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# Graduate Conducting Recital: Raul Dominguez

Raul Dominguez

Ithaca College Women's Chorale

Ithaca College Choir

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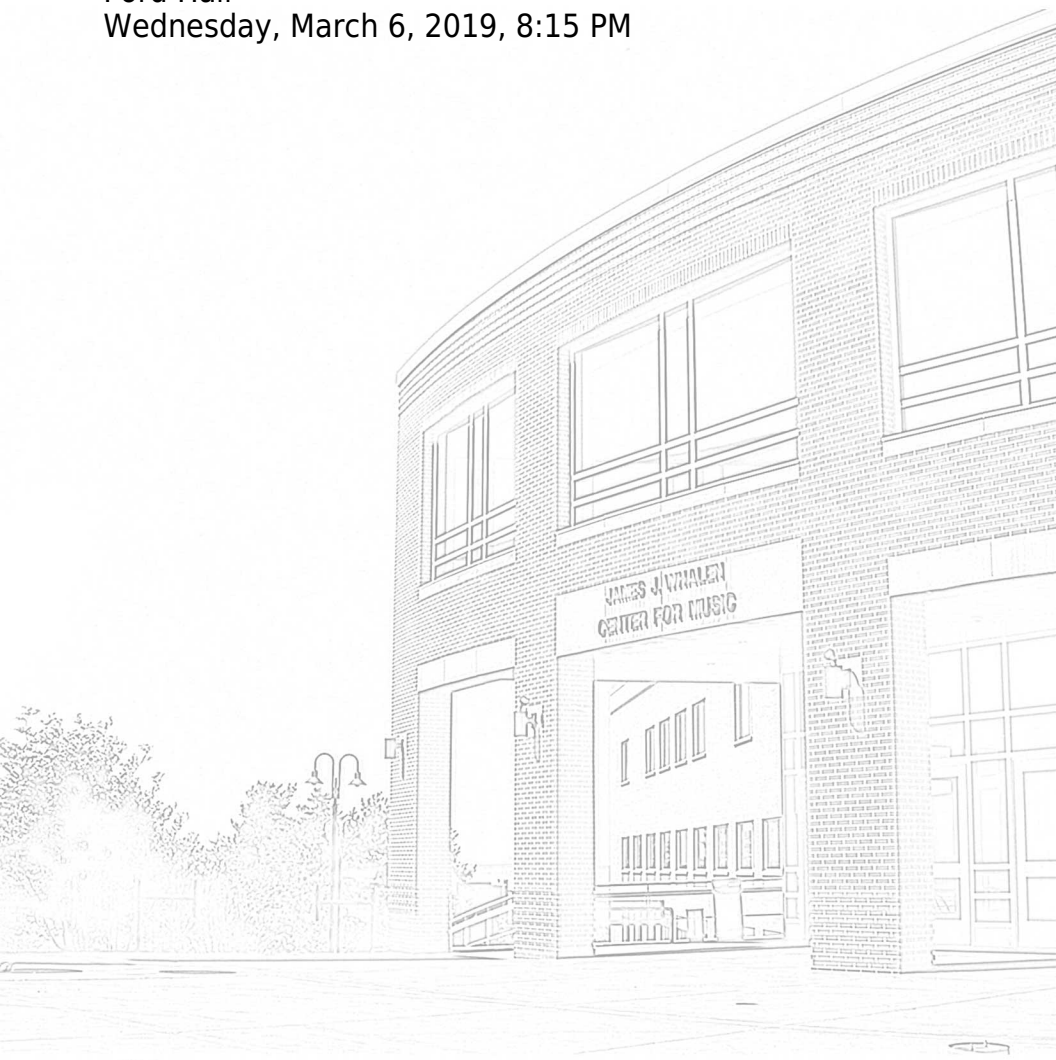
# Raul Dominguez Graduate Conducting Recital 2019

