FRIDAY | NOVEMBER 18, 2016 | 8:00PM
SAINT JOHN'S EPISCOPAL CATHEDRAL
514 WEST ADAMS BOULEVARD • LOS ANGELES CA

SHOU PING LIU  conductor
KRISTEN SIMPSON  conductor
YEWON LEE  conductor
ANDREA CHOI  piano

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Music and is supported in part by the Noble Foundation Grant for Graduate Choral Music Recitals.
EDWARD G. ROBINSON
Arr. ROBERT GOWER

Mungu Ni Pendo
Kristen Simpson, conductor

RALPH VAUGHAN WILLIAMS

"I Got Me Flowers" from Five Mystical Songs
Kristen Simpson, conductor
Jacob Broussard, soloist

CLAude DE JEUNE

Revecy Venir Du Printans
Yewon Lee, conductor
Hope Thompson, soloist
Kristen Simpson, soloist
Isabella Custino, soloist
Taylor Jacobs, soloist
Daniel Kim, soloist
Annelle Gregory, violin
Petra Thiemann, flute
Max Brenner, guitar

GIOACCHINO ROSSINI

"Agnus Dei" from Petite Messe Solennelle
Shou Ping Liu, conductor
Hope Thompson, soloist
Samuel Oram, piano
Andrea Choi, harmonium

ETHAN HAMAN

Gloria Patri*
Yewon Lee, conductor
Ethan Haman, organ

DANIEL STAUCEANU

Tatăl Nostru
Shou Ping Liu, conductor
Maura Tuffy, soloist
USC Thornton Chamber Choir

G. F. HANDEL

"Glory to God" from Messiah
Yewon Lee, conductor

ARIEL RAMIREZ

"Gloria" from Misa Criolla
Kristen Simpson, conductor
Edmond Rodriguez, soloist
Dr. Cristian Grases, charango
Max Brenner, guitar
Brad Valentine, percussion

LEONARD BERNSTEIN

"The Best of All Possible Worlds" from Candide
Shou Ping Liu, conductor
Alex Norwich, soloist
Audrey Daley, soloist
Cristy Lytal, soloist
Mark Malan, soloist
Daniel Newman-Lessler, soloist
Kiera Nowacki, Stage Director
Bonnie Ko, Stage Director

*World Premiere
EDWARD G. ROBINSON  
Arr. ROBERT GOWER

_Mungu Ni Pendo_

American composer and arranger Robert Gower taught music theory at the University of Miami until his retirement. He served as coordinator of the Undergraduate Theory Program and on the conducting staff for the University’s Summer Choral Camps. Gower has worked with the Civic Chorale of Greater Miami since 1972, serving the ensemble both as a member and as associate conductor. He considers himself an advocate of eclecticism, with his original music drawing upon a combination of compositional techniques that developed over the last century.

Little is known about the original composer, Edward G. Robinson, who wrote _Mungu Ni Pendo_ while living in the Bahamas. Featuring sacred Swahili text culled from a traditional East African hymn, the music was arranged for a cappella choir with percussion accompaniment. Gower’s arrangement, first published in 1999, alternates pairings of voices with all parts joined together in up to six-part harmony. With its simplicity in both melodic line and underlying harmony, the music allows the musicians a straightforward setting to proclaim their love of God in a style reminiscent of traditional African singing.

RALPH VAUGHAN WILLIAMS (1872-1958)

"I Got Me Flowers" from _Five Mystical Songs_

Ralph Vaughan Williams is considered by many to be the most important British composer of the 20th century. Even though he began his studies at a young age, many critics, including Vaughan Williams himself, originally considered him amateurish and “hopelessly bad” at composition. Vaughan Williams set high standards for himself, studying with Max Bruch (1838-1920) while in Berlin in 1897 and Maurice Ravel (1875-1937) in Paris in 1908. He also developed a strong friendship with fellow composer Gustav Holst (1874-1934), and the pair critiqued each other’s music throughout their lives until Holst’s death. Vaughan Williams wrote music for a wide variety of genres, including standard orchestral and choral-orchestral works, as well as hymn tunes (such as Down Ampney and Sine Nomine), arrangements of English folksongs, and music for the theatre, radio, and cinema.

Written for baritone solo, choir, and orchestra, Vaughan Williams premiered his collection, _Five Mystical Songs_, in 1911. He set four poems from George Herbert’s (1593-1633) collection, _The Temple: Sacred Poems_, and divided the text of "Easter," between the first and second movements. In addition to writing poetry, Herbert also served as an Anglican priest, marking an interesting contrast to Vaughan Williams’s admitted agnosticism. The second movement, "I got me Flowers," uses the final three verses of "Easter," with the first two verses sung by the soloist, and the third gently adding the choir to double the orchestral lines. The sacred text speaks to the salvation offered through Christ’s resurrection (“thou wast up by the break of day”) and ends with the powerful statement as both soloist and chorus proclaim in unison, “There is but one, and that one ever.”

