



HANDEL'S GLORIOUS MESSIAH

Sunday, Dec. 5, 2021 @ 3 p.m.

Robert Moody, conductor
Mary Wilson, soprano
Logan Tanner, countertenor
Taylor Stayton, tenor
Theo Hoffman, baritone
Pacific Chorale – Robert Istad, artistic director
Pacific Symphony

Handel's Glorious Messiah
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Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

Handel

Messiah, HWV 56

Part I

Sinfonia

Recitative: Comfort ye my people

Air: Ev'ry valley shall be exalted

Chorus: And the glory of the Lord

Recitative: Thus saith the Lord

Air: But who may abide the day of his coming?

Chorus: And he shall purify

Recitative: Behold, a virgin shall conceive

Air and

Chorus: O thou that tellest good tidings to Zion

Chorus: For unto us a child is born

Pifa ("Pastoral Symphony")

Recitative: There were shepherds abiding in the field

Recitative: And the angel said unto them

Recitative: And suddenly there was with the angel

Chorus: Glory to God

Air: Rejoice greatly, O daughter of Zion

Recitative: Then shall the eyes of the blind

Air: He shall feed his flock

Chorus: His yolk is easy

Part II

Chorus: Behold the Lamb of God

Air: He was despised

Chorus: Surely he hath borne our griefs

Chorus: And with his stripes we are healed

Chorus: All we like sheep have gone astray

Recitative: All they that see him laugh him to scorn

Chorus: He trusted in God

Recitative: Thy rebuke hath broken his heart

Air: Behold, and see if there be any sorrow

Recitative: He was cut off out of the land of the living

Air: But thou didst not leave his soul in hell

Chorus: Lift up your heads, O ye gates

Air: Why do the nations so furiously rage
together?

Chorus: Let us break their bonds asunder

Air: Thou shalt break them

Chorus: Hallelujah

Part III

Air: I know that my redeemer liveth

Chorus: Since by man came death

Recitative: Behold, I tell you a mystery

Air: The trumpet shall sound

Chorus: Worthy is the Lamb that was slain

PROGRAM NOTES

George Frideric Handel:

Messiah



For sheer richness and diversity of musical experience, there's not much that can rival the Christmas season. At one extreme, there are popular songs like *Jingle Bell Rock* that provide a soundtrack for our shopping trips to the mall. At the other, there is *Messiah*, the most popular oratorio ever written.

Composed in an intense burst of inspiration fairly late in Handel's career, *Messiah* is that rarest of compositions: a long, serious work with a broad appeal that transcends style and age. *Messiah* has inspired jazz, soul and Dixieland versions. We all know and love it. Yet each year at this time, no matter how many times we have heard it before, it sounds new.

Messiah opens with a stately symphonia with a pace like that of a slow, halting march. This sets a tone of solemn importance that frames even the most joyful passages to come. What follows is a full evening's worth of music in three sections. In all, there are more than 50 separate numbers, typically choral songs alternating with solos for individual soprano, alto, tenor or bass voice. Together, they present a version of the Christian story of the messiah, or anointed one, from the annunciation and birth through the crucifixion and resurrection. Although *Messiah* was originally composed for performance during Lent, it has been universally adopted as a musical high point of the Advent season.

Once Thanksgiving is over, *Messiah* seems to be everywhere, in both concert and sing-along formats. With this kind of familiarity, it's always instructive and often surprising to take a second look—especially considering that behind the gloriously hummable melodies of favorite passages like the Hallelujah Chorus and *For Unto Us*, oratorio as a genre has grown rarer in the nearly three centuries since Handel wrote *Messiah*.

What exactly is this form all about? At the most basic level, oratorio is religious music with a story sung by a chorus and/or soloist, accompanied by an orchestra and/or an organ. The choral forces are usually the familiar four-part SATB mix—soprano, alto, tenor, bass—that you know if you sang chorus in high school or church. Not every enduringly popular work is critically acclaimed as well, but *Messiah* is a landmark as well as a favorite.

