



BERNSTEIN: CROSSING BOUNDARIES

CLASSICAL KUSC AT PACIFIC SYMPHONY

Carl St.Clair, conductor
Pacific Chorale—Robert Istad, artistic director
Angel Garcia, vocalist
Celena Shafer, soprano
Joseph Morris, clarinet
Alan Chapman, host

Bernstein

PRELUDE, FUGUE AND RIFFS

Prelude for the Brass
Fugue for the Saxes
Riffs for Everyone
Joseph Morris

CHICHESTER PSALMS

Psalm 108:2
Psalm 100
Psalm 23
Psalm 2:1-4
Psalm 131
Psalm 133:1
Pacific Chorale, Angel Garcia

"A LITTLE BIT IN LOVE" FROM WONDERFUL TOWN

Celena Shafer

SELECTIONS FROM CANDIDE

"Glitter and Be Gay"
Celena Shafer
"Make Our Garden Grow"
Pacific Chorale

Friday, October 26, 2018 @ 8:00 PM
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

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PROGRAM NOTES

LEONARD BERNSTEIN: *PRELUDE, FUGUE AND RIFFS*

Rarely does a title tell us so much about the music to come. The words prelude and fugue, when seen together, say “classical”; more than that, they say seriously classical, as in the preludes and fugues of J.S. Bach. But to riff is the essence of jazz—repeating a short musical figure in a way that’s improvisatory, of-the-moment and invested with soul. Bernstein composed *Prelude, Fugue and Riffs* in 1949 on commission from Woody Herman, a swingin’ saxophonist and clarinetist who led one of the era’s best “big bands.” But by the time he finished it, Herman’s “big band” jazz ensemble was no longer so big, and the score was left unheard. Bernstein recycled parts of it for dance scenes in the musical *Wonderful Town* (mostly later cut), then revised his original conception in 1952 for the hugely influential television series *Omnibus*—still a high-water mark in cultural programming. The premiere occurred on live TV, with Bernstein conducting saxophone soloist Al Gallodoro and the NBC Symphony.

The three parts of *Prelude, Fugue and Riffs* form an unbroken sequence, but each is distinct. The prelude is bright, brassy and dramatic, drawing us in as a Baroque prelude might. The fugue section is less Baroque in its fugal construction, but richly contrapuntal, taking full advantage of the saxophone’s bluesy, throaty sound. And the third movement’s riffs pay generous dividends for sax, clarinet and the entire ensemble, even showcasing a piano in the mix.

Leonard Bernstein

Born: 1918. Lawrence, Mass.

Died: 1990. New York, NY

Prelude, Fugue and Riffs

Composed: 1949

World premiere: Oct. 16, 1955 on “The World of Jazz” with Benny Goodman

Most recent Pacific Symphony performance: May 20, 2010, Carl St.Clair conducting

Instrumentation: five trumpets, four trombones, percussion, piano, one double bass, two alto saxophones, two tenor saxophones, one baritone saxophone, and solo clarinet.

Estimated duration: 8 minutes

SERENADE (AFTER PLATO’S “SYMPOSIUM”)

Bernstein’s *Serenade* is actually a violin concerto of five movements based on five Platonic monologues exploring the nature of love. The form of the concerto is cyclical, with each movement incorporating elements of the previous movement, transmuting them and adding new ones.

Bernstein had begun framing his musical ideas for the operetta *Candide* around the time he resumed work on his long-neglected sketches for *Serenade*, in 1953. But while *Candide* was a collaboration on broad scale that was rife with problems that continued for years, the concerto—a commission from the Koussevitzky Foundation that he had never quite gotten around to—proved a perfect respite. Very much a solo effort, it was completed in less than a year, mainly during the summer of 1954, and dedicated to his friend Isaac Stern, who performed the premiere in September of that year with the Israel Philharmonic Orchestra under Bernstein’s direction.

Bernstein, a Harvard alum, had a lifelong interest in literary subjects, and his treatment of the *Symposium* happened to coincide with a vogue for ancient Greek and Roman subjects among artists including Picasso, Cocteau and Stravinsky. But that doesn’t mean we hear the specifics of a Platonic dialog in *Serenade* or even a general musical representation of the aspects of Eros under discussion; instead, the music proceeds with the structured ease of a conversation among students of philosophy. It is modern, but tender rather than spiky: Like 20th-century violin concertos by Alban Berg and Karol Szymanowski, *Serenade* replaces traditional melody with motifs that are lyrical even when conventional tonality is not present. In it Bernstein shows his deep

Serenade (After Plato’s “Symposium”)