Ithaca College Women's Chorale

Ithaca College Choir

Ford Hall

Wednesday, March 6, 2019, 8:15 PM



**ITHACA COLLEGE**

School of Music

# **Ithaca College Women's Chorale**

Missa Brevis in D  
I. Kyrie

Benjamin Britten

II. Gloria

*Melanie Lota, Olivia Rhein, Rebecca Kantor and  
Lindsay Cherin, soloists*

III. Sanctus

*Brittany Mechler and Phoebe Holland, soloists*

IV. Agnus Dei

*Caleb Bates, organ  
Lynda Chryst, rehearsal pianist*

*El Pambiche Lento*

trad. Dominican Republic  
arr. Juan-Tony Guzmán

*Ian Lisi and Ethan Cowburn, percussion  
Lynda Chryst, piano*

## **Ithaca College Choir**

**Connor Buckley, rehearsal pianist**  
**Sungmin Kim, rehearsal pianist**

Cuaderno de Navidad de 1657

Juan Gutiérrez de Padilla

VI. *Tambalagumbá*

orch. Raul Dominguez

*Francesco DiLello, Anthony Pilcher, Sage Stoakley  
Margot Wegman, Ethan Fisher, Melodia Mae Rinaldi and  
Lucas Armentrout, soloists*

*Cielito Lindo*

trad. México

*Audience Participatory Piece  
Cameron Costello and Sam Sauer, soloists  
Gillian Kroll, guitar*

*La Llorona*

trad. México  
arr. Vicente Chavarria

*Emily Dimitriou, soloist*

*Tipitin*

María Grever  
arr. Raul Dominguez

*Syona Ayyankeril, soloist*

## Biography

**Raul Dominguez** will graduate from Ithaca College (IC) with his Master of Music in Choral Conducting in May 2019. At Ithaca, he studies conducting with Dr. Janet Galván, assists with Dr. Sean Linfors's undergraduate conducting courses, and has conducted works from Bach to Arnesen with the Ithaca College Choir, the Ithaca College Chorus, the Ithaca College Madrigal Singers, and the Ithaca College Women's Chorale. He also conducts the Intergenerational Choir comprised of Longview Retirement Center residents and IC music education students and is a member of the First Presbyterian Church Choir. Prior to coming to Ithaca, Raul was the Choir Director at Clear Lake High School (LAKE) in his hometown of Houston, TX for four years, where his groups were recognized with invitations to perform alongside the nationally recognized Houston Chamber Choir as well as the Houston Symphony and Chorus. Under his direction, students performed such repertoire as Mozart's *Coronation Mass*, Vivaldi's *Gloria*, and Schubert's *Mass in G*, and consistently earned superior rankings at contests. The choirs regularly performed for Houston notables and gave their Carnegie Hall debut in 2017. Raul holds Bachelor degrees in Music Education and Vocal Performance from Oklahoma City University where he studied with Dr. Randi Von Ellefson and Judith Willoughby. In 2018, with a fully funded Academic Challenge Grant awarded by IC, he authored an annotated bibliography on the choral music of the United Mexican States (UMS); his research interest is having this repertoire more widely recognized in the USA. Also in '18, he was accepted as a Conducting Scholar with Chorus America's Choral-Orchestral Conducting Academy. In 2017, he earned a Teacher of the Year nomination from LAKE, and in 2016, he was admitted to the Yale-Norfolk Chamber Choir and Conducting Festival as a Conducting Fellow. In 2013, he was the First Runner-Up in the National Undergraduate ACDA Conducting Competition.

Raul would like to thank all of the musicians featured on tonight's recital; none of this would be possible without their valiant efforts! He would also like to thank his husband, Kevin, for his constant love and steadfast support, his mother, Dolores, and brother, Rafael, and his girlfriend, Taylor, for their inexhaustible strength and encouragement, and his late father, Raul L. Dominguez, who continues to be an undying source of inspiration, guidance, and wisdom. He also extends his sincerest thanks to Dr. Janet Galván for her mentorship, kind heart, and inexorable pedagogical ability to push him to be a better conductor, artist, teacher, and musician, who places humanity at the center of the practice.

