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Faculty Recital: Mark Callahan and Janet Kao

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FACULTY RECITAL

MARC CALLAHAN

BARITONE

AND

JANET KAO

PIANO

SEPTEMBER 17, 2023



**College of
Performing Arts**
Hall-Musco Conservatory of Music

A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting Chapman University's Hall-Musco Conservatory of Music through your attendance at today's performance.

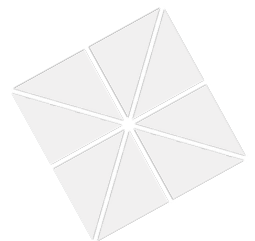
Our students are at the core of everything we do in the College of Performing Arts (CoPA), and we are passionately dedicated to providing them the best possible education. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

Training artists and transforming lives: that's our focus each and every day. Our students have exceptional opportunities to learn; whether from master artists and residencies or experience performing in venues ranging from intimate studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit Chapman.edu/tickets-copa.

Giulio Ongaro, Ph.D.

Dean and Professor
Berteia Family Chair in Music
College of Performing Arts
Chapman University



**CHAPMAN UNIVERSITY
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS**

FACULTY RECITAL

MARC CALLAHAN

BARITONE

AND

JANET KAO

PIANO

Sunday, September 17, 2023
2 p.m.

SALMON RECITAL HALL

PROGRAM

Liederkreis, Op. 24

Robert Schumann
(1810–1856)

*Morgens steh' ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb' Liebchen
Schöne Wiege meiner Leiden
Warte, warte, wilder Schiffmann
Berg' und Burgen schau'n herunter
Anfangs wollt' ich fast verzagen
Mit Myrten und Rosen*

From "Earth and Air and Rain"

Gerald Finzi
(1901–1956)

*Summer Schemes
When I set out for Lyonesse
Waiting Both
To Lizbie Browne
The Clock of the Years
In a Churchyard
Proud Songsters*

Don Quichotte à Dulcinée

Maurice Ravel
(1875–1937)

*Chanson romanesque
Chanson épique
Chanson à boire*

PROGRAM TRANSLATIONS

Liederkreis (Heinrich Heine)

Morgens steh' ich auf und frage

Every morning I awake and ask:
Will my sweetheart come today?
Every evening I sink down and lament:
She stayed away again today.

All night with my grief
I lie sleepless, waking;
dreaming, as if half asleep,
dreaming, I pass the day.

Es treibt mich hin

I'm driven here, I'm driven there!
In only a few more hours I will see her,
she herself, the fairest of fair young
women; -
you true heart, how heavily you
pound!

But the hours are lazy people!
They drag themselves comfortably
and sluggishly,
creeping with yawns along their
paths;
rouse yourself, you lazy fool!

A charging hurry seizes and drives
me!
But the Hours have never been in love;
sworn secretly to cruel conspiracy,
they mock treacherously the lover's
haste.

Ich wandelte unter den Bäumen

I wandered among the trees,
alone with my suffering;
along came that old dream
and crept into my heart.

Who taught you this little word,
you tiny birds in the airy heights?
Be quiet! if my heart hears it,
then all my pain will return.

"It came from a young woman,
who sang it again and again;
that is how we tiny birds captured
this pretty, golden word."

You should not explain this to me now,
you tiny, cunning birds;
you wanted to steal my grief from me,
but I trust no one.

Lieb' Liebchen

Dear sweetheart, lay your hand on my
heart; -
ah, do you hear the hammering inside?
inside there lives a carpenter, wicked
and evil:
he's building my coffin.

He hammers and pounds by day and
by night;
it has been a long time since I could sleep.
Ah, hurry, Mister Carpenter,
finish so that I can sleep.

PROGRAM TRANSLATIONS

Schöne Wiege meiner Leiden

Pretty cradle of my sorrows,
pretty tombstone of my rest,
pretty town - we must part, -
farewell! I call to you.

Farewell, you holy threshold,
across which my darling would tread;
farewell! you sacred spot
where I first saw her.

Would that I had never seen you,
lovely queen of my heart!
Never would it then have happened,
that I would now be so wretched.

I never wished to touch your heart,
I never begged for love;
all I wished was to lead a quiet life
where your breath could stir me.