In fact, the story of the two great geniuses who rank as the all-time greats of oratorio, G.F. Handel and J.S. Bach, frame a crucial, formative chapter in the history of classical music. Both were born in the same year (1685) and both were pious men, but they approached oratorio in opposite ways: where Bach saw religion and the glory of God's creation in every detail of daily life, Handel was a man of the world and of the theater. He had made a very good living as a composer, enjoyed the high life, wrote operas that were some of the most sensational entertainments of the day and became one of the most famous men in Europe. Thus, much of the success of *Messiah* results from the fact that it is religion made theatrical.



Handel's *Messiah* continues to exert a very real influence upon modern composers. Take, for example, Leonard Bernstein's *Mass*. Composed in 1971, it brings together music, dance and diverse religious and secular traditions in a way that owes much to Handel's and Jennens' highly unconventional libretto, which defied contemporary expectations for the text of an oratorio. And Bernstein is not the only one. Could Benjamin Britten have found the form or the audience for his profound *War Requiem* without the ubiquity of Handel's *Messiah*? In general, the continued fascination of the oratorio form for modern composers owes much to *Messiah*'s evergreen popularity. Andrew Lloyd Webber—like Handel, a master of theatrical craft in music—wrote a requiem mass as his only full-scale classical work. These works could hardly vary more widely in their style or substance. Yet without the continuing popularity of Handel's groundbreaking oratorio *Messiah*, they would probably not exist.

One more small point: why throughout this note do I refer to the oratorio as *Messiah*? Is the title not *The Messiah*? Scholars agree that the original designation was simply *Messiah*, and this title is considered historically accurate. But over the 270 years or so that it has been performed, many published versions of the score—including the one in my own music library—are marked *The Messiah* on the title page. Then again, in conversation and in print, "*Handel's Messiah*" is a common reference. Take your pick; all of these usages are acceptable, and none will ever be mistaken for any other work. 🎵

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.

LIBRETTO

The Words selected from Holy Scripture by Charles Jennens

PART I

Sinfonia

Recitative (Tenor)

Comfort ye, comfort ye my people,
saith your God; speak ye comfortably to
Jerusalem, and cry unto her, that her
warfare is accomplish'd, that her iniquity
is pardon'd. The voice of him that crieth
in the wilderness: Prepare ye the way of
the Lord, make straight in the desert a
highway for our God.

(Isaiah 40:1-3)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry
mountain and hill made low, the crooked
straight, and the rough places plain.

(Isaiah 40:4)

Chorus

And the glory of the Lord shall be
revealed. And all flesh shall see it
together, for the mouth of the Lord hath
spoken it.

(Isaiah 40:5)

Recitative (Bass-Baritone)

Thus saith the Lord, the Lord of Hosts;
Yet once, a little while, and I will shake
the heav'ns and the earth; the sea and
the dry land; and I will shake all nations;
and the desire of all nations shall come.

(Haggai 2:6-7)

The Lord, whom ye seek, shall suddenly
come to His temple; ev'n the messenger
of the Covenant, whom ye delight in:
behold, He shall come, saith the Lord of
Hosts.

(Malachi 3:1)

Aria (Bass-Baritone)

But who may abide the day of His
coming, and who shall stand when He
appeareth? For He is like a refiner's fire.

(Malachi 3:2)

Chorus

And He shall purify the sons of Levi, that
they may offer unto the Lord an offering
in righteousness.

(Malachi 3:3)

Recitative (Countertenor)

Behold, a virgin shall conceive, and bear
a son, and shall call his name Emmanuel,
"God with us."

(Isaiah 7:14; Matthew 1:23)

Aria (Countertenor) and Chorus

O thou that tellest good tidings to Zion,
get thee up into the high mountain; O thou
that tellest good tidings to Jerusalem, lift
up thy voice with strength; lift it up, be
not afraid; say unto the cities of Judah,
Behold your God! O thou that tellest good
tidings to Zion, arise, shine; for thy light
is come, and the glory of the Lord is risen
upon thee.