Composed: 1954

World premiere: Sept. 11, 1954 at La Fenice in Venice with Israel Philharmonic Orchestra

First Pacific Symphony performance: today

Instrumentation: timpani, percussion, harp, strings, and solo violin

Estimated duration: 31 minutes

understanding of the violin, with its unique ability to sing and to skitter, and as always, he is sensitive to the expressive possibilities of the accompanied solo voice. Was he shy of the showiness behind that loaded word “concerto”? Perhaps. But a concerto by any other name... In this one, some listeners, including your intrepid annotator, hear not only a convincing evocation of the *Symposium*’s legendary collegiality, but also a Freud-savvy appreciation of the erotic impulse as the unseen Energizer Bunny powering all human creativity.

CHICHESTER PSALMS

Located in the West Sussex town of Chichester, Chichester Cathedral has a tradition of commissioning artworks by leading modern artists of many faiths and nationalities, including a dazzling stained-glass window by Marc Chagall and one of Leonard Bernstein’s most cherished compositions, *Chichester Psalms*. As is the case with many of its artworks, in *Chichester Psalms* the cathedral received much more than was asked for.

Chichester Psalms was commissioned by the dean, Walter Hussey, along with organist John Birch. Bernstein composed it two years after completing his dark-hued third symphony, *Kaddish*, a meditation on the Hebrew prayer for the dead. By contrast, his psalm settings are lyrical and affirmative. The suite resonates with biblical tradition: the prominence of the harps is a reminder of the original psalmist, King David, who played the harp as he sang his own verses, and the vocal scoring—for boy soprano or counter-tenor soloist—echoes David’s own voice.

Chichester Psalms

Composed: 1965

World premiere: July 15, 1965 at the Philharmonic Hall in New York

Most recent Pacific Symphony performance: May 3, 2001, Carl St.Clair conducting

Instrumentation: three trumpets, three trombones, timpani, percussion, two harps, strings, chorus, and solo boy soprano.

Estimated duration: 19 minutes

ARIAS AND BARCAROLLES

Before the election of John F. Kennedy, the arts often met resistance in our nation's capital. At a 1946 art show sponsored by the State Department, President Truman took one look at a sensitive oil study by the American artist Yasuo Kuniyoshi and remarked "If that's art, I'm a Hottentot." Give-'em-Hell Harry's successor, Ike Eisenhower, was a skilled Sunday painter, but was scarcely less skeptical when he confronted Leonard Bernstein at the White House in the spring of 1960. The title *Arias and Barcarolles* was inspired by their encounter. Here's how the maestro described it to former *New York Times* writer Will Crutchfield:

"I took about 30 members of the New York Philharmonic down and played a Mozart concerto and [George Gershwin's] *Rhapsody in Blue*," Bernstein recounted. "Afterward, the President said, 'You know, I liked that last piece you played—it's got a theme, you know what I mean?' We didn't know what he meant, [but] obviously, he was bored stiff by the Mozart. Finally, I said, 'I think I know what you mean, Mr. President, it has a beat.' 'No,' he said, 'I mean a theme. I like music with a theme, not all them arias and barcarolles.'"

Almost three decades had elapsed by the time Bernstein used the phrase to title this poignant cycle of seven songs, which doesn't actually contain any barcarolles. Originally scored for four singers and two pianists, it was first reduced to an arrangement for two singers and later arranged for orchestral accompaniment. The cycle begins with an expression of the love that takes many forms, often layered and ambiguous, in the songs that follow. The cycle's musical styles range from klezmer, jazz and full-on 12-tone rows to simple, lyrical melodies.

Arias and Barcarolles

Composed: 1988

World premiere of version orchestrated by Bright Sheng: Aug. 19, 1990 with Carl St.Clair conducting

Most recent Pacific Symphony performance: Jan. 31, 2016, Carl St.Clair conducting.

Instrumentation: one flute (doubling piccolo), one oboe (doubling English horn), one clarinet, one bassoon, two horns, one trumpet, percussion, piano, strings, and solo soprano.

Estimated duration: 6 minutes

WONDERFUL TOWN

The experiences of author Ruth McKenney and her sister Eileen first captivated readers of *The New Yorker* as short stories in the 1930s, then found life on Broadway in the play *My Sister Eileen*. The 1953 adaption as the musical *Wonderful Town* preceded Bernstein's *West Side Story* by four years and was an early collaboration with the lyricists Betty Comden and Adolph Green. Among the team's challenges was writing songs for Rosalind Russell, who created a sensation in the play as older sister Ruth, but was no singer. She insisted that her singing range was limited to four notes, and asked Bernstein, Comden and Green for songs that went "note-note-note-joke." And that's what they gave her. Of course, no musical comedy would be complete without romance, and in "A Little Bit of Love" we hear it—a delicious combination of simplicity, sophistication and a lot more than four notes, sung by the younger sister Eileen.