Yet you yourself pushed me away
from you,
with bitter words at your lips;
Madness filled my senses,
and my heart is sick and wounded.

And my limbs are heavy and sluggish;
I'll drag myself forward, leaning on
my staff,
until I can lay my weary head
in a cool and distant grave.

Warte, warte, wilder Schiffmann

Wait, wait, wild boatman,
soon I'll follow you to the harbor;
from two maidens I am taking my leave,
from Europe and from Her.

Stream of blood, run from my eyes,
stream of blood, burst from my body,
so that with this hot blood
I can write down my agonies.

Ah, my dear, why just today
do you shudder to see my blood?
You've seen me pale, my heart
bleeding,
standing before you for many years!

Do you know that old song
about the serpent in Paradise
who, by wickedly giving an apple,
threw our ancestors into misery?

Apples have caused every ill!
Eve brought death through them,
Eris caused the flames of Troy;
and you brought both, flame and death.

PROGRAM TRANSLATIONS

Berg' und Burgen schau'n herunter

Mountains and castles gaze down
into the mirror-bright Rhine,
and my little boat sails merrily,
the sunshine glistening around it.

Calmly I watch the play
of golden, ruffled waves surging;
silently feelings awaken in me
that I have kept deep in my heart.

With friendly greetings and promises,
the river's splendor beckons;
but I know it - gleaming above
it conceals within itself Death and Night.

Above, pleasure; at heart, malice;
O river, you are the very image of my beloved!
She can nod with just as much friendliness,
also smiling so devotedly and gently.

Anfangs wollt' ich fast verzagen

At first I almost despaired,
and I thought I would never be able to bear it;
yet even so, I have borne it -
but do not ask me how.

PROGRAM TRANSLATIONS

Mit Myrten und Rosen

With myrtle and roses, lovely and pretty,
with fragrant cypresses and gold tinsel,
I would decorate this book like a coffin
and bury my songs inside it.

○ if only I could bury my love there as well!
On the grave of Love grows the blossom of peace;
it blooms and then is plucked, -
yet it will bloom for me only when I am myself in the grave.

Here now are the songs which, once so wild,
like a stream of lava that flowed from Etna,
burst from the depths of my heart,
and spray glittering sparks everywhere!

Now they lie mute and death-like,
now they stare coldly, pale as mist,
but the old glow will revive them afresh,
when the spirit of love someday floats above them.

And in my heart the thought grows loud:
the spirit of love will someday thaw them;
someday this book will arrive in your hands,
you, my sweet love in a distant land.

Then shall the songs' magic spell be broken,
and the white letters shall gaze at you;
they'll gaze beseechingly into your lovely eyes,
and whisper with sadness and a breath of love.

PROGRAM TRANSLATIONS

From *Earth and Air and Rain* (Thomas Hardy)

Summer Schemes

When friendly summer calls again,
 Calls again
Her little fifers to these hills,
We'll go - we two - to that arched fane
Of leafage where they prime their bills
Before they start to flood the plain
With quavers,, minims, shakes, and trills.
 'We'll go,' I sing; but who shall say
 What may not chance before that day!

And we shall see the waters spring,
 Waters spring
 From chinks the scrubby copses crown;
And we shall trace their oncreeping
To where the cascade tumbles down
And sends the bobbing growths aswing,
And ferns not quite but almost drown.
 'We shall,' I say; but who may sing
 Of what another moon will bring!

PROGRAM TRANSLATIONS

When I set out for Lyonesse

When I set out for Lyonesse,
A hundred miles away,
The rime was on the spray,
And starlight lit my lonesomeness
When I set out for Lyonesse
A hundred miles away.

What would bechance at Lyonesse
While I should sojourn there
No prophet durst declare,
Nor did the wisest wizard guess
What would bechance at Lyonesse
While I should sojourn there.
When I came back from Lyonesse
With magic in my eyes!

Waiting Both

A star looks down at me,
And says: "Here I and you
Stand, each in our degree:
What do you mean to do, mean to do?"
I say: "For all I know,
Wait, and let Time go by,
Till my change come." - "Just so,"
The star says: "So mean I: so mean I."