## Ithaca College Women's Chorale

Welcome to my Conducting Recital! Our evening opens with the Ithaca College Women's Chorale performing a work by my favorite composer, Benjamin Britten, and a *merengue* from the Dominican Republic. It has been an absolute privilege to serve as this ensemble's teaching assistant this year; their daily drive to achieve higher levels of musicianship fuels my musical inspiration. Thank you WoCho!

### **Missa Brevis in D**

Britten's short mass continues to endure the test of time as a standard in the treble repertory. As tradition dictates, Britten sets the Ordinary of the Mass in four movements without a "Credo." The opening "Kyrie," in ternary form, suggests several compositional techniques that will pervade the mass. Both A sections create a descending scalar theme of falling fourths beginning with the top sopranos that could easily be sung in unison by the choir. Instead Britten staggers these entrances, challenging the chorus to produce a homogeneous sound. The B section then inverts this idea with a rising fourth motive from the alto. While this is the *Missa Brevis in D*, the work's initial harmony is F#, suggesting a theme of bitonality throughout the work.

The introductory chant of the "Gloria" can be found on page fifty-seven of the *Liber Usualis* and is used as a repeating bass ostinato in the organ. F# and D are quickly established as the bitonal centers of the second movement with the treble choir quickly moving in and out of unison and harmonic textures. Britten establishes the scalar motive again with ascending fourths before restating a homophonically abbreviated chant theme. F major then juxtaposes the bitonality as Britten introduces a call and response concept between three soloists and the chorus. To retransition, Britten expands the call and response technique to the soprano and alto voices until they cadence on D and enter with F# major on "Jesu Christe!" The scalar technique returns during a brief "Amen" section where Britten has the voices repeating the same pitch class before cadencing in D.

"Sanctus" opens with another shared fourth motive utilizing an enharmonic twelve note row that suggests D (Lydian), F#, and F, the very key centers of "Gloria." The row is then transferred into the organ while the choir sings in both imitative polyphonic and majestic homophonic textures. The "Benedictus" section features bitonality between a mezzo soloist in G major and a soprano soloist in C major; both soloists sing their melodies separately and then in canon before cadencing in D. Britten then recapitulates the opening section by bringing back all three textures (the shared fourth tone row, polyphony, and homophony) in three measures followed by a D major cadence. Furthermore, Britten gives a nod to the Holy Trinity with his constant references to the number three; throughout the movement, each new texture is stated three times in a ternary form, which begins and ends in a triple meter.

Britten's final movement is a three-fold "Agnus Dei" built upon a walking bass and piercing dissonances in the organ. Each fold, sung by the unison trebles, rises in register accompanied by increased dynamics. The final "dona nobis pacem" section sees another scalar motive in stretto, which stacks the voices on top of one another until a terrifying climax. Britten restates the climax an octave lower with a soft dynamic level, like an echo of the apex, before the final D minor cadence.

## **Missa Brevis in D**

### **I. Kyrie**

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

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

### **II. Gloria**

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

Glory to God in the highest.  
And on earth peace  
to all those of good will.

Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.

We praise thee. We bless thee.  
We worship thee. We glorify thee.

Gratias agimus tibi  
propter magnum gloriam tuam.

We give thanks to thee  
according to thy great glory.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.

Lord God, Heavenly King,  
God the Father almighty.

Domine Fili unigenite, Jesu Christe.

Lord Jesus Christ, the only begotten  
Son.

Domine Deus, Agnus Dei,  
Filius Patris.

Lord God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Thou who takest away the sins of  
the world,  
have mercy on us.  
Thou who takest away the sins of  
the world,  
receive our prayer.

Qui sedes ad dexteram Patris,  
miserere nobis.

Thou who sittest at the right hand  
of the Father,  
have mercy upon us.

Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus  
Christ.

Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

With the Holy Spirit  
in the glory of God the Father.  
Amen.

### III. Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Hosanna in excelsis.

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

### IV. Agnus Dei

Agnus Dei,  
qui tollis peccata mundi:  
  
miserere nobis.