CANDIDE

The red-baiting witch hunts of Senator Joseph McCarthy and the House Un-American Activities Committee were at their worst in 1953, the year when the playwright Lillian Hellman proposed the idea of a musical play based on Voltaire's *Candide* to Bernstein. Outraged by McCarthy's "Washington Witch Trials," Hellman envisioned a musical satire that would critique McCarthyites as Voltaire critiqued church and state in his own times: unmistakably, but without "naming names."

By opening night, *Candide* was a work of compromise: an opera designed by committee. It closed after 73 performances at Broadway's

"A Little Bit in Love" from Wonderful Town

Composed: 1954

World premiere: Feb. 25, 1953 at Winter Garden Theatre in New York

Most recent Pacific Symphony performance: Feb. 1, 2015, Carl St.Clair conducting.

Instrumentation: one flute, three clarinets (one doubling bass clarinet), one bassoon, four trumpets, three, trombones, percussion, piano, strings, and solo soprano.

Estimated duration: 3 minutes

Martin Beck Theatre. Almost as quickly, a legend began to spring up around the show. Having seen *Candide* became a badge of status that theatergoers boasted and lied about. And so began a succession of revisions and revivals in search of a masterpiece that, if not lost, was hidden: less than a year after its closing on Broadway, the New York Philharmonic presented a concert version of *Candide*. For a 1973 revival at the Broadway Theatre, Stephen Sondheim was brought in for additional lyrics and Lillian Hellman's book was reworked by Hugh Wheeler, the successful British screenwriter, librettist, poet and translator—after which Hellman renounced her association with the show.

In subsequent revivals, production teams worked to recapture *Candide*'s original scope in expanded performing editions. It is now recognized as a masterwork with a succession of brilliantly witty musical numbers, of which the laugh-out-loud coloratura showstopper "Glitter and Be Gay" and the moving final chorale "Make Our Garden Grow" are the most famous.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.

THANK YOU TO OUR SPONSORS: SAM AND LYNDIE ERSAN

We are grateful to Sam and Lyndie Ersan, for their generous underwriting of the performances by Augustin Hadelich. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the Board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam and Lyndie Ersan!

Candide

Composed: 1956

World premiere: Dec. 1, 1956 on Broadway at the Martin Beck Theatre in Manhattan

Most recent Pacific Symphony performance: Feb. 1, 2015, Carl St.Clair conducting ("Glitter and Be Gay"); Feb. 10, 2018, Carl St.Clair conducting ("Make Our Garden Grow").

Instrumentation: one flute, one piccolo, one oboe (doubling English horn), one clarinet, one bass clarinet, one bassoon, two horns, two trumpets, two trombones, one tuba, timpani, percussion, harp, and strings; solo soprano ("Glitter and Be Gay"); chorus ("Make our Garden Grow").

Estimated duration: 6 minutes



CARL ST. CLAIR

The 2018-19 season marks Music Director Carl St. Clair's 29th year leading Pacific Symphony. He is one of the longest-tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest-budgeted orchestra formed in the United States in the last 50 years—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St. Clair led Pacific Symphony in its Carnegie Hall debut, as the finale to the Hall's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on "Great Performances" with Peter Boyer's *Ellis Island: The Dream*

of America, conducted by St. Clair. Among St. Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the opera initiative, "Symphonic Voices," which continues for the eighth season in 2018-19 with Puccini's *Madame Butterfly*, following the concert-opera productions of *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.

St. Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13). St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos

of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St. Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St. Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St. Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St. Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinées, OC Can You Play With Us?, arts-X-press and Class Act.

AUGUSTIN HADELICH



Augustin Hadelich has established himself as one of the great violinists of today. He has performed with every major orchestra in the U.S., many on numerous occasions, as well as an

ever-growing number of major orchestras in the UK, Europe and Asia. He is consistently cited for his phenomenal technique, poetic sensitivity and gorgeous tone. Abroad, Hadelich will play with the Seoul Philharmonic Orchestra, Polish National Radio Orchestra, Lahti Symphony in Finland, Royal Scottish National Orchestra, The Hallé Orchestra in Manchester and the Orquesta Sinfónica de Castilla y León in Spain.

