4-27-1997

Concert: Ithaca College Orchestra and Choir

Ithaca College Orchestra

Ithaca College Choir

Grant Cooper

Lawrence Doebler

Candice Ruffalo

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

Part of the Music Commons

Recommended Citation
Ithaca College Orchestra; Ithaca College Choir; Cooper, Grant; Doebler, Lawrence; and Ruffalo, Candice, "Concert: Ithaca College Orchestra and Choir" (1997). All Concert & Recital Programs. 4819.
https://digitalcommons.ithaca.edu/music_programs/4819

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.
"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE ORCHESTRA
Grant Cooper, conductor

The Hebrides Overture, op. 26
Felix Mendelssohn
(1809-1847)

Candice Ruffalo, graduate choral conductor

BRIEF INTERMISSION

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

Avodath Hakodesh
(Sacred Service)

Part I.

Meditation
Mah Tovu
Bar’chu
Sh’mayisrael
V’hav’ta
Mi Chamocha
Adonai Yim’loch
Tzur Yisrael

Part II.

Kiddusha (Sanctification)

N’kadeish
Kadosh
Adir Adireinu
Echad hu Eloheinu
Yimloch Adonai L’olam

Symphonic Prelude
Cantor, Chorus
Cantor, Chorus
Cantor, Chorus
Cantor, Women’s Voices
Chorus, Cantor
Chorus
Cantor, Chorus

Ernest Bloch
(1880-1959)
Part III.
Silent Devotion
Yih’yu L’ratzon
Seu Shearim
Taking the Scroll from the Ark
Torah Tzivoh
Sh’ma Yisrael
L’cha Adonai

Part IV.
Gadelu L’Adonai
Hodo al erets
Toras Adonai
Eits Chayim hi

Part V.
Epilogue
Va’anach’nu (Adoration)
“May the time be not distant, O God”
“May the day come”
“O may all men recognize”
Bayom Hahu
“And now ere we part”
“In the divine order of Nature”
Tzur Yisrael
Adon Olam
Benediction

Symphonic Prelude
Chorus
Cantor, Chorus
Symphonic Interlude
Cantor, Chorus
Cantor, Chorus
Chorus
Cantor
Chorus
Cantor, Chorus
Cantor, Chorus
Cantor, Chorus
Minister
Minister
Minister
Minister
Chorus, Cantor
Chorus, Cantor
Cantor, Chorus

Steven I. Weiss, cantor
Randie Blooding, minister
Ithaca College Symphony Orchestra
Grant Cooper, conductor
Ithaca College Choral Union
Lawrence Doebler, conducting

Ford Hall Auditorium
Sunday, April 27, 1997
3:00 p.m.
Program Notes
(These notes were written by Ernest Bloch)

I. The short orchestral prelude, Meditation, exposes the initial (Mixolydian) motive, which permeates the whole work, and two other forms which recur here and there. The Mah Tovu is a kind of invocation, in the desert perhaps -- the Temple of God in Nature”.

More liturgical is the Bar’chu which follows.

The short interlude which leads from here to the Sh’mah Yisrael has a character, and a motive, which recur often in the whole Service. It is more “cosmic” as if representing the hidden forces of the Universe, very often assimilated to God, as the One and Unique Cause, in my perception of the Service.

The Sh’mah Yisrael is the great profession of Jewish Faith -- the essential affirmation of Unity.

A short transition leads to a prayer of very different character. After the “cosmic” element, comes the “human” one: “Vhav’ta...” In many ways it characterizes the union of religion and everyday life. Simplicity and grandeur in all things -- a kind of sublimation of these things and their sacredness. It is the idea, too, of certain symbols kept constantly in sight, in mind and alive -- not a religion of words, but of acts.

The Mi Chamocha seems a response of the crowd to such announcements, and its exultant joy is expressed in the Adonai Yim’loch.

But this joy is interrupted by tragic accents -- all the misery, the sufferings of humanity -- symbolized in a crowd of poor, persecuted people. This short symphonic interlude leads to Tzur Yirael, where the Cantor, as one voice amidst the mass, intones the “Rock of Israel...Arise to the help of Israel...” On this tragic conclusion ends the first part.

II. Here the music comes from another world -- seraphic, mysterious. The Kadosh the original form of the Sanctus of the Catholic Church.

Two bars of the “cosmic” motive leads to the Echad Hu Eloheinu in its formidable concision and affirmation of Unity of the world. It is repeated a second time, but in a completely different mood, as the Faith of the People in this affirmation. It ends with exulting joy with the Yimloch Adonai L’olam and its idea of perpetuity.