(Isaiah 40:9; Isaiah 60:1)

Chorus

For unto us a Child is born, unto us a Son
is given; and the government shall be
upon His shoulder; and His Name shall be
called Wonderful, Counsellor, The Mighty
God, The Everlasting Father, The Prince
of Peace!

(Isaiah 9:6)

Pifa (Pastoral Symphony)

Recitative (Soprano)

There were shepherds abiding in the field,
keeping watch over their flock by night.

(Luke 2:8)

Recitative (Soprano)

And lo, the angel of the Lord came upon
them, and the glory of the Lord shone
round about them, and they were sore
afraid.

(Luke 2:9)

Recitative (Soprano)

And the angel said unto them: "Fear not,
for behold, I bring you good tidings of
great joy, which shall be to all people. For
unto you is born this day in the city of
David a Saviour, which is Christ the Lord."

(Luke 2:10-11)

Recitative (Soprano)

And suddenly there was with the angel, a
multitude of the heavenly host, praising
God, and saying:

(Luke 2:13)

Chorus

Glory to God in the highest, and peace on
earth, goodwill towards men.

(Luke 2:14)

Aria (Soprano)

Rejoice greatly, O daughter of Zion, shout,
O daughter of Jerusalem! Behold, thy King
cometh unto thee: He is the righteous
Saviour, and He shall speak peace unto the
heathen. Rejoice greatly... da capo.

(Zechariah 9:9-10)

Recitative (Countertenor)

Then shall the eyes of the blind be open'd,
and the ears of the deaf unstopped; then
shall the lame man leap as an hart, and the
tongue of the dumb shall sing.

(Isaiah 35:5-6)

Duet (Soprano and Countertenor)

He shall feed His flock like a shepherd, and
He shall gather the lambs with His arm;
and carry them in His bosom, and gently
lead those that are with young. Come unto
Him all ye that labour, come unto Him that
are heavy laden, and He will give you rest.
Take His yoke upon you, and learn of Him,
for He is meek and lowly of heart, and ye
shall find rest unto your souls.

(Isaiah 40:11; Matthew 11:28-29)

Chorus

His yoke is easy, and His burthen is light.

(Matthew 11:30)

PART II

Chorus

Behold the Lamb of God, that taketh away
the sin of the world.

(John 1:29)

Aria (Countertenor)

He was despised, rejected of men, a man
of sorrows, and acquainted with grief.

(Isaiah 53:3)

He gave His back to the smiters, and
His cheeks to them that plucked off His
hair: He hid not His face from shame and
spitting. He was despised . . . da capo

(Isaiah 53:6)

Chorus

Surely, He hath borne our griefs and
carried our sorrows; He was wounded for
our transgressions, He was bruised for our
iniquities; the chastisement of our peace
was upon Him.

(Isaiah 53:4-5)

Chorus

And with His stripes we are healed.
(Isaiah 53:5)

Chorus

All we like sheep have gone astray; we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.
(Isaiah 53:6)

Recitative (Tenor)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their Heads, saying:
(Psalm 22:7)

Chorus

He trusted in God that He would deliver Him, let Him deliver Him, if He delight in Him.
(Psalm 22:8)

Recitative (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.
(Psalm 69:20)

Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow!
(Lamentations 1:12)

Recitative (Tenor)

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.
(Isaiah 53:8)

Aria (Tenor)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.
(Psalm 16:10)

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.
(Psalm 24:7-10)

Aria (Bass-Baritone)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.
(Psalm 2: 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us.
(Psalm 2: 3)

Aria (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
(Psalm 2: 9)

Chorus

Hallelujah! for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!
(Revelation 19:6; 11:15; 19:16)

PART III**Aria (Soprano)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the Earth. And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.
(Job 19:25-26; 1 Corinthians 15:20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
(1 Corinthians 15:21-22)

Recitative (Bass-Baritone)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.
(1 Corinthians 15:51-52)

Aria (Bass-Baritone)

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. The trumpet . . . da capo
(1 Corinthians 15:52-53)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and pow'r be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever. Amen.
(Revelation 5:12-14)