PROGRAM TRANSLATIONS

To Lizbie Browne

Dear Lizbie Browne,
Where are you now?
In sun, in rain? -
Or is your brow
Past joy, past pain,
Dear Lizbie Browne?

Sweet Lizbie Browne,
How you could smile,
How you could sing! -
How archly wile
In glance-giving,
Sweet Lizbie Browne!

And, Lizbie Browne,
Who else had hair
Bay-red as yours,
Or flesh so fair
Bred out of doors,
Sweet Lizbie Browne?

When, Lizbie Browne,
You had just begun
To be endeared
By stealth to one,
You disappeared
My Lizbie Browne!

Ay, Lizbie Browne,
So swift your life,
And mine so slow,
You were a wife
Ere I could show
Love, Lizbie Browne.

Still, Lizbie Browne,
You won, they said,
The best of men
When you were wed
Where went you then,
O Lizbie Browne?

Dear Lizbie Browne,
I should have thought,
"Girls ripen fast,"
And coaxed and caught
You ere you passed,
Dear Lizbie Browne!

But, Lizbie Browne,
I let you slip;
Shaped not a sign;
Touched never your lip
With lip of mine,
Lost Lizbie Browne!

So, Lizbie Browne,
When on a day
Men speak of me
As not, you'll say,
"And who was he?" -
Yes, Lizbie Browne.

PROGRAM TRANSLATIONS

The Clock of the Years

And the Spirit said,
"I can make the clock of the years go backward,
But am loth to stop it where you will."
And I cried, "Agreed To that. Proceed:
It's better than dead!"

He answered, "Peace;"
And called her up - as last before me;
Then younger, younger she grew, to the year
I first had known
Her woman-grown,
And I cried, "Cease! Thus far is good -
It is enough - let her stay thus always!"
But alas for me - He shook his head:
No stop was there;
And she waned child-fair,
And to babyhood.

Still less in mien
To my great sorrow became she slowly,
And smalled till she was nought at all
In his checkless griff;
And it was as if
She had never been.

"Better", I plained,
"She were dead as before! The memory of her
Had lived in me; but it cannot now!"
And coldly his voice:
"It was your choice
To mar the ordained."

PROGRAM TRANSLATIONS

In a Churchyard

"It is sad that so many of worth,
Still in the flesh," soughed the yew,
"Misjudge their lot whom kindly earth
Secludes from view.

"They ride their diurnal round
Each day-span's sum of hours
In peerless ease, without jolt or bound
Or ache like ours.

"If the living could but hear
What is heard by my roots as they creep
Round the restful flock, and the things said there,
No one would weep."

"Now set among the wise,"
They say: "Enlarged in scope,
That no God trumpet us to rise
We truly hope."

I listened to his strange tale
In the mood that stillness brings,
And I grew to accept as the day wore pale
That view of things.

PROGRAM TRANSLATIONS

Proud Songsters

The thrushes sing as the sun is going,
And the finches whistle in ones and pairs,
And as it gets dark loud nightingales
 In bushes
Pipe, as they can when April wears,
 As if all Time were theirs.

These are brand-new birds of twelve-months' growing,
Which a year ago, or less than twain,
No finches were, nor nightingales,
 Nor thrushes,
But only particles of grain,
 And earth, and air, and rain.

Don Quichotte à Dulcinée (Paul Morand)

Chanson romanesque

Were you to tell that the earth
Offended you with so much turning,
I'd dispatch Panza to deal with it:
You'd see it still and silenced.

Were you to tell me that you are wearied
By a sky too studded with stars -
Tearing the divine order asunder,
I'd scythe the night with a single blow.

Were you to tell me that space itself,
Thus denuded was not to your taste -
As a god-like knight, with lance in hand,
I'd sow the fleeting wind with stars.

But were you to tell me that my blood
Is more mine, my Lady, than your own,
I'd pale at the admonishment
And, blessing you, would die.

O Dulcinea.

PROGRAM TRANSLATIONS

Chanson épique

Good Saint Michael who gives me
leave

To behold and hear my Lady,
Good Saint Michael who deigns to
elect me

To please her and defend her,
Good Saint Michael, descend, I pray,
With Saint George onto the altar
Of the Madonna robed in blue.