III. Deals entirely with the Law -- the Torah -- and for me, symbolically, the necessary order, discipline, limitations:

“Outwardly limited, Inwardly unlimited.” -- Goethe

But, before accepting the Law -- in the highest sense of the word -- in order to understand it fully, to submit willingly and joyfully to its discipline and its restrictions, a kind of “purification” is required -- not an external one -- but in the heart of man itself.

The short prelude, “Silent Meditation” the a cappella chorus, Yih’yu L’ratzon express this feeling.
Then the Cantor intones the *Seu Shearim*. I interpreted this as “clouds rising...high in the sky....darkness receding, out of man’s heart -- that the light may enter into it.”

Immense symbol! Which poor, fettered humanity, bound to its miseries, fetishism’s of all kinds, is still awaiting. I wanted to express the wish that man may liberate himself from hate, prejudice, dark instincts, regression, all that lowers him and prevents him from seeing the Truth from going forward, from rising above himself.

Then the Scroll is taken from the Ark and carried slowly through the assembly, and the Cantor explains “*Torah Tzivoh Lanu Moshe;*” the chorus repeats it, and both the Cantor and Chorus call: “House of Jacob” -- in the sense, for me, of all mankind -- “Come ye and walk with me in the light of God.”

And light bursts out clear, mystical, almost too intense for men’s eyes; it abates, and mysteriously the Cantor, once more proclaims the act of Faith: *Sh’ma Yisrael --- Our God is ONE!*

After a great crescendo and ascending progression, the final chorus exultation, *L’Cha Adonai*, bursts out.

IV. We come back to earth -- the Torah is returned to the Ark. It is hidden now, but it must become a part of our life, remain alive in the hearts of men.

After a call of the Cantor to the people, the crowd intones the *Hodo Al Erets*, expressing its joy. The Cantor, then, alternating with the Chorus, proclaims the wisdom and perfections of the Law (*Toras Adonai*) and reminds the people not to “forsake it.”

A peace song, *Eits Chayim*, ends this fourth part.

V. First, it expresses the peace and solemnity of the “Sabbath,” *Va’anach’nu* (Adoration)

Thus far, the whole text was sung in Hebrew. Now the Cantor addresses the people in a kind of *recitativo* (spoken voice) in English... “Then shall Thy Kingdom be established on Earth.” The Chorus answers in Hebrew: On that day, the Lord shall be one and His Name, One.”

The color changes suddenly -- turns dark, with tragic accents -- and the Cantor, as if in a haze: “And now ere we part...”

This is the thought of those who have departed “but have not ceased to be.” Then at the words “in the divine order of nature” is expressed the whole philosophy of the work. All this, from the recitative in English, is a kind of projection, more general, more universal, of the hidden philosophy of the Service proper, a kind of radiation, of announcement, of its central idea to the whole of mankind. It is, in fact, the conception of the Hebrew prophets, the living, universal, eternal contribution of Israel to humanity.

At a distance, one hears again the supplication of mankind, its cry toward God for help, for an explanation of this sad, incomprehensible world, the reasons for our sufferings...*Tzur Yisrael.*

After an ominous silence, from very far away, out of time, out of space -- above Time, Space, Matter, of which we know nothing, a kind of collective voice rises slowly, mysteriously. Is it the key? The answer? The explanation?
The beautiful poem *Adon Olam* was used here, which in the Reform Temples of America ends usually the Friday evening service, but serves as a conclusion to several services in many orthodox synagogues in the world.

It embodies a philosophy, or metaphysics, which outgrows all creeds, all religions, all "Science," and which, if properly interpreted, may outlive all of them -- perhaps the last word of wisdom, of knowledge...

I interpreted the last strophe, "Into His hand I commit my spirit and with my spirit, my body. The Lord is with me -- I shall not fear" as the idea of Death -- accepted death -- as accepted Life - with serenity, confidence and the conviction that man is too small, too limited, imprisoned in the narrow wall of his senses, to be able to understand the Infinite, the Absolute.

The "equations" of his pride, of his "knowledge," are more formulas, labels, theories, to be changed from time to time, in the course of history.

He ignores entirely the Causes, of all which is essential --Time, Space, Matter, Thought.

Thus as a last resort, he commits himself, soul and body, into God’s hand -- or if one prefers, he relies humbly upon the huge forces, the laws, the everlasting and higher truth of the Universe -- and their ultimate wisdom.