ABOUT THE ARTISTS



Soprano Mary Wilson has been hailed as one of today's most exciting artists, receiving critical acclaim for a voice that is "lyrical and triumphant, a dazzling array of legato melodies and ornate coloratura" (*San Francisco Chronicle*). *Opera News* heralded her first solo

recording, *Mary Wilson Sings Handel*, stating "Wilson's luminous voice contains so much charisma," they dubbed her recording one of their "Best of the Year." An exciting interpreter of Baroque repertoire, "with a crystal clear and agile soprano voice perfectly suited to Handel's music" (*Early Music America*), she has repeatedly appeared with American Bach Soloists, Philharmonia Baroque, Musica Angelica, Boston Baroque, Portland Baroque Orchestra, Grand Rapids Bach Festival, Bach Society of St. Louis, Chatham Baroque, Musica Sacra Festival de Quito Ecuador, Baltimore Handel Choir, Florida Bach Festival Society of Winter Park, Colorado Bach Festival, the Brooklyn Academy of Music, the Casals Festival in Puerto Rico, and the Carmel Bach Festival. 🌸



Tenor Taylor Stayton's "laser-bright timbre" and "exceptional fluidity above the staff" (*Opera News*) continue to distinguish him as one of the most sought-after tenors in his repertoire. Described as "deserving to be numbered on the short list of Rossini all-stars" by *Opera Today*, Stayton

premiered the role of Almaviva in *Il barbiere di Siviglia* with Opéra de Lille in 2012 and has reprised the role at the Deutsche Oper Berlin, Nashville Opera and Opera Philadelphia, as well as on a tour throughout France. Additional roles in the bel canto repertoire include his debut as the title character in *Le Comte Ory* with Des Moines Metro Opera, Don Ramiro in *La Cenerentola* at the Glyndebourne Festival and Tonio in *La fille du regiment* in his debut with Palm Beach Opera. Stayton made his critically acclaimed Metropolitan Opera debut in a last-minute performance as Percy in *Anna Bolena*, and returned as Elvino in *La Sannambula* opposite Diana Damrau. 🌸



Countertenor Logan Tanner has been praised for his "striking musicality, clarity, and strong coloratura" (*Opera Canada*) and has performed on operatic stages throughout the United States and abroad. He recently performed the role of Ruggiero in Handel's *Alcina* at the Hawaii Performing

Arts Festival, and "commanded the role of Oberon charmingly" (*Opera Canada*) in Britten's *A Midsummer Night's Dream* with the Halifax Opera Festival. In the 2021-2022 season, Tanner will make company debuts with Opera San Jose as the Spirit in Purcell's *Dido and Aeneas*, Opera Santa Barbara in the role of Athamas in Handel's *Semele* and with Gulfshore Opera as Prince Orlofsky in J. Strauss's *Die Fledermaus*. Tanner's concert repertoire spans a wide breadth of material, and he is known for bringing a flowing bel canto dimension to the alto solos in Handel's *Messiah*, the Roasting Swan in Orff's *Carmina Burana*, the Brahms Viola Songs, and the treble solos in Bernstein's *Chichester Psalms*, which he performed alongside Jamie Bernstein, author and daughter of Leonard Bernstein. 🌸



Baritone Theo Hoffman is a recent recipient of the Sara Tucker Study Grant from the Richard Tucker Music Foundation. His 2021-22 season includes a number of exciting company debuts. He appears with the Israeli Opera as Papageno in Barrie Kosky's *Die Zauberflöte*, and later in

the season as Count Almaviva in a new David Pountney production of *Le nozze di Figaro*. Additionally, he makes his postponed Seattle Opera debut as Schaunard in *La bohème*, and his debut with Berkshire Opera Festival as Charlie in Jake Heggie's *Three Decembers*. Hoffman also appears as Frédéric in Delibes' *Lakmé* with Washington Concert Opera and as Pierrot in Ethel Smyth's *Fête Galante* with the Bard Music Festival. The Manhattan-born baritone trained at Los Angeles Opera as a Domingo-Colburn-Stein Young Artist. 🌸