With a heavenly beam bless my blade
And its equal in purity
And its equal in piety
As in modesty and chastity:
My Lady.

(O great Saint George and great
Saint Michael)
Bless the angel watching over my vigil,
My sweet Lady, so like unto Thee,
O Madonna robed in blue!
Amen.

Chanson à boire

A pox on the bastard, illustrious Lady,
Who to discredit me in your sweet eyes,
Says that love and old wine
Are saddening my heart and soul!

I drink to joy!
Joy is the only goal
To which I go straight...when I'm...
drunk!

A pox on the jealous wretch, O dusky
mistress,
Who whines and weeps and vows
Always to be this lily-livered lover
Who dilutes his drunkenness!

I drink to joy!
Joy is the only goal
To which I go straight...when I'm...
drunk!

ABOUT THE ARTISTS

DR. MARC CALLAHAN is associate professor and Robert and Norma Lineberger Endowed Chair in Music at Chapman University, and director of Opera Chapman. As a director and designer, he received critical acclaim for his production of Jean-Philippe Rameau's *Les Indes Galantes*, saying it was "designed and directed with jaw-dropping invention," and was awarded first prize for his production of Kurt Weill's *Der Jasager* from the National Opera Association as well honors from the American Prize's Charles C. Reilly Director's Prize. He has worked on productions at the Royal Opera House, the Aldeburgh Festival, the Holland Festival, Scottish Opera, Miami Music Festival, the New World Center, Théâtre du Châtelet, and the Théâtre du Capitole. Recent productions include *A Midsummer Night's Dream*, *Albert Herring*, *Ordo Virtutum*, *The Marriage of Figaro*, *Cendrillon*, and *The Blue Forest*, *Help, Help, the Globolinks!*, *Der Jasager*, *Lohengrin*, *Alcina*, *ATLAS*, *Die Walküre*, *Il sogno di Scipione*, and *L'incoronazione di Poppea* ("... devising a brilliant production of remarkable dramatic intimacy").

As a singer, Callahan's operatic career has taken him around the world, performing at houses such as: The Royal Opera House, Opera North (UK), Santa Fe Opera, Carolina Performing Arts, Théâtre des Champs Élysées, Théâtre du Capitole, Opéra National de Lyon, Opéra de Montpellier, Opéra Comique, Théâtre Royale de Versailles, and the Opéra de Marseille. His repertoire includes: Hannah Before (*As One*), Don Giovanni, Figaro (*Le nozze di Figaro*), Papageno (*Die Zauberflöte*), Guglielmo (*Così fan tutte*), il Conte di Almaviva (*Le nozze di Figaro*), Belcore (*L'elisir d'amore*), Count Arnheim (*The Bohemian Girl*), Zar Peter (*Zar und Zimmermann*), Mercutio (*Roméo et Juliette*), Ramiro (*L'heure espagnole*), Harlekin (*Ariadne auf Naxos*), Sid (*Albert Herring*), Frédéric (*Lakmé*), Escamillo (*Carmen*), Le Carnival (*Le Carnival et la Folie*), Artemidore (*Armide*), and Bobinet (*La vie Parisienne*). As a

ABOUT THE ARTISTS

concert performer, he has sung Charpentier's *Leçons et Ténèbres* with Les Arts Florissants, an evening of mélodie française with the London Song Festival, Haydn's *The Creation*, *Götterdämmerung* with Midsummer Opera (London), a program of Henri Dutilleux mélodies (Radio France), Stravinsky's *Les Noces*, Philip Glass's Symphony No. 5, and as bass soloist in *The Tempest* with Les Ombres and the Opéra de Marseille. He has recorded with Virgin Classics, FRA Musica, Passavant, Newport Classic, Editions d'Ambronay, Radio France, and has an upcoming recording of works by Gerald Finzi with Albany Records. *Opera* magazine has hailed him as "a powerful baritone, providing wickedly glamorous tone."

