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Concert: Spring Choral Concert

Ithaca College Madrigal Singers

Ithaca College Chorus

Ithaca College Treble Chorale

Ithaca College Choir

Melodia Mae Rinaldi

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Spring Choral Concert

Ithaca College Madrigal Singers

Dr. Sean Linfors, conductor

Ithaca College Chorus

Dr. Sean Linfors, conductor

Ithaca College Treble Chorale

Melodia Mae Rinaldi, graduate conducting assistant

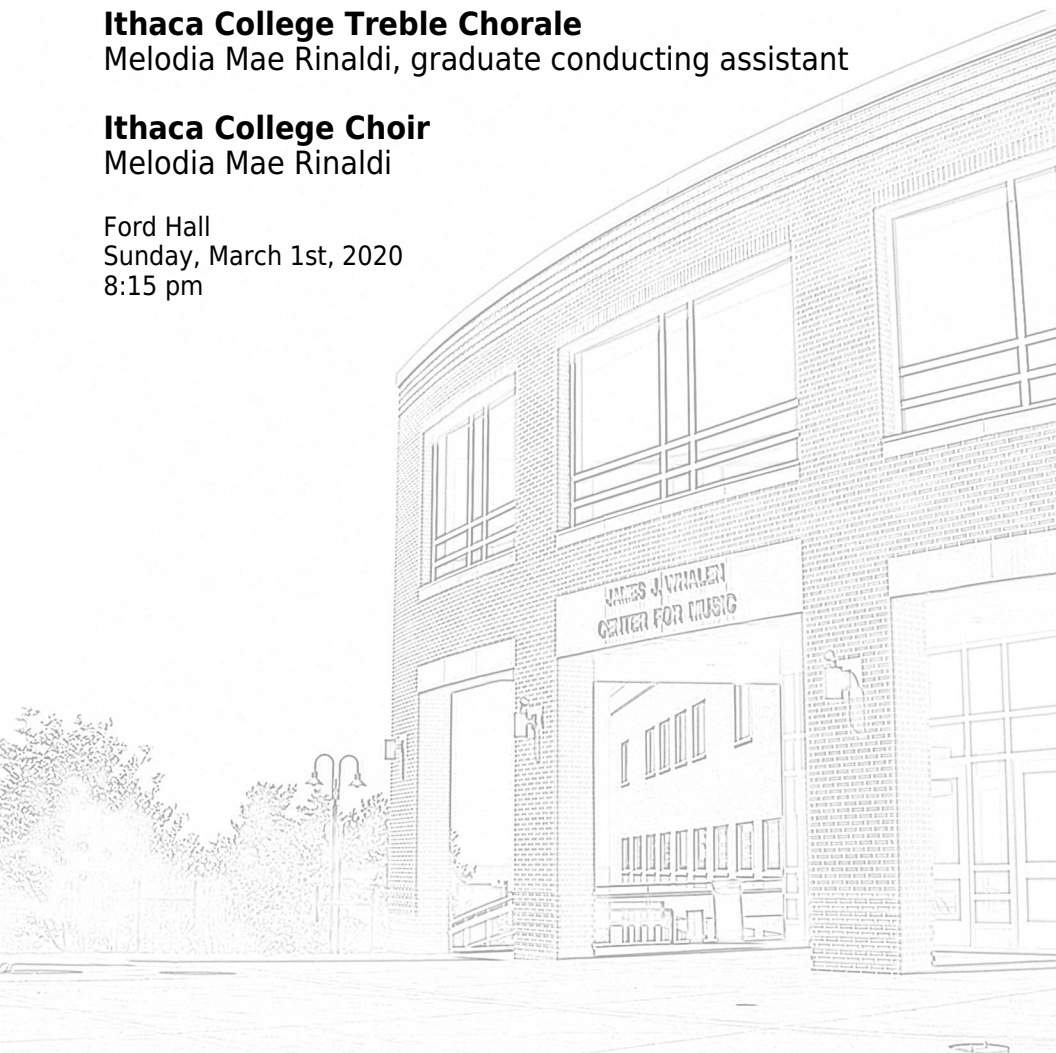
Ithaca College Choir

Melodia Mae Rinaldi

Ford Hall

Sunday, March 1st, 2020

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Madrigal Singers
Dr. Sean Linfors, conductor
Lynda Chryst, collaborative pianist