Lamb of God,  
who takest away the sins of the  
world,  
have mercy upon us.

Agnus Dei,  
qui tollis peccata mundi:  
  
miserere nobis.

Lamb of God,  
who takest away the sins of the  
world,  
have mercy upon us.

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

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

### El Pambiche Lento

From the arranger:

"The *merengue*, a popular dance rhythm native to the Dominican Republic, is considered the most representative dance of the Dominican festive spirit. It's origin is unclear, but there is documentation that Dominican people danced to merengue in the early 1850s. The merengue music, lyrics, and dance combine African and Spanish elements. The *tambura* (two-headed drum played horizontally on a player's lap) and the *güira* (cylindrical metal scraper) define the merengue characteristic rhythmic pattern.

The *pambiche* is a moderate, slower, easier to dance merengue. Some Dominican musicians suggest that the name *pambiche* originated in 1917 during the first American occupation (1916), when merengue bands would play slower merengues for the soldiers from Palm Beach, Florida. Others attribute the name to a clothing material (Palm Beach) in fashion about the time of the occupation. The mispronunciation of 'Palm Beach' became 'pam-biche.'"

## **El Pambiche Lento**

El pambiche lento qué bueno es  
bailar  
se baila en Santiago y en la capital.

Cuando yo lo bailo ¡Ay! De medio  
la'o  
iqué rico merengue!, merengue  
apambicha'o

El pambiche lento no lo bailo yo  
Lo bailó una vieja y se derrengó.

Pambiche na ma.

The slow *pambiche* , how good it is  
to dance to  
It is danced in Santiago and in the  
capital.

When I dance it Ay! sideways  
what a "rich" *merengue!*, [in the  
style of *pambiche*]

The slow *pambiche* I do not dance  
[because] an old lady danced it and  
fainted.

Only *pambiche*.

## **Ithaca College Choir**

This evening's program with the Ithaca College Choir is the culmination of a year long idea that has grown into a life-long project: resolving the disconnect between the choral music of the United Mexican States and the choral community of the United States of America. My late father invested time and energy into researching our family's Mexican heritage; after he passed in January of 2017, his familial passion inspired me to program a recital featuring the choral music of the UMS. After learning about this country's musical history, styles, and major composers, I went searching for the published music. Despite the breadth of existing repertoire, I found few works to be readily accessible to the modern musician. When I began to find small pockets of published collections in various libraries around the USA, Dr. Galván encouraged me to apply for an IC Academic Challenge Grant to travel to a few of these libraries and catalogue my findings. The grant was fully funded and, with the help of Dr. Galván and Professor Kristina Shanton, my summer of travel and research culminated in an annotated bibliography which cites over one hundred works in the UMS choral repertory. It is my hope that tonight will be the first of many concerts resulting from my ongoing research.

### **Tambalagumbá from *Cuaderno de Navidad de 1657***

The Ithaca College Choir opens with a tune from the *villancico* tradition. In Spain, villancicos were secular rustic songs originating in villas. The inhabitants, usually of low economic status, would come together to sing songs that told a dramatic story with refrains (*estribillos*) and verses (*coplas*). If a voice part was missing, the musicians substituted whatever instruments were available to them. Unfortunately, the villancico is not pure in nature; with its origin during the Renaissance era, the dramatic stories would also use African slaves as comedic relief. Eventually, the Roman Catholic Church appropriated this genre in an effort to evangelize those who lived in the villas and turned the dramatic secular stories into sacred ones. The Bible's nativity depiction is one of its most dramatic stories and it became the subject of many villancicos we know today, like "Río Río Chíu." This is the form of the villancico that immigrated into the New World and inspired Juan Gutiérrez de Padilla's (one of the UMS's major composers in the 1600's) three major collections of villancicos.



