baritone

Christopher Harris
Matthew Jones
Dave Klodowski
Travis Pilsitts
Michael Roddy
D'quan Tyson
Ryan Zettlemyer

Soprano II

Shelley Attadgie
Lyndsey Boyer
Kate Clemons
Lynn Craver
Rachel Mikol
Laura McCauley
Vicky Trifiletti

Alto II

Mika Genatossio
Kimberly Hawley
Samantha Kwan
Namarah McCall
Rachel Ozols
Sunhwa Reiner
Melissa Schachter

Tenor II

David Allen
Kevin Fortin
Justin Ka'upu
Timothy Powers
Tom Riley
Miggy Torres
Bradley Whittemore

Bass

Matt Boyce
Elidoro Castillo
Fred Diengott
Nathan Haltiwanger
Jeremy Pletter
Brett Pond