Haec dies

William Byrd

Laetentur coeli

Non nobis Domine

Iustorum animae

Sing Joyfully

Ithaca College Chorus
Dr. Sean Linfors, conductor
Ryan Fellman, graduate conducting assistant
Sungmin Kim, collaborative pianist

Gloria

Dominick Argento

from "The Masque of Angels"

Pilgrim's Hymn

Stephen Paulus

Hard Times

Stephen Foster

arr. Craig Hella Johnson

*Kathleen Morrisroe, Jacob Sutton, Jordan Juliano,
and Margaret Harper, soloists*

Hold On

Negro Spiritual

arr. Marques L.A. Garret

Ryan Fellman, graduate conducting assistant

Melodia Mae Rinaldi: Graduate Conducting Recital

Silent Sea

Sally Lamb McCune

World Preview

*Ithaca College Choir
Carmen Quesada, piano*

Ithaca College Treble Chorale
Melodia Mae Rinaldi, graduate conducting assistant
Muse Ye, collaborative pianist

Laudamus Te

Antonio Vivaldi

Gloria

*Cassie Harrison and Felix Gamez, violin
Maria Dupree, viola
Benjamin Stayner, cello
Nic Mathisen, bass
Connor Buckley, organ*

Now Let Me Fly

Traditional Spiritual

arr. Stacy Gibbs

Crossing the Bar

Gwyneth Walker

Muse Ye, collaborative piano

Ithaca College Choir
Melodia Mae Rinaldi, graduate conducting assistant
Connor Buckley and Carmen Quesada, collaborative pianists

Kyrie Franz Schubert
Mass in G

Jamila Drecker-Waxman, soprano
Kathleen Cadorette and Katherine Moore, oboe
Bradley Johnson and Eden Treado, bassoon
Cassie Harrison and Felix Gamez, violin
Maria Dupree, viola
Benjamin Stayner, cello
Connor Buckley, organ
Nic Mathisen, bass

Gloria Carol Barnett
The World Beloved: A Bluegrass Mass

Cassie Harrison, fiddle
Gillian Kroll, mandolin
John Bunge, banjo
Matt Brill, guitar
Nic Mathisen, bass

Credo Franz Joseph Haydn
Missa brevis Sanctis Joannis de Deo

Cassie Harrison and Felix Gamez, violin
Benjamin Stayner, cello
Nic Mathisen, bass
Connor Buckley, organ

Sanctus: Holy, Holy, Lord, God of Hosts Robert Ray
Gospel Mass

Benjamin Monacelli, Samuel Sauer, and Darius Elmore, vocalists
Nic Mathison, bass
Carmen Quesada, piano
Benjamin Stayner, organ
Joseph Salit, percussion

Agnus Dei: Peace I Leave with You Amy Beach

Dr. Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Treble Chorale. Her New York colleagues recognized Dr. Galván's contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. She has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States for the American Choral Directors Association (ACDA), National Association for Music Educators (NAfME), and the Organization of American Kodály Educators (OAKE). She has conducted choruses and orchestras in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. Her own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall and David Geffen Hall as well as in concert halls throughout Europe and Ireland. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall. She was also a guest conductor for the Mormon Tabernacle Choir. Galván has been a guest conductor and clinician in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute. She was also a member of the Grammy Award-winning Robert Shaw Festival Singers during Mr. Shaw's later years (Telarc Recordings). Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Many of her former students are now conducting university and professional choirs. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions.