In the New World, this work would have used male trebles (boys), tenors, and basses with their parts doubled by available string and wind instruments, accompanied by continuo (early forms of the guitar or harp). The villancico's unfortunate history certainly played a role in this particular sub-genre known as, *villancicos negrillos*; here, comedic-relief is exchanged for evangelism. In an effort to convert the African slaves in the New World, the Catholic Church produced music utilizing the familiar sounds of their dialect and musical styles. This villancico negrillos portrays characters of African descent processing to Bethlehem to see the newborn Jesus in a dialect that would have matched a native African descendant trying to speak Spanish. In addition to merging dialect, Padilla's evangelical efforts combine the traditional Western Renaissance sound with the syncopated rhythms of African music. Listen for this when the piece transitions into a triple meter; beat one does not regularly receive weight as the feeling of the "downbeat" shifts between beats one, two, and three. "Tambalagumbá" is just one of the many musical examples of its time that displays this region's rich musical and cultural hybridity.

#### **IV. Tambalagumbá**

[Estribillo]

Tambalagumbá  
que ya noso rioso  
naciro sá

Tambalagumbé  
turu en plocisione  
vamo a Belé.

Ayahu, uchiha  
quien tene candela nos lumblalá  
y ya, y ya, y ya  
tili tilitando lo niño sá.

[Coplas]

A lo portal de Belene  
venimo negro cuntenta,  
a hace una plocisione  
delante la nacimenta.

A lo neglo don Jorjiyo  
que dice tene opinió,  
a ese habemo de rogá  
que nos lleve la pendó.

A lo neglo de Vicalio  
que dice so más honrrazo,  
a ese habemo de rogá  
que nos lleve la sensario.

A lo neglo de Flásica,  
ese que llamamo Antón,  
a ese habemo de rogá  
que guíe la plocisión.

*Tambalagumbá*  
Our Lord  
has been born.

*Tambalagumbé*  
Let us all go in a procession  
to Bethlehem.

*Ayahu, uchiha*  
He who has a candle will light our  
way.  
*y ya, y ya, y ya*  
the child is trembling greatly.

In joy we moors come  
to Bethlehem manger,  
to go in procession  
before the crib.

The Moor, *Jorgiyo*  
who has opinions,  
he si the one we will ask  
to bring a pen.

The Moor from *Vicalio*,  
who is said to be an honest man,  
he is the one we will commission  
to carry us the censer.

The Moor from *Flásica*,  
the one we call Anton,  
he is the one we will ask  
to lead the procession.

## Cielito Lindo

The *ranchera* is a Mexican genre of traditional music or dance originating in the UMS's rural ranches. The genre has come to assume a nationalistic identity for the UMS while reflecting themes of love, failed love, patriotism, and nostalgia. "Cielito Lindo" is known as a *ranchera valseada* (a ranch waltz) with alternating passages of verses and refrains over simple chordal progressions. *Cielito* is the diminutive of *cielo*, which means "heaven," or in this case, "little heaven." When paired with the word, *lindo*, it becomes an expression of affection like, "my darling" or "my dear."

As a child, I can remember my father telling stories about his brothers and friends in college sitting in their dorms late at night, playing the guitar, and singing the night away (often with some liquid encouragement)! While I am not permitted to provide such refreshments, I would like to invite the audience to take part in the shared-music-making tradition that accompanies the *ranchera*. As a group, we will learn and perform the refrain (see the accompanying text and translation) while soloists sing the verses. If you so desire, you may even join us on the stage for our music-making event!

## Cielito Lindo

[Refrain]

Ay, ay, ay, ay

Canta y no llores

Porque cantando se alegran

Cielito lindo, los corazones.

Ay, ay, ay, ay,

Sing and don't cry,

Because singing makes happy,

my darling, the hearts.

[Verses]

De la sierra, morena

Cielito lindo, vienen bajando

Un par de ojitos negros,

Cielito lindo de contrabando.

From the Sierra Morena,

My darling, are coming down,

A pair of black eyes,

My darling, smuggled.

Ese lunar que tienes

Cielito lindo, junto a la boca

No se lo des a nadie,

Cielito lindo que a mí me toca.

That mole you have,

My darling, near the mouth,

Don't give it to anyone,

My darling, it belongs to me.