After this "cosmic" dream, we come back to earth again, with the Three Benedictions and the Three Amens.

And the last expression of the Cantor to the Assembly is the beautiful word "Shalom" which means "peace."

Cantor Steven I. Weiss presently serves at Temple Kol Emeth in Marietta, Georgia where he directs the B’nai Mitzvah and musical programs. In addition to his undergraduate degree from Ithaca College, Cantor Weiss received a Master’s degree in Sacred Music from and was also Invested at the Hebrew Union College - Jewish Institute of Religion in New York City.

During his tenure at Ithaca College, Cantor Weiss was an active performer on and off campus appearing with the Ithaca College Opera productions and the Ithaca Opera Association as well as with the Ithaca College Chorus and Choir.

Since Cantor Weiss’s first performance of Ernest Bloch’s *Avodath Hakodesh* with the Ithaca Community Chorus, he has invested many hours of study which culminated in his master’s thesis: *The Ernest Bloch Sacred Service: A Composition for Jews or a Composition for Humankind?* His thesis focuses on the universal message of hope that Bloch expressed through his music.

**Ithaca College Choral Union**

The Ithaca College Choral Union is comprised of the Women’s Chorale, Janet Galván, conductor; Chorus and Choir conducted by Lawrence Doebler. Every four years these ensembles present a major work with the Symphony Orchestra. The groups are prepared by professors Cooper, Doebler and Galván with additional help from our graduate conducting students Joseph Caminiti, Jo Ann Elliott and Candice Ruffalo. Rachel Allen, Elizabeth Johnson and Jeffrey Smith have provided excellent rehearsal accompaniment and Rebecca Schaberg has helped the ensembles learn the Hebrew.
Part I. Meditation
Mah Tovu

How lovely are your tents, O Jacob, your dwelling-places, O Israel! In your abundant loving kindness, O God, let me enter Your house, reverently to worship in Your holy temple. God, I love Your house, the place where Your glory dwells. So I would worship with humility, I would seek blessing in the presence of God, my Maker. To You then, Eternal One, does my prayer go forth. May this be a time of joy and favor. In Your great love, O God, answer me with Your saving truth.

Bar’chu Cantor, Chorus
Praise the Eternal to Whom our praise is due. Praised be the Eternal, to Whom our praise is due, now and forever.

Sh’ma Yisrael Cantor, Chorus
Hear, O Israel, the Eternal is our God, the Eternal is One! Blessed is God’s glorious kingdom for ever and ever!

V’hav’ta Cantor, Women’s Voices
Thou shalt love the Lord thy God, with all thy heart, with all thy soul, and with all thy might, and these words which I command you on this day shall be in my heart.
Thou shalt teach them diligently unto thy children, and thou shalt speak of them when thou sittest in thy house, when thou walkest by the way and when thou liest down, when thou risest up.
Thou shalt bind them for a sign upon thy hand, and they shall be frontlets between thine eyes.
Thou shalt write them on the doorposts of thy house, and upon thy gates. That ye shall remember and do all of my commandments, and be holy unto your God.

Mi Chamocha Chorus, Cantor
Who is like You, Eternal One, among the gods that are worshipped? Who is like You, majestic in holiness, awesome in splendor, doing wonders.

Adonai Yim’loch Chorus
The Eternal shall reign forever.

Tzur Yisrael Cantor, Chorus
O Rock of Israel, come to Israel’s help. Fulfill Your promise of redemption for Judah and Israel. Our redeemer is the Ruler of all, the Holy One of Israel. Blessed is the Eternal, the Redeemer of Israel.

Part II. Kiddusha (Sanctification)
N’kadeish Cantor
We sanctify Your Name on earth, even as all things, to the ends of the time and space, proclaim Your holiness; and in the words of the prophet we say:
Kadosh Chorus
Holy, Holy, Holy is the Ruler of all; The fullness of the whole earth is God's glory!

Adir Adireinu Cantor, Chorus
Source of our strength, Sovereign God, how majestic is Your presence in all the earth!

Echad hu Eloheinu Cantor, Chorus
The Eternal alone is our God and our Creator, the Eternal is our Ruler and our Helper, and in mercy God is revealed in the sight of all the living; “I am Adonai Your God!”

Yimloch Adonai L’olam Chorus
The Eternal shall reign forever; Your God, O Zion, from generation to generation. Halleluyah!

Part III.
Silent Devotion Symphonic Prelude
Yih’yu L’ratzon Chorus
May the words of my mouth, and the meditations of my heart, be acceptable to You, O God, my Rock and my Redeemer.