Dr. Sean Linfors is the Associate Director of Choral Activities and Assistant Professor of Choral Music Education at the Ithaca College School of Music. He is the proud director of the Ithaca College Chorus and Madrigal Singers. Dr. Linfors teaches conducting and rehearsal methods courses, and is a frequent guest clinician for honor choirs and choral events. He was recently named the Artistic Director of the Syracuse Chorale. His expanding family now includes Nathaniel and Henry, who are the best of friends.

Ithaca College Madrigals Singers

William Byrd's sacred output falls in both the canon of the Church of England and of the Catholic Church. Given the religious tidal changes of England's 16th century, Byrd and other composers of the day were thrown between the strictures of the Catholic traditions and the demands of the English Reformation. *Sing Joyfully*, one of Byrd's most frequently performed works, is a significant example of the composer's English language output. The Latin motets are examples of what could have been performed in Catholic services, whether underground during Protestant times or for open services during the moments that England returned to Roman Catholicism. Byrd's motets, like most of the period, are settings of non-liturgical religious texts, typically Biblical in origin. He was an integral pillar of the strong tradition of English sacred music, as not only the pupil of Thomas Tallis at the Chapel Royal, but the teacher of numerous significant late Renaissance and early Baroque English composers, including Thomas Morley.

Ithaca College Chorus

Dominick Argento had a compositional career that was always led back to the voice. He wrote numerous pieces, but his art songs, choral works, and operas stood out. His opera *Postcards from Morocco* earned him international fame in 1971, and *From the Diary of Virginia Woolf*, a song cycle, won him the 1975 Pulitzer Prize for music composition. The church opera, *The Masque of Angels*, has a plot relating to various ranks of angels watching over the plight of two humans in love, and in the course of this, the chorus of angels sings two excerpts from the mass, a Sanctus and a Gloria. The Sanctus is a heavenly double-chorus work in which Argento transforms a lilting theme into a shimmering moment of splendor. The Gloria has a driving scalar theme that Argento twists and turns, inverting and reverting, until it explodes into a froth of scales and one grand cadence. The piano part is virtuosic in its own right, supporting the voices and occasionally taking its own lead.

Pilgrims' Hymn, taken from the church opera, *The Three Hermits*, is a serene and impassioned statement of faith: that 'even before we call on your name, ... we trust in you.'

Stephen Paulus, a prodigious composer in many genres, is particularly beloved for his choral miniatures. The success of this piece, published in 1998, led to the success of the composer's own publishing house and his wide renown in the choral community. Performances of this piece grew more frequent in the months after the 9/11 tragedy in the US. It was subsequently performed at the funerals of two United States presidents, Ronald Reagan and Gerald Ford. The piece itself is simple and strophic, two verses leading to sublime choruses.

Stephen Foster has lost much of his mid-century reputation as an American song-writer, mostly due to racist lyrics and subtexts, not to mention the association of his songs with minstrelsy. **Craig Johnson**, the conductor of *Conspirare* and composer of such works as *Considering Matthew Shepard*, chose this parlor song of Foster's and re-envisioned it as a choral work, adding pathos and depth to the lines that had previously been sung with winsome charm. It speaks elegantly to the weight on the downtrodden and oppressed.

Marques Garrett's arrangement of the traditional spiritual *Hold On* has been received to enthusiastic applause and rave reviews, notably after performances by the Aeolians of Oakwood University. It follows energetically in the concert spiritual tradition as championed by Moses Hogan and subsequently Stacey Gibbs. Dr. Garrett teaches at the University of Nebraska.

The Graduate Conducting Recital of Melodia Mae Rinaldi

Silent Sea - Sally Lamb McCune

We were the first that ever burst Into that silent sea - S.T.
Coleridge

Another vessel sheds the chrome of its silver mile until a mile
meanders into three, triples again over the reef. Nothing can
breathe under oil, nor register that dark membrane's slick over
sight. We were the first cracking the hull of the earth open, our
foolish husbandry a metallurgy that's brimmed with false gold
too often we can talk, and talk, and talk but a ship in space,
manned by non-thinking from non-feeling, says absolutely
nothing at all.