An active recitalist, Hadelich's numerous engagements include appearances at Carnegie Hall, the Concertgebouw in Amsterdam, The Frick Collection in New York, Kennedy Center in Washington, Kioi Hall in Tokyo, the Louvre, and the Wigmore Hall in London. He will appear this summer in Portugal and in Aspen with colleagues Martin Helmchen, piano, and Marie-Elisabeth Hecker, cello, as the "H³ Trio."

Hadelich's career took off when he was named gold medalist of the 2006 International Violin Competition of Indianapolis. Since then, he has garnered an impressive list of honors, including an Avery Fisher Career Grant (2009); a Borletti-Buitoni Trust Fellowship in the UK; Lincoln Center's Martin E. Segal Award; the inaugural Warner Music Prize; a Grammy Award; and in December 2017, he received an honorary doctorate from the University of Exeter in the UK.

Hadelich holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

ANGEL GARCIA



Angelito Garcia was born Feb. 6, 2006 in Los Angeles, CA. His parents are from Mexico. Since the age of 3, he demonstrated extraordinary qualities

in the arts, particularly with his talent in singing, characterized by his emotions and interpretations in multiple music genres in English and Spanish. In 2015, Garcia and his father won, among 1,500 participants, the opportunity to represent the U.S. in Mexico on the internationally televised show *Me Pongo de Pie*, captivating his team captains. His participation and vocal potential also led to several national and international magazines and newspapers such as *TV y Novelas*. As a member of Southern California Children's Chorus, Garcia was highlighted in the *'Tis The Season!* program at the Renée and Henry Segerstrom Concert Hall last December. In June of 2018, he had the opportunity to travel to Iceland and sing with the chorus in the Harpa Concert Hall in Reykjavik. This year, Garcia is invited to participate on the show *America's Got Talent* and sang in Spanish to represent the Latino community.

CELENA SHAFER



After two summers as an apprentice at the Santa Fe Opera, Shafer's career was launched to critical raves as Ismene in Mozart's *Mitridate*, *Re di Ponto*. Since that breakthrough debut,

Shafer has garnered acclaim for her silvery voice, fearlessly committed acting and phenomenal technique. She spends much of her time on the concert stage and has appeared with the orchestras in New York, Chicago, Philadelphia, San Francisco, and Los Angeles with leading conductors such as Christoph von Dohnanyi, Alan Gilbert, Bernard Labadie, Robert Spano, Nicholas McGegan, Kent Nagano, Donald Runnicles, Michael Tilson Thomas, David Robertson and Sir Andrew Davis.

Shafer's 2018-19 season includes performances of all-Bernstein programs with the Orquesta Sinfonica Nacional de Costa Rica, Pacific Symphony and the Grand Rapids Symphony all led by Carl St.Clair; the Britten *War Requiem* with the Fresno Philharmonic Orchestra and Handel's *Messiah* with the Indianapolis Chamber Orchestra. This season she makes two exciting operatic appearances: her first performances as Queen of the Night in *The Magic Flute* with the Utah Symphony/Utah Opera, and a return to the Cincinnati Opera for her first staged performances of Zerbinetta in Strauss' *Ariadne auf Naxos*.

Elsewhere Shafer's operatic highlights have included Johanna in *Sweeney Todd* for the Lyric Opera of Chicago and Nanetta in *Falstaff* with the Los Angeles Opera, both with Bryn Terfel; Zerbinetta in *Ariadne auf Naxos* at the Concertgebouw; and Gilda in *Rigoletto* with the Welsh National Opera.

She completed her undergraduate at the University of Utah and received a master's degree from the University of Missouri-Kansas City Conservatory of Music and Dance.

ROBERT ISTAD



Robert Istad is Artistic Director of Pacific Chorale and Director of Choral Studies at California State University, Fullerton. He regularly conducts and collaborates

with Pacific Chorale, Pacific Symphony Orchestra, Musica Angelica Baroque Orchestra, Sony Classical Records, Yarlung Records, Berkshire Choral International and Long Beach Symphony Orchestra. He is also Dean of Chorus America's national Academy for Conductors.

Istad has prepared choruses for a number of America's finest conductors and orchestras, including: Gustavo Dudamel and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, as well as conductors Esa-Pekka Salonen, Keith Lockhart, Nicholas McGegan, Vasilly Sinaisky, Sir Andrew Davis, Bramwell Tovey, John Williams, Eugene Kohn, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton and Robert Moody.

Istad is also professor of music and director of choral studies at California State University, Fullerton. Recently, he and the University Singers performed with the Los Angeles Philharmonic, Pacific Symphony, Andrea Bocelli, Kathleen Battle, recorded albums with Yarlung Records and with composer John Williams and Sony Classical.