## La Llorona

From the arranger:

"The legend of *La Llorona* ('The Weeping Woman') is widespread throughout Mexico and the former Mexican lands in the American West. The tale of a woman cursed to spend eternity seeking her children, whom she has drowned, quickly became a favorite amid ghost and horror folklore. In some renditions, her call is like that of a siren; those who heed it go to their doom." Most versions agree that *La Llorona* drowns her children during an episode of hysteria upon finding her lover or husband with another woman. By drowning her children as a direct result from her hysteria, she is sentenced to traverse the medium between the corporeal and celestial realms searching for her drowned young; watch how we attempt to depict this idea on stage tonight.

This folktale resembles 19th century opera mad scenes where a character's emotions have remained subservient to another or repressed for so long, that the only means of welcomed release is hysteria. Versions of this folktale often depict *La Llorona* giving up her home life to marry and live with her new husband. Not knowing what to do upon her husband's betrayal, she destroys the very living symbols of their marriage. If she were alive today, I would hope *La Llorona's* friends would remind her that she can live a full and independent life that involves her children and free of an oppressive partner.

### La Llorona

Todos me dicen el negro, Llorona  
Negro pero cariñoso.  
Yo soy como el chile verde, Llorona,  
picante pero sabroso.

They call me the dark one,  
O weeping Woman, dark but caring.  
I am like the green chile, *Llorona*:  
spicy but tasty.

Ay de mí, Llorona, llorona de azul  
celeste.  
Y aunque la vida me cueste,  
Llorona,  
no dejaré de quererte.

Woe is me, *Llorona, Llorona* as blue  
as sky.  
And even if it costs me my life,  
*Llorona*,  
I will not stop loving you.

Si al cielo subir pudiera, Llorona,  
las estrellas te bajara,  
  
la luna a tus pies pusiera, Llorona,  
  
con el sol te coronara.

If I could climb to heaven, *Llorona*,  
I would bring down the stars for  
you,  
I would place the Moon at your feet,  
*Llorona*,  
and with the Sun crown you.

### Tipitin

María Grever is UMS's first famous female composer; she is best known for her song, "What a Difference a Day Makes" (originally "Cuando vuelva a tu lado") popularized by Dinah Washington. She was born in Guanajuato in 1885 and lived in Mexico City as a child before moving to her father's hometown, Seville. She studied music in France with Claude Debussy before moving back to the UMS in 1900. After marrying an American oil executive, she moved to the USA in 1916 where she enjoyed a thriving compositional career. She died in 1951 and is buried in Mexico City.

"Tipitin" is a *vals Mexicano* (Mexican Waltz) that tells the story of the beginnings of an innocent relationship, specifically the courtship. This piece hit No. 1 on record charts in 1938 in the USA when Big Band leader, Horace Heidt, debuted an English version with "dirtier" lyrics. In 1957, the Andrews Sisters released a cover of this tune with the same English lyrics but added a beat to the music, changing it from a 3/4-meter to a 4/4-meter which completely negates the *vals Mexicano*. Tonight, we perform this tune in the *vals Mexicano* style with the original Spanish for unaccompanied mixed choir.

### **Tipitin**

Ladrón de amores me lláman,  
por robarme su cariño,  
como un juguete que a un niño  
se le antojara al pasár.

Con él, me robé, tus besos  
y un rizo de tus cabellos,  
pero me he enredado en ellos,  
y no me puedo escapar.

*Tipitipitin, tipitin,  
tipitipiton, tipiton,*  
todas las mañanas bajo tu ventana,  
canto ésta canción.

*Tipitipitin, tipitin,  
tipitipiton, tipiton,*  
y es solo el soido del fuerte latido,  
de mi corazón.

Con mi guitarra en la mano,  
y en ella un ramo de flores,  
por las mañanas temprano,  
voy cantando mis amores.

Y en mi cantar voy diciendo,  
que nunca te he de olvidar,  
que aunque la vida me cueste,  
el cantar no he de dejar.