Pianist **JANET KAO**, a native of Taiwan, is an accomplished musician with extensive experience as a solo pianist, vocal/instrumental collaborator, and an opera coach. She has performed on many stages including Alice Tully Hall in New York City, Harris Concert Hall in Aspen, Preston Bradley Hall in Chicago, National Concert Hall of Taiwan. She has been invited to participate in several summer music festivals including Bowdoin Music Festival, the Yellow Barn Chamber Music Festival, and the Music Academy of the West. She has served as a staff accompanist at the Aspen Music Festival, as a staff coach at Opera in the Ozarks, Arkansas and the American Institute of Musical Arts in Graz, Austria.

She has received teaching fellowships from the Juilliard School and the USC Thornton Opera, working closely with renowned conductors, Judith Clurman and Brent McMunn. Her interests in contemporary music have led her to collaborate on new operas including *Miss Lonelyhearts* by Lowell Liebermann and *Powder Her face* by Thomas Adès. In addition to opera, she has premiered many contemporary chamber works with the New Juilliard Ensemble, under the baton of Joel Sachs.

ABOUT THE ARTISTS

Janet received her Bachelor and Master of Music degree in Piano Performance from the Peabody Conservatory with pianist Robert McDonald, and a Graduate Certificate in Collaborative Piano from the Juilliard School under the tutelage of Jonathan Feldman and Brian Zeger. She completed the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts in 2009 under Alan Smith and was awarded Gwendolyn Koldofsky Scholarship Award for three consecutive years. Dr. Kao is currently an adjunct professor and a vocal coach at Fullerton College and Chapman University.



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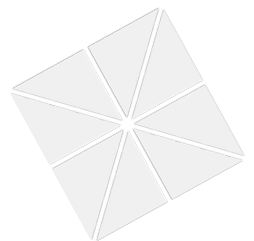
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COMING UP NEXT



September 29, 2023

Disney's *The Little Mermaid* in Concert

A unique concert and film experience with a live symphony orchestra of professional and student musicians from The Chapman Orchestra.

7:30 p.m. | Musco Center for the Arts



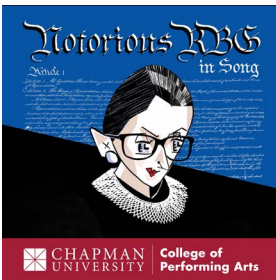
September 30, 2023

Faculty & Guest Artist Recital:

Hannah Yi, piano + Francisco Vila, cello

A piano and cello recital featuring beloved music from the classical repertoire.

2 p.m. | Salmon Recital Hall



October 7, 2023

Notorious RBG in Song

A song-cycle event that illuminates key aspects of the personal and professional life of the iconic Supreme Court Justice, Ruth Bader Ginsburg.

8 p.m. | Salmon Recital Hall



October 13, 2023

University Wind Symphony

Join us for a trip around the world featuring music from England, France, Armenia and Japan in works by C. Ives, L. Boulanger, Y. Goto, R. Vaughan Williams and A. Reed.

7:30 p.m. | Musco Center for the Arts

Chapman.edu/tickets-copa

COMING UP NEXT



October 20 & 21, 2023

**Opera Chapman presents:
FRIGHT NIGHT!**

A Halloween-themed evening of scenes from popular operas and musical theater in a semi-staged performance. Wear a fun costume and join us! Suitable for ages 12 and older.

7:30 p.m., October 20; 2 p.m. & 7:30 p.m., October 21
Chapman Auditorium



October 27, 2023

University Singers

Our choral concert season opens with the University Singers, a select chamber ensemble. Program to be announced.

7:30 p.m. | Fish Interfaith Center



November 4, 2023

Mariachi Panteras

This student-led ensemble performs regional Mexican music on a variety of traditional western and mariachi instruments.

2 p.m. | Salmon Recital Hall



November 4, 2023

Chapman Percussion Ensemble

An evening of dynamic and unconventional chamber music, featuring viscerally captivating performances produced from an enormous assembly of percussion instruments from around the world.

8 p.m. | Salmon Recital Hall

Chapman.edu/tickets-copa

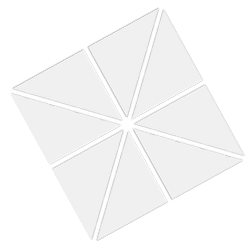
SUPPORT THE STARS OF TOMORROW

One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at reade@chapman.edu.



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