Istad is president of the California Choral Director's Association, and is in demand as an adjudicator, guest conductor, speaker and clinician throughout the nation.

PACIFIC CHORALE

Founded in 1968, the Pacific Chorale is internationally recognized for its exceptional artistic expression; stimulating, American-focused programming; and influential education programs. The chorale presents a season at Segerstrom Center for the Arts and performs regularly with the nation's leading symphonies. It has infused an Old World art form with California's innovation and cultural independence, developing innovative new concepts in programming, and expanding the traditional concepts of choral repertoire and performance.

The Pacific Chorale comprises 140 professional and volunteer singers. In addition to its longstanding partnership with Pacific Symphony, the Chorale

has performed with such renowned American ensembles as the Los Angeles Philharmonic, Boston Symphony Orchestra, National Symphony Orchestra, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra, and Musica Angelica Baroque Orchestra.

Other collaborations within the Southern California community include performances with the Hollywood Bowl Orchestra and the Long Beach, Pasadena, and Riverside symphonies. The chorale has toured extensively in Europe, South America, and Asia, and has collaborated with the London Symphony Orchestra, Munich Symphony Orchestra, Orchestre Lamoureux, Orchestre de Saint-Louis-en-Île, National Orchestra of Belgium, China National Symphony Orchestra, Hong Kong Sinfonietta, Estonian National Symphony Orchestra and Argentine National

Symphony Orchestra.

The Pacific Chorale can be heard on numerous recordings, including *American Voices*, a collection of American choral works; *Songs of Eternity* by James Hopkins and *Voices* by Stephen Paulus, featuring Pacific Symphony; *Christmas Time Is Here*; a live recording of Rachmaninoff's *Vespers*; the world premiere recording of Frank Ticheli's *The Shore* for chorus and orchestra; and the world premiere recording of Jake Heggie's choral opera *The Radio Hour*. The chorale also appears on six recordings released by the Pacific Symphony: *Elliot Goldenthal's Fire Water Paper: A Vietnam Oratorio*, Richard Danielpour's *An American Requiem* and *Toward a Season of Peace*, Philip Glass' *The Passion of Ramakrishna*, Michael Daugherty's *Mount Rushmore*, and William Bolcom's *Prometheus* with pianist Jeffrey Biegel—all conducted by Carl St.Clair.

ROBERT ISTAD, Artistic Director & Conductor

JOHN ALEXANDER, Artistic Director Emeritus | **NATE WIDELITZ**, Assistant Conductor & Chorusmaster

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Rebecca Bishop
Janelle Burris
Tina Chen
Kathryn A. Cobb-Woll
Carrie Dike
Denean R. Dyson
Jacline Evered
Marilyn Forsstrom
Mary Galloway
Kathryn Gibson
Kathleen Gremillion
Sandy Grim
Aubrey Hawkinson
Anne Henley
Genie Hossain
Stacey Y. Kikkawa
Nancy Lanpher
Kaii Lee
Anabel Martinez
Lamia Mazegue
Marian Mine
Jeanette Moon
Pat Newton
Krystin Ohta
Rachel One
Kathleen Preston
Kaleigh Schiro
Grace K. Shen
Jane Hyunjung Shim
Alison D. Stickley
Angel Yu McKay

TENOR

Nicholas A. Preston,
*Roger W. Johnson Memorial
Chair*
Carl W. Porter,
Singers Memorial Chair
Daniel Alvarez
Mike Andrews
Michael Ben-Yehuda
Nate Brown
David Bunker
Christopher Buttars
James Cahill
Craig Davis
James C. Edwards
Phil Enns
Marius Evangelista
David Evered
Alan Garcia
Johnny G. Gonzales
Vincent Hans
Steven M. Hoffman
Cameron Barrett Johnson
Craig S. Kistler
Drew Lewis
Jinming Liao
Chris Lindley
David López Alemán
Gerald D. McMillan
Jeff Morris
Jesse Newby
Gabriel Ratinoﬀ
Emilio Sandoval

BASS

Karl Forstrom,
Singers Memorial Chair
Ryan Thomas Antal
Robert David Breton
Mac Bright
James Brown
Scott Dilbeck
Louis Ferland
Randall Gremillion
Tom Henley
Michael Jacobs
Matthew Kellaway
Jonathan Krauss
Nathan Landmon
Jackson McDonald
Tom Mena
Martin Minnich
Emmanuel Miranda
Jason Pano
Ki-Hong Park
Seth Peelle
Ryan Ratcliff
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