An important voice in American concert music, **Sally Lamb
McCune** continues to gain national and international
recognition with commissions and performances across North
America and Europe. Born in Detroit (1966), McCune was
educated at University of Toronto, California Institute of the
Arts and Cornell University. She currently serves on faculty at
Ithaca College in Ithaca, NY. **Rachael Boast** is a British poet
and author of three collections, *Sidereal*, *Pilgrim's Flower*, and
most recently, *Void Studies*, which are available from Picador.
She is co-editor of *The Echoing Gallery: Bristol Poets and Art in
the City* (Redcliffe Press 2013) and *The Caught Habits of
Language: An Entertainment for W.S. Graham for Him Having
Reached One Hundred* (Donut Press, 2018). Her next collection,
Hotel Raphael, which features the poem 'Silent Sea', is
forthcoming from Picador in 2021.

Ithaca College Treble Chorale To the Celestial Sea

The sacred overtone of these pieces unites the compositions through a celebration of life and anticipation of "the final voyage."

"Laudamus Te" from The Gloria by Antonio Vivaldi

We praise you, we bless you, we adore you, we glorify you

Antonio Lucio Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections. The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. *These notes used with permission from Peter Carey, Royal Free Singers*

Now Let Me Fly - Stacey Gibbs

Some glad morning when this life is over, I'll fly away. Let me fly away to a home on God's celestial shore. Now let me fly to Mount Zion, yes, Lord, now let me fly. Way down yonder in the middle of the field, See the angels workin' on the chariot wheel. I'm not so partic'lar 'bout the workin' of the wheel, but I just want to see how the chariot feel. See that hypocrite on the street, good Lord, first thing he do is show his teeth, my Lord, and the next thing he do is to tell a lie, and the best thing to do is just pass him by. I got a mother in the Promised Land, and I ain't gonna stop 'til I shake-a her hand, no, I'm not so partic'lar 'bout shaking her hand, Lord, I just want to meet her in the Promised Land.

Commissioned by an SSAA choral consortium of collegiate/university choirs, this setting celebrates overcoming life's challenges and obstacles. The main material is the traditional spiritual "Now Let Me Fly," contrasted with Albert E. Brumley's "I'll Fly Away" from 1932. Gibbs comments on this choice of song pairing in the program notes, saying that "this setting celebrates overcoming life's challenges and obstacles. The introductory hymn, I'll Fly Away, serves as a catalyst for trial and longing to victory and triumph! This setting was performed at the 57th Inaugural Service for President Barack Obama. **Stacy V. Gibbs'** works have been performed by the United States Air Force Sergeant Singers, Stellenbosch University Choir of Africa, and many college, university, and high school choral ensembles both domestically and internationally. -*Gibbs*

Crossing the Bar - Gwyneth Walker

Sunset and evening star, And one clear call for me! And may there be no moaning of the bar, When I put out to sea, But such a tide as moving seems asleep, Too full for sound and foam, When that which drew from out the boundless deep Turns again home. Twilight and evening bell, And after that the dark! And may there be no sadness of farewell, When I embark; For tho' from out our bourne of Time and Place The flood may bear me far, I hope to see my Pilot face to face When I have crossed the bar. - *Alfred, Lord Tennyson*

Crossing the bar creates images of the sea, with the "final voyage" leading us out across the water, to see our "Pilot, face-to-face." The musical setting endeavors to express the growth from peaceful to ecstatic moods; the tolling of the bell, the meaning of the pilot. "May there be no moaning of the bar, when I put out to sea. **Dr. Gwyneth Walker** is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. -*Walker*

Ithaca College Choir Mass Production

This program was designed to create an ordinary mass with various movements composed throughout many musical periods. This 'not so ordinary' mass celebrates diversity in worship through time, denomination, language, and culture. Through text setting, harmony, and contrast, each composer has their unique interpretation of the evolution of the message.