ABOUT THE CONDUCTOR



Robert Moody is in his third year as music director of the Memphis Symphony, where in just a short time, the symphony has, under Moody's leadership, released its first commercial recording in 25 years and grown its endowment from zero to \$25 million. Moody also serves as

music director of Arizona Musicfest, which he has led since 2007. In 2018, Moody concluded his tenures with the Winston-Salem Symphony and the Portland Symphony Orchestra (Maine), where he had been Music Director since 2005 and 2008, respectively. The 2019-20 season included debuts with the Sacramento Philharmonic, Bogota Philharmonic, Aachen Symphony and a return engagement with the Sewanee Summer Music Festival.

Guest conducting highlights include appearances include with Chicago Symphony at Ravinia and the Los Angeles Philharmonic at the Hollywood Bowl, in addition to the symphonies of Toronto, Houston, Indianapolis, Detroit, Seattle, Fort Worth, San Antonio, Buffalo, Louisville, Columbus, Oklahoma City, and, in Europe, the Slovenian Philharmonic and the Vienna Chamber Orchestra. Summer festival appearances include Santa Fe Opera, Spoleto Festival USA, Eastern Music Festival, PortOpera, Brevard Music Festival and the Oregon Bach Festival.

Equally at home in the opera pit, Moody recently debuted with Opera Carolina conducting *Le nozze di Figaro* and Des Moines Metro Opera conducting *Die Fledermaus*. He made his Washington National Opera and North Carolina Opera debuts in 2014, and conducted Bartók's *Bluebeard's Castle*, Leoncavallo's *I Pagliacci* and Poulenc's *Dialogues of the Carmelites* during the 2016-17 season. Moody began his career as apprentice conductor for the Landestheater Opera in Linz, Austria. He has gone on to conduct at the opera companies of Santa Fe, Rochester, Hilton Head Opera and North Carolina Opera. He also assisted on a production of Verdi's *Otello* at the Metropolitan Opera, conducted by Valery Gergiev, and at The English National Opera, where he was assistant conductor for Weill's Street Scene. Moody served as associate, then resident conductor, of the Phoenix Symphony from 1998 through 2006. While in Phoenix, Moody founded The Phoenix Symphony Chorus, and for seven years was music director of the Phoenix Symphony Youth Orchestra.

Prior to Phoenix, Moody served as associate conductor for the Evansville Philharmonic Orchestra, and music director (and founder) of the Evansville Philharmonic Youth Orchestra. Moody conducted the first professional performance of a work by composer Mason Bates, now composer-in-residence with the Kennedy Center for the Performing Arts, and was instrumental in the commissioning and premiere performances of several of Bates' important major works for orchestra. 🎵

ARTISTIC DIRECTOR



Robert Istad, who "fashions fluent and sumptuous readings" (*Voice of OC*) with his "phenomenal" artistry (*Los Angeles Times*), was appointed Pacific Chorale's artistic director in 2017. Under his leadership, the chorus continues to expand its reputation for excellence by

delivering fresh, thought-provoking interpretations of beloved masterworks, rarely performed gems and newly commissioned pieces.

His artistic impact can be heard on two recent recordings featuring Pacific Chorale: "Mahler's Eighth Symphony" with the Los Angeles Philharmonic conducted by Gustavo Dudamel on Deutsche Grammophon (2021), for which he prepared the chorus, and "*All Things Common: The Music of Tarik O'Regan*," which he conducted on Yarlung Records (2020). Istad has also prepared choruses for renowned conductors such as Esa-Pekka Salonen, John Williams, John Mauceri, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Carl St. Clair, Eugene Kohn, Giancarlo Guerrero, Marin Alsop, George Fenton and Robert Moody. He regularly conducts and collaborates with Pacific Symphony, Musica Angelica Baroque Orchestra, Sony Classical Records, Yarlung Records, Berkshire Choral International and Long Beach Symphony.

An esteemed educator, Istad is professor of music and director of choral studies at California State University, Fullerton, where he was recognized as CSUF's 2016 Outstanding Professor of the Year. He conducts the University Singers and manages a large graduate conducting program, in addition to teaching courses on conducting and performance practice.