They call me a thief of love,  
For having stolen your love,  
Like a child just grabs a toy,  
That he fancies walking by it.

With it I stole your kisses,  
And a lock from your hair,  
But now I'm tangled in it (your hair),  
And I can't set myself free.

*Tipitin, tipitin,  
Tipiton, tipiton,*  
Every morning below your window,  
I sing this song.

*Tipitin, tipitin,  
Tipiton, tipiton,*  
This is the sound of the loud beating,  
Of my heart.

With my guitar in my hand,  
And in it a bouquet of flowers,  
I go out every morning,  
Singing about my love.

And in my song I keep saying,  
That I will never forget you,  
And I will never stop singing it,  
Even if I have to die.

## **Tambalagumbá Chamber Ensemble**

### **Flute**

Dana Herbert

### **Oboe**

Amanda Swatling

### **Bassoon**

Cameron Billings

### **Trumpet**

Shaun Rimkunas

### **Trombone**

Ethan King

### **Percussion**

Danny Syvret

### **Guitar**

Gillian Kroll

### **Violin**

Helen Newell

### **Cello**

Malachi Brown  
Katelyn Miller

### **Bass**

Zachary Naughtright

## Ithaca College Women's Chorale

### Soprano I/II

Matisse Boor  
Victoria Brooks  
Felicity Davis  
Victoria Garritt  
Phoebe Holland  
Olivia Norton  
Malaya Press  
Noelle Raj  
Danielle Roach  
Olivia Schechtman  
Elizabeth Stamerra  
Carleigh Strange  
Mary Tehan

### Soprano II

Juliana Fornabaio  
Kate Griffin  
Hope Kovera  
Julia Kucza

### Soprano II cont'd

Rachel Magil  
Kristen Petrucci  
Cordelia Wilson

### Soprano II/Alto I

Sarah Aliperti  
Lindsay Cherin  
Rachel Huff  
Olivia Hunt  
Melanie Lota  
Olivia Rhein

### Alto I

Willa Capper  
Jenna Capriglione  
Rebecca Kantor  
Jessica Laddin  
Cassandra LaRose  
Anna Marcus-Hecht  
Peri Margolies

### Alto I cont'd

Mae McDermott  
Brittany Mechler

### Alto I/Alto II

Haley Gonyea  
Lindsey Weissman

### Alto II

Julianna Cavallo  
Nicole Cronin  
Lindsey Davis  
Sophie Denton  
Rebecca Emery  
Shelly Goldman  
Madison Hoerbelt  
Alison Melchionna  
Julia Norelli  
Jaclyn Scheiner  
Emily Schulz

## Ithaca College Choir

### Soprano I

Syona Ayyankeril  
Olivia Brice  
Jamila  
Drecker-Waxman  
Asila Folds  
Naya Griles  
Megan Jones

### Soprano II

Hannah Cayem  
Catherine Kondi  
Erin O'Rourke  
Melodia Mae Rinaldi  
Kristy Shuck  
Sage Stoakley

### Alto I

Ally Brown  
Virginia Douglas  
Hannah Martin  
Emily O'Connor  
Leah Sperber  
Maggie Storm  
Margot Wegman

### Alto II

Alexia Castle  
McKinny  
Danger-James  
Emily Dimitriou  
Darius Elmore  
Leah Etheridge  
Abby Sullivan

### Tenor I

Connor Buckley  
Daniel Carney  
Francesco DiLello  
Lucas Hickman  
Jack Hogan  
Tommy Koo  
Brendan Smith

### Tenor II

Raul Dominguez  
William Fazzino  
Liam Fletcher  
Ben Monacelli  
Adam Tarpey  
Robert  
Reynolds-Turnage

### Baritone

Nick Duffin  
Marqis Griffith  
Maxwell Kuhnel  
Samuel Sauer  
Andrew Sprague  
Michael White

### Bass

Luke Armentrout  
Cameron Costello  
Ethan Fisher  
Johnathan Fulcher  
Sean Gatta  
Sungmin Kim  
Anthony Pilcher