Seu Shearim Cantor, Chorus
Lift up your heads, O ye gates! Lift ye everlasting doors! That the King of Glory may enter! Who is this King of Glory? God of the Sabbath, He is the King of Glory! Selah.

Taking the Scroll from the Ark Symphonic Interlude
Torah Tzivoh Cantor, Chorus
Torah, which God gave through Moses, is the Law of the house of Jacob: O house of Jacob, come ye, walk in the light, the light of the Lord.

Sh’ma Yisrael Cantor, Chorus
Hear, O Israel: the Eternal is our God, the Eternal is One!

L’cha Adonai Chorus
Yours, God is the greatness, the power, the glory, the victory, and the majesty; for all that is in the heaven and earth is Yours. Yours is the kingdom, O God; You are supreme over all.

Part IV.
Gadalu L’Adonai Cantor
Praise the Lord with me, let us exalt His Name in one voice.

Hodo al erets Chorus
Earth sees His Glory, and the heavens, and He is the strength of all His people. The glory and praise of all the just of Israel that came before Him. Halleluyah!

Toras Adonai Cantor, Chorus
The Law of the Lord is perfect, it doth restore the soul; His precepts are sure and enduring, and teach the simple. The Laws of the Lord are just, the heart rejoices. The Law of the Lord is Holy, enduring forever. Behold these precepts the Lord has shown thee; regard them, do not forsake them.

Eits Chayim hi Cantor, Chorus
Behold, a good doctrine has been given you, My Torah; do not forsake it. It is a
tree of life to those who hold it fast, and all who cling to it find happiness. Its ways are ways of pleasantness, and all its paths are peace.

Part V.
Epilogue

Va'anach'nu (Adoration) Cantor, Chorus
We therefore bow in awe and thanksgiving before the One who is Sovereign over all, the Holy One, blessed be the Eternal.

“May the time be not distant, O God” Minister
“May the day come” Minister
“O may all men recognize” Minister

Bayom Hahu Chorus
On that day the Eternal shall be One and God’s name shall be One.

“And now ere we part” Minister
“In the divine order of Nature” Minister

Tzur Yisrael Chorus, Cantor
O Rock of Israel, come to Israel’s help. Our redeemer is the Ruler of all.

Adon Olam Chorus, Cantor
God is the Eternal One, who reigned before any being had yet been created; when all was done according to God’s will, already then the Eternal’s name was God. And after all has ceased to be, still will God reign in solitary majesty; God was, God is, and God shall be in glory. And the Eternal is One; none other can compare to God, or consort with God; God is without beginning, without end; to the Eternal belong power and dominion. And the Eternal is my God, my living Redeemer, my Rock in time of trouble and distress; God is my banner and refuge, my benefactor when I call on God. Into God’s hands I entrust my spirit, when I sleep and when I wake; and with my spirit, my body also; the Eternal is with me, I will not fear.

Benediction Cantor, Chorus
Now may the Lord bless you and guard you, may the Lord shine upon you the light of His countenance and be gracious unto you and give you peace. Amen.
ITHACA COLLEGE SYMPHONY ORCHESTRA
Grant Cooper, conductor

**Violin I**
Sandra Lascarro, concertmaster
Amy A. Roberts, assistant concertmaster
Jen Bolcar
Aaron C. Buck
Lorraine Davis
Lynn Gallo
Michele George
Shana Hobin
Stephanie J. Koppes
Kelly Kroeck
Eric Martin
Tracey Matthews
Christine Menter
Betsy Ostrander
Nick Relyea
Julie Tollen
Sandra X. Wong
Colleen J. Youngsma

**Viola**
William J. McClain, principal
Marjorie Amatulli
Andrew Crane
Elizabeth Getlik
Suzanne L. Miller
Kevin Matias
Liza Mooney
Sarah Pantaleo
Marisa C. Reynolds
Tami Roberts
Brigid M. Shogan
Heather Weekes
Sarah Wright

**Violoncello**
Carrie Cimildoro, principal
Karen Bergmann
Steven Duckworth
Ruth I. Fisher
Kate Jensik
Ana R. Jesse
Francis L. Koiner
Zachary M. Levi
Daniel McCarter
Katherine Palmer
Kathryn Pritt
Christine Sweitzer
Kristen Zdunowski

**Double Bass**
Michael Fittipaldi, principal
Bradley Aikman
Shannon M. Berndt
Christopher Jevens
Vinny Losito
Michael Murphy
Andrew Scheef