Istad, who is on the executive board of directors of Chorus America and serves as Dean of Chorus America's Conducting Academy, is in demand as guest conductor, lecturer and clinician. 🎵



PACIFIC CHORALE

PACIFIC CHORALE, an Orange County “treasure” with a “fresh viewpoint” that “can sing anything you put in front of it, with polish, poise and tonal splendor” (*Orange County Register*) has “risen to national prominence” (*Los Angeles Times*) since its inception in 1968. Hailed for delivering “thrilling entertainment” (*Voice of OC*), the resident choir at Segerstrom Center for the Arts is noted for its artistic innovation and commitment to expanding the choral repertoire. It has given world, U.S. and West Coast premieres of more than 35 works, including numerous commissions, by such lauded composers as John Adams, Jake Heggie, James Hopkins, David Lang, Morten Lauridsen, Ravel, Tarik O’Regan, Karen Thomas, Frank Ticheli, András Gábor Virág and Eric Whitacre. In addition to presenting its own concert series each season, Pacific Chorale enjoys a long-standing partnership with Pacific Symphony, with whom the choir made its highly anticipated Carnegie Hall debut in 2018. The chorus also regularly appears with the Los Angeles Philharmonic, and has performed with leading orchestras such as the Boston Symphony, National Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra, San Diego Symphony and Musica Angelica, among others. Pacific Chorale has garnered international acclaim as well, having toured extensively to more than 19 countries in Europe, South America and Asia, and through collaborations with the London Symphony, Munich Symphony, L’Orchestre Lamoureux and L’Orchestre de St-Louis-en-Île de Paris, National Orchestra of Belgium, China National Symphony, Hong Kong Sinfonietta, Estonian National Symphony and Orquesta Sinfónica Nacional of Argentina. Deeply committed to making choral music accessible to people of all ages, the organization, which has a discography of 14 self-produced recordings and an extensive collection of exceptional free digital offerings, places a significant emphasis on choral music education, providing after-school vocal programs for elementary school students, a choral summer camp for high school students, and an annual community-wide singing event at Segerstrom Center for the Arts. 

PacificChorale.org

Robert Istad • Artistic Director & Conductor
Phillip N. and Mary A. Lyons
Artistic Director Chair

Kibsaim Escarcega • Interim Assistant Conductor

Andrew Brown • President & CEO

SOPRANO

Rebecca Hasquet
Section Leader
Lauren Adaska
Natalie Buickians
Chelsea Chaves
Anastasia Glasheen
Erika Jackson
Hannah Kim
Kathryn Lillich
Sarah Lonsert
Katie Martini
Anne McClintic
Melanie Pedro
Sarah Schaffner-Pepe
Amelia H. Thompson
Sarah Thompson

ALTO

Jane Hyun-Jung Shim
Section Leader
Shinaie Ahn
Denean R. Dyson
Sierra Farquhar-Wulff
Erin Girard
Kathleen Thomsen
Gremillion
Stacey Y. Kikkawa
Ariel May
Pat Newton
Kathleen Preston
Kaleigh Sanchez
Laurel Sanders
Stephanie Shepson
Emily Weinberg

TENOR

Nicholas A. Preston
Section Leader, Roger W. Johnson Memorial Chair
Daniel Coy Babcock
Ron Gray Legacy Chair
Nate Brown
Christopher Brush
Chris Buttars
David Evered
Jason Francisco
Alan Garcia
Steven M. Hoffman
Craig S. Kistler
Benjamin Lopez
Jeff Morris
Emilio Sandoval

BASS

Ryan Thomas Antal
Section Leader, Ron Gray Legacy Chair
Mac Bright
Louis Ferland
Randall Gremillion
Tom Henley
Jared Daniel Jones
Matthew Kellaway
Jackson McDonald
Emmanuel Miranda
Raphael Poon
George Reiss
Thomas B. Ringland
Jim Spivey
Joshua P. Stansfield
Joshua Stevens

Lori Loftus, harpsichord