CLAUDE LE JEUNE (c. 1528-1600)

_Revecy Venir Du Printans_

Born in Valenciennes, France, Claude Le Jeune was a prolific composer during the second half of the sixteenth century. Little is known about his early years; however, his name first appears in 1552 as the composer of four chansons in anthologies that include works by Jacob Clemens non Papa (c.1510-1556), Hubert Waelrant (1517-1595) and others. Le Jeune was a member of Académie de poésie et musique founded in 1570 by Jean Antoine de Baïf (1532-1589) and other musicians. Le Jeune represented the musical movement known as _musique mesurée_ (measured music), a style of late 16th-century French vocal music in which the duration of the notes reflected the meter of the poetic text. He composed chansons, madrigals, and church music; his metrical settings of the Psalms were used extensively by Protestant churches during the seventeenth and eighteenth centuries. _Revecy venir du Printans_ features text by Le Jeune’s colleague, Baïf. The text celebrates the return of the spring. Le Jeune treats both rhythm and harmony equally using the nuance of the French language. While the chorus sings the light-hearted refrain, each verse alternates between duets, trios, quartets and quintets of soloists. Throughout the song, there is an irregular mixture of duples and triples in the _musique mesurée_ style.
GIOACHINO ROSSINI (1792-1868)
"Agnus Dei" from *Petite Messe Solennelle*

Gioachino Rossini, an Italian composer whose fame made even Beethoven jealous, composed thirty-nine operas including *Il barbiere di Siviglia* (The Barber of Seville). Due to his unparalleled success in the genre, he was able to retire in his late thirties and spend his later years in France where he occasionally composed. After his death, Rossini donated most of his wealth to fund a conservatory in his hometown of Pesaro. In honor of his legacy, the city established what is now the Conservatorio Statale di Musica "Gioachino Rossini."

In the last years of his life, Rossini dedicated the *Petite Messe Solennelle* to the Countess Louise Pillet-Will for an 1864 performance in her private chapel. The mass in its original form called for four soloists, chorus, two pianos, and harmonium. Rossini eventually orchestrated the work in 1867. The final movement, *Agnus Dei*, is scored for contralto solo and choir. Although the text of this movement asks for peace from God, the quiet throbbing of the keyboard accompaniment hints at simmering unrest. The contralto's melody is often disrupted by breathless sighs and leaps. The choir and soloist seem at odds with one another, taking turns singing as the music shifts between minor keys. It is not until the very end, when the soloist joins the choir for the final "Dona nobis pacem," that the performing forces join together in the key of E major.

ETHAN HAMAN (b. 1997)

*Gloria Patri*

A native of Fremont, CA, Ethan Haman is currently a sophomore in the USC Thornton School of Music. A recipient of the USC Presidential Scholarship, he is a double major studying Pipe Organ with Professor Cherry Rhodes and Composition with Professor Sean Friar. Ethan has served as the regular organist for Christ Episcopal Church in Los Altos, CA and composed several works for solo organ and piano during that time. He has played numerous full organ recitals in the San Francisco Bay Area, Salinas, Reno, and Harvard University, as well as shared concerts in several notable venues, such as San Francisco's Davies Symphony Hall, Stanford University's Memorial Church, and *L'Église Notre Dame d'Auteuil* in Paris, France. His hobbies include recording videos for his YouTube channel as well as studying foreign languages; he currently speaks English, Spanish, French, European Portuguese and Cantonese. Ethan explains his inspiration for writing *Gloria Patri* below:

"In January of 2015, I had the wonderful opportunity to study organ with several cathedral organists in such historic places as *L'Église Saint Sulpice* in Paris, *L'Eglise Saint François de Sales* in Lyon, and many others. One Sunday I observed the mass from the organ balcony and was filled with awe upon hearing hundreds of voices singing Gregorian chants below us in dialogue with the talented organist who played loud, improvised crashing chords after each phrase. This piece is my reflection of that experience, replicating the majestic style of music that I heard in those enormous French cathedrals through my setting of the joyous Latin "Gloria Patri" text. It is my hope that this piece will evoke that same splendor for all who hear it, as the choir and organ alternate with chant-like melodies, gradually building to the grand finale."