"Kyrie" from the Mass in G by Franz Schubert

Kyrie: Lord have mercy, Christ have mercy, Lord have mercy

Franz Schubert marks the start of the Romantic era through his innovative composition of lieder. Schubert composed with the influence of Bach, Handel, Mozart, and especially, Franz Joseph Haydn. Schubert's compositional output is astounding in quantity and quality, though he died when he was only 31 years old. Church music was evolving with the rest of the canon with the inspiration from the drama of theater and opera. The Mass in G was composed in 1815 when Schubert was 18. The Kyrie features a soprano solo in the B section, which lives in A minor.

"Gloria" from The World Beloved: A Bluegrass Mass by Carol Barnett

Gloria: Glory be to God on high, Who launched the sunlight, loosed the rain, Who scattered stars across the sky, Who piled the mountains, rolled the plains, Who spilled the rivers and the seas. Oh Glory be, oh Glory be. Glory be to God below, For feather, fur, for scale and fin, For vine up-twisting, blossom's fire, For muscle, sinew, nerve and skin And every feature set aglow Oh, Glory be to God below. Oh Glory be for peace on earth, And prayerful be the human heart That has required a Savior's birth To make of earth heav'n's counterpart, So strife might stop and warring cease. Oh, Glory be for peace, oh, be for peace. Oh, Glory be the generous hand Who left us to our work, and care, Who gave us only few commands But that we help each other bear Life's burdens. Pain and suffering ease. Oh, Glory be, oh, Glory be. *-Marisha Chamberlain*

Carol Barnett creates audacious and engaging music, both for traditional instrumentation, and for cross-pollinations such as a mass accompanied by a bluegrass band or a duet for steel pan and organ. Barnett is "most interested in communicating with my listeners by using musical language familiar to them, then adding something new: more complex harmonies, elements from a different musical tradition, or departures from the expected formal structure. Composing the music for *The World Beloved* has given me the chance to write cheery sacred music— all too rare in a medium rife with staid and even lugubrious settings. And it's brought me back to memories of music heard while visiting my grandparents, country music with a church flavor that told stories and came out of a scratchy old record player. Grandma would not have allowed dancing, but under the table I tapped my toes." -*Barnett*

**"Credo" from Missa brevis in Santi
Johannis de Deo by Franz Joseph Haydn**

Credo: I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible: And in one Lord Jesus Christ, the only-begotten Son of God, begotten of the Father before all ages; God of God, Light of Light, true God of true God; begotten, not made; consubstantial with the Father, by Whom all things were made: Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried: And the third day He arose again, according to the Scriptures, and ascended into heaven. He sitteth at the right hand of the Father: and He shall come again with glory, to judge the living and the dead: and His kingdom shall have no end: And in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son, Who, together with the Father and the Son, is adored and glorified: Who spoke by the prophets. And one, holy, catholic, and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to come. Amen.

Franz Joseph Haydn began and ended his career in the Esterhazy court composing masses. Composed in 1775, the *Missa brevis Sancti Joannis de Deo* is the 7th of Haydn's 14 masses. The nickname "Kleine Orgelmesse" (Little Organ Mass) was given to the short work due to an organ solo in the *Benedictus*. The beginning of the *Credo* is set with the four voice parts entering with 4 different lines of text. In the B section marked "adagio," the whole ensemble sings "et incarnatus est," and is homophonic during "de spiritu sancto ex Maria Virgine, et homo factus est, crucifixus etiam pro nobis sub Pontio Pilato," defining the birth and death of Christ. The remaining "allegro" section describes the resurrection, heard in two lines of text. "Et vitam venturi saeculi," is when the entire chorus finally sings on the same text, finishing with an imitative and dance-like "amen". -*Rinaldi*