All personnel are listed alphabetically in their sections to emphasize the individual contribution made by each player.
Gregory M. Stone
Audrey Wang
Michael W. Ward
Nicholas Wehr

Flute
Lori Kesner
Katie Knull
Kelly J. Jepson, Piccolo

Oboe
Lauren Urban
Christine Kaufmann
Lesley McClelland, English Horn

Clarinet
Katherine L. Berning
Michelle Hoover

Bassoon
David Resig
Kelly Ward

French Horn
Kari Osborne
Greta Houk
Alysia Nemeth
Heather J. Melville

Trumpet
Anthony Godoy
Amy Carpenter
Jeffrey Rappold

Trombone
Mark Babbitt
Maria Portello-Swagel
Scott D. Wallace, Bass Trombone

Tuba
Eric Falci

Timpani
Michael Correa

Percussion
Christopher S. Watson, section leader
Arthur J. Chenail
Tim Collins
Brian Czach

Piano
Siew Lan Sung

Harp
Barbara Dechariot

Graduate Assistants
Joseph Caminiti
Sergio Espinosa

† guest artist
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Jo Ann Elliott and Candice Ruffalo, graduate assistants

Soprano I
Carla Cosentine
Sarah Knauf
Tracy O’Sullivan
Samantha Pasquale
Rebecca Schaberg
Valerie Yacono

Soprano II
Amy Carpenter
Beth Faust
Siobhan Fleming
Shannon McElroy
Megan Monaghan
Abigail Southard

Alto I
Bonnie Brown
Nicole Hambleton
Julie Jacobs
Christina Pizzo
Candice Ruffalo
Lucia Sanchez

Alto II
Keri Behan
Jennifer Caruana
Jo Ann Elliott
Susan McDermott
Rebecca Palsco
Dawn Pierce

Tenor I
Brian Bohrer
Dominick Rodriguez
Robert Shutter
Jeffrey Smith
Steve Wilson

Tenor II
Harvey Boyer
Donald Brown
Matthew King
Timothy Reno
Ronald K. Smith, II

Bass I
Benjamin Cohn
Matthew Hoch
Todd Kipnis
Jason Lautzenheiser
Eric Lawrence
William Murray

Bass II
Benjamin Berry
Jason Cork
Kevin Doherty
Nathan Parker
Antonio Serrano
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Elizabeth Johnson, accompanist
Jessica Lavway, tour manager

Soprano I
Erica Grieshaber
Jaime Reynolds
Carolyn Rolfe
Amy Welsh
Rachel Whitcombe

Soprano I-II
Colleen Anna
Sarah Bartolome*
Carrienne Bernatis
Meaghan Boeings
Ivy Buterbaugh
Jessica Curtis
Alyson Cury
Amanda Day
Meredith Ellis
Kristen Gustafson
Shannon Marie Ker
Adrienne Lovell
Carrie MacDonald
Laural Martin
Jennifer S. Piazza
Christine Pratt
Jaime Schlosser
Elizabeth Shpiner

Soprano II
Rebecca Masters
Brittany Sawdon
Margaret Schniepp
Mandi Souk

Soprano II-Alto I
Melanie Eck*
Adriana Lomysh
Kathleen O'Connor
Lauren Pokroy

Alto I
Stacey Atwell-Keister
Kristin Bacchiocchi
Rebecca Holcomb*
Johanna Kiley
Jessica Lavway*
Shannon Pennell
Maria Portello-Swagel
Julia Rogalskaia*

Alto I-II
Schuyler Aldrich
Laurie Alaimo
Emily Berg
Deborah Bianchi*
Jennifer Pertgen
Emily Weiland

Alto II
Rachael Allen
Amy Costantini*
Kristen Frappier
Julie Rahrig*
Amy Sanchez
Amanda Tafel
Heather Tryon
Kerry Watkins
Jeanine Yako

* Assistant Conductors
ITHACA COLLEGE CHORUS  
Lawrence Doebler, conductor  
Jo Ann Elliott and Candice Ruffalo, graduate assistants