Gospel Mass - Robert Ray

Sanctus: Holy, Holy Lord God of hosts. Hosanna be to Thee (in the highest), who gave me victory. There was a man sittin' by the roadside; he was blind, he could not see. Then the Master of the earth and skies touch'd his eyes and he looked around saying: Another man lay by a poolside -- thirty-eight years with his infirmity. Then the Lord troubled the water; the man arose and he jumped for joy saying: Blessed is He who comes in the name of the Lord, We will always sing Thy praise! Hosanna in the highest! Sing hosanna in the highest! Like the blind man and the lame man, I was lost, living in sin. Then I opened up my heart one day, I let the Savior in, now I shout saying: Holy, Holy Lord God of hosts. Hosanna be to Thee (in the highest), who gave me victory.

In the over 40 years since its genesis, **Robert Ray's Gospel Mass** has lived through being considered experimental to being a staple in the canon. The piece was written amid the Black Power movement of culture and pride in the 1960s and 1970s, through what Ray describes as "divine intervention". In the 1960s, it was becoming more common and accepted for masses to be written and performed in the fluent language of the congregation. This led to additional changes to the text to be made while keeping the integrity of the work. -*Rinaldi*

Peace I Leave with You - Amy Marcy Cheney Beach

Agnus Dei: Peace I leave with you, my peace I give unto you. Not as the world giveth, give I unto you. Let not your heart be troubled. -*John 14:27*

Amy Marcy Cheney Beach (Mrs. H.H.A. Beach) is recognized as the first woman in America to have a successful career as a composer. Born in 1867, Beach was a child prodigy who was reared in New England. She studied composition in Europe for 4 years after her family and husband and passed, and returned to America as "Amy Beach," to eventually become the President of the Board of the New England Conservatory. Though Beach composed a Mass in Eb, op. 5, I have decided to list *Peace I Leave With You*. The Agnus Dei asks for peace, we are replacing the traditional Agnus Dei with this verse from the book of John as a benediction of peace by the word of God.
-*Rinaldi*

Ithaca College Madrigal Singers

Soprano

Natalie Elwood
Maia Finkel
Zoe Gras
Melodia Mae Rinaldi

Alto

Danielle Gurcan
Madison Hoerbelt
Rebecca Kantor
Melanie Lota
Emily Shultz

Tenor

Nick Briccetti
Karl Meyer
Ryan Mitchell
Robert Reynolds-Turnage
Koby Springsteen

Bass

Louis Bavaro
Cameron Costello
Logan Chaput
Ryan Fellman
Conor Kelly

Ithaca College Chorus

Soprano I

Nora Bernaiche
Kerianne Blum
Kathryn Dauer
Victoria Devine
Lily Kimball
 Watras
Emily Martin
Sofia Medaglia
Nicole Millmann
Kathleen
 Morrisroe
Sol Muñoz
Minmin Pan
Mayavati
 Prabhakar

Soprano II

Molly Bello
Erin Bevan
Sara Cayem
Alexa Chalnick
Michelle Chaney
Emma Clinton
Paige
 D'Encarnacao
Anchal Dhir
Ava Dunton
Camille Ealey
Megan Eckerson
Zoe-Marie
 Fuentes
Emily Haak
Margaret Harper
Emma Kate
 Johansen
Allison Lewis
Jacqui McCreedy
Rachel Mitrani
Stephanie
 Monteiro
Sarah Pulver
Mikayla
 Purcell-Bolha
Gillian Rossbach
Kaitlyn Schneider
Megan Smythe

Alto I

Kathryn Andersen
Ashley
 Apanavicius
Anna Bornstein
Caitlin Dansereau
Alice DeRagon
Myah Frank
Leah Missall
Lily Moskwa
Emily Ramonetti
Hannah Weibley

Alto II

Jennie Davis
Raelene Ford
Laurie Hall
Kristen Hamson
Rosemary Hoitt
Baily Mack
Jennifer Peisner
Laura Sefcik
Deirdre Winston
Hannah Witmer

Tenor I

Logan Barrett
Jordan Juliano
Ben Macarell
Andre Valverde

Tenor II

Ethan Barr
Seth Barrett
Quinlan Barrie
Nick Briccetti
Connor Curry
Julian Goring
Alex Gutierrez
Dominic
 Hirschkind
Robert Irvin
Pat King
Brandon Kulzer
Kristian Labrie

Tenor II cont.

Dwayne Lewis
Kam'ren Spence
Jacob Sutton
Matteo Velardo

Baritone

Logan Chaput
Stephen Costanza
Isaiah Delgado
Alex Dietz
Aspen Earls
Jack Edwards
David Florentin
Ratewenniio
 George
Robert Hirko
Colin Kelley
Conor Kelly
Jaden Levine
Jeremy Lewin
Jeremy Lovelett
Owen Lundeen
George
 Mavrommatis
Peter McGarry
Gabe Pesco
Wallace
 Petruziello
Matt Rizzo
Trevor
 Satchell-Sabalja
Nikita Schley
Jeffrey Taylor
Elijah Zelaya

Bass

Caleb Bates
Nick Fagnilli
Alexander Kelsey
Frits Marohn
Zach Naughtright
Noah Stroka
Gavin Tremblay
Michael Wong

Ithaca College Treble Chorale

Soprano I / II

Matisse Boor
Julia Callaghan
Felicity Davis
Victoria Garritt
Caitlin Glastonbury
Zoe Gras
Rachel Huff
Shyala Jayasinghe
Hope Kovera
Julia Kuczka
Rachel Magil
Gina O'Sullivan
Malaya Press
Danielle Roach
Carleigh Stringe
Mary Tehan

Soprano II

Lydia Arnts
Zoe D'Arcangelis
Hannah Doll
Heather Feignbaum
Maia Finkel
Julia Jasnosz
Alexandra Lombardo
Samar Nasralla
Alex Renna
Isabel Vigliotti

Soprano II / Alto I

Danielle Gurcan
Kristen Petrucci
Isabella Tria

Alto I

Willa Capper
Mikayla Fuentes
Rebecca Kantor
Gillian Kroll
Mae McDermott
Megan Rowburrey
Erin Smith

Alto I / II

Adrianna Anzalone
Haley Gonyea
Katelyn Levire
Athena Rajnai
Alyssa Salerno

Alto II

Sophie Denton
Allison Hillebrandt
Cassandra LaRose
Julia Norelli
Emily Schulz
Madeline Simone

Ithaca College Choir

Soprano I

Syona Ayyankeril
Olivia Brice
Jamila Drecker-Waxman
Naya Griles
Phoebe Holland
Olivia Norton
Olivia Schechtman

Soprano II

Sarah Aliperti
Victoria Brooks
Asila Folds
Jessica Laddin
Leah Sperber

Alto I

Ally Brown
Lindsay Cherin
Madison Hoerbelt
Melanie Lota
Emily O'Connor
Margot Wegman

Alto II

Allie Castle
Julianna Cavallo
Emily Dimitriou
Darius Elmore
Rebecca Emery
Leah Etheridge
Lindsey Weissman

Tenor I

Daniel Carney
Francesco DiLello
Joseph Horner
Thomas Koo
Simon Lee
Ben Monacelli

Tenor II

Liam Fletcher
Lucas Hickman
Jack Hogan
Ryan Mitchell
Koby Springsteen
Stone Washburn

Baritone

Preston Atkins
Byron De Leon
Maxwell Kuhnel
Anthony Pilcher
Sam Sauer
Andrew Sprague
Justin Zelamsky

Bass

Louis Bavaro
Cameron Costello
Ryan Fellman
Jeremy Pleter
Evan Sacco
Tommy Socolof