<table>
<thead>
<tr>
<th>Soprano I</th>
<th>Alto I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leah Carrol</td>
<td>Emily Kluga</td>
</tr>
<tr>
<td>Elizabeth Getlik</td>
<td>Nina Sutcliffe</td>
</tr>
<tr>
<td>Melanie Strickland</td>
<td>Suzanne Allen</td>
</tr>
<tr>
<td>Lauren Calista*</td>
<td>Emily DeWan</td>
</tr>
<tr>
<td>Heather Boughton</td>
<td>Kelly Ward</td>
</tr>
<tr>
<td>Beth Scalonge</td>
<td>Kelly Kroeck</td>
</tr>
<tr>
<td>Michelle Lorenz</td>
<td>Stephanie Kane</td>
</tr>
<tr>
<td>Elizabeth Karam</td>
<td>Elizabeth Fallesen</td>
</tr>
<tr>
<td>Maria Biffer</td>
<td>Christine Kaufmann*</td>
</tr>
<tr>
<td>Theresa Andersen</td>
<td>Charna Mamlok</td>
</tr>
<tr>
<td>Lisa Horton</td>
<td>Serena Cameron</td>
</tr>
<tr>
<td>Lori Forman</td>
<td>Susan Reside</td>
</tr>
<tr>
<td>Jennifer Affrime</td>
<td>Becky Gay</td>
</tr>
<tr>
<td>Andrea Militello</td>
<td>Tiffany Twitchell</td>
</tr>
<tr>
<td></td>
<td>Martha Everett</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Soprano II</th>
<th>Alto II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonja Bode</td>
<td>Christina Carnevale</td>
</tr>
<tr>
<td>Andrea Burke</td>
<td>Melissa Ferguson</td>
</tr>
<tr>
<td>Jessica Paul</td>
<td>Peggy Ho</td>
</tr>
<tr>
<td>Sarah Wilkinson</td>
<td>Carrie Cimildoro</td>
</tr>
<tr>
<td>Mindy Ruch</td>
<td>Joleen Walas</td>
</tr>
<tr>
<td>Aimee Davis</td>
<td>Maya Roth</td>
</tr>
<tr>
<td>Meggan Mastin</td>
<td>Sarah Kuyt</td>
</tr>
<tr>
<td>Julie Vivenzio</td>
<td>Jeanette Kolb</td>
</tr>
<tr>
<td>Teresa D'Amico*</td>
<td>Jessica Pipitone</td>
</tr>
<tr>
<td>Melody Parker</td>
<td>Eleanor Burdge*</td>
</tr>
<tr>
<td>Molly Punzal</td>
<td>Monica Parker</td>
</tr>
<tr>
<td>Shawna Cutting</td>
<td>Kristal Reithoffer</td>
</tr>
<tr>
<td>Wendy Hales</td>
<td>Jill Fried</td>
</tr>
<tr>
<td>Crescent Lonnquist</td>
<td>Kerri Stabler</td>
</tr>
<tr>
<td>Tracey Matthews</td>
<td>Amanda Hooge</td>
</tr>
<tr>
<td>Christine Sweitzer</td>
<td>Erin Casey</td>
</tr>
<tr>
<td>Megan Avery</td>
<td></td>
</tr>
<tr>
<td>Amy Hayner</td>
<td></td>
</tr>
<tr>
<td>Janeen Steeter</td>
<td></td>
</tr>
<tr>
<td>Jennifer Lynn Phelps</td>
<td></td>
</tr>
<tr>
<td>Natasha Zajac</td>
<td></td>
</tr>
</tbody>
</table>
Tenor I
Gibb Schreffler
Cory Walker
Ryan Ainsworth
Christopher Watson
Blake Siskavich
Robert Bruns*
Alexander Dippold
Joseph Caminiti
Matthew Oram
Daniel Dominguez
Joseph Stillitano
William DeMetsenaere

Tenor II
Michael McClelland
Daniel Tracy
Seth Kellam
J. Michael Maury
Matthew Pelliccia
Avery Schade
Samuel Guberman
Brian Aumueller
Conner Earl
Carlos Rendón
Anthony Femino
Justin Gamble
David Blazier
Jeffrey Saunders
Thomas Austin
Alex Meixner
Michael Murphy
Timothy Tuller
Luke Woeppe
Philip Voight*

Baritone
Michael Sulzman
Matthew Green
James Wheal
Eric Davidson
Gregory Crystal
Adam Baritot
Brian Armstrong
Brad Aikman
Daniel A. P. Taylor
Tony Alvaro*
Kevin Chester
Jeffrey Rappold
Ross Mizrahi
J. T. Gaebe
Russell Posegate
David Thayer
Anthony Iaffaldano

Bass
Matthew Borek
Brian Goodman
Kevin Matias
Andrew Adamski
Brian Hibbard
Dave Szbeda
Zachary Levi
Andrew Scheef
David Trachtenberg
Arthur Chenail
Robert Winans*
Richard Denton
Kris Bohling
Ben Hartman
Joseph Zarr

*attendance persons