DANIEL STAUCEANU (b. 1930)

*Tatăl Nostru*

Romanian composer and choral director Daniel Stauceanu was born in Ciadar-Lunga, Basarabia, and was brought up in a politically dissident family. His father, a Protestant pastor, encountered persecution from the Communist regime, and Stauceanu was forced to work in a labor camp for three years after he rejected the opportunity to participate in political organizations while at school. In spite of this, he managed to graduate from Bucharest Conservatory. He was offered a job as music director of the Ploiești Philharmonic Orchestra and also conducted a church choir in Basarabia. His family went to the United States in the 1960s where they settled in Los Angeles. He continues to compose choral music primarily for liturgical use within the Romanian Protestant Church.
**Tatăl Nostru** (Our Father) has earned a place as one of the most well-known liturgical works in the Romanian language. The text comes from the "Lord’s Prayer" which Stauceanu sets for full choir and soprano soloist. The music can be divided into two sections with a small coda. The slow and pensive A section consists of homophonic choral writing that supports the melody in the solo line. The B section consists of the choir in a more contrapuntal texture. The frequent tempo changes in the B section lend an improvisatory character, as if worship is spontaneous. The brief coda returns to the expressive mood of the opening and ends with a plagal cadence on the word "Amin."

**G. F. HANDEL** (1685-1759)
"Glory to God" from *Messiah*

German born composer George Frideric Handel was one of the most important baroque composers of his time. Handel spent his early years in Halle and Hamburg, Germany and in Italy before moving to London, where he became an English citizen in 1727. Handel contributed to every musical genre, from Italian-style opera to chamber music. In his later years, he wrote large-scale choral works in English due to the waning popularity of his operas and increasing pressure to compose music with English text. Handel helped established the English oratorio. After the successful premiere of Messiah in Dublin in 1742, Handel wrote an additional fifteen oratorios.

*Messiah* is undoubtedly the most iconic oratorio of the genre. With three different sections, its libretto was compiled by Charles Jennens (1700-1773). "Glory to God" is from Part I, sometimes called the Christmas portion, and follows the soprano soloist’s recitative “And suddenly there was with the angel.” Glory to God is the first time Handel uses trumpets in the work. The movement begins with the three upper voices representing angels singing “Glory to God in the highest” followed by the two lower voices singing “and peace on earth.” The contrast between homophonic fanfare and contrapuntal sequence repeats and builds to the climax. At the end of the chorus, the accompaniment gets softer and softer until nothing is left, symbolic of the angels disappearing.

**ARIEL RAMIREZ** (1921-2010)
"Gloria" from *Misa Criolla*

Argentinian composer Ariel Ramírez began his musical education with piano lessons and went on to develop a strong interest in folkloric music. Originally slated to follow in his father’s footsteps as a teacher, Ramírez lasted only two days teaching the fourth grade before moving to a career in music. He worked with one of Argentina’s popular musicians, Atahualpa Yupanqui (1908-1992) and traveled throughout Argentina for several years studying native folk music. By 1943, he was performing as a piano soloist in Buenos Aires and on the radio. After World War II, he traveled to Europe to teach and perform. Upon encountering German nuns who assisted Jews during the Holocaust, Ramirez felt a need to “compose something deep and religious that would revere life and involve people beyond their creeds race, color or origin.” This need turned into one of Ramírez’s most important works, *Misa Criolla* (Creole Mass).

Written in 1964 with Spanish text by author and lyricist Félix Luna (1925-2009), *Misa Criolla* was one of the first masses issued after the Second Vatican Council allowed Catholic masses to be performed in the vernacular. Throughout, it reflects Ramírez’s adaptation of a traditional European form into a more relatable folk form. “Gloria,” the second of five movements, is marked carnavalito, or little carnival, and is based on a traditional dance from the Andes. With its upbeat nature, "Gloria" features alternation between soloist and choir as they proclaim “Glory to God in the highest.” Written in A-B-A form, the B section becomes a prayer as the choir sustains long chords beneath the soloist while the piano and other instruments drop out. After the prayer, the A section returns, this time building to the final declarations of “Amen.” Upon the success of *Misa Criolla* worldwide, Ramírez experienced pressure to write a second mass, eventually releasing *Misa por la Paz y la Justicia* (Mass for Peace and Justice) which he considered one of his most ambitious works, both musically and in its message for social justice.
Leonard Bernstein, one of the most versatile musicians of the twentieth century, has been equally celebrated as a composer, conductor, pianist, and music lecturer. Bernstein’s visibility increased tremendously after he was called to substitute conduct for Bruno Walter at a 1943 New York Philharmonic concert. He went on to conduct and play with major orchestras around the world. In 1989, he was invited to conduct Beethoven’s Ninth Symphony at two historic concerts in East and West Berlin celebrating the fall of the Berlin Wall. Bernstein composed in many genres, with West Side Story, Candide, Chichester Psalms, and The Lark being just a few examples of his best-known works.

In "The Best of All Possible Worlds" from the operetta Candide, Dr. Pangloss attempts to teach his students that they live in "the best of all possible worlds" by using examples from biology, history, philosophy, and Latin grammar. This celebration of learning is crowned by the phrase "quod erat demonstrandum" ("that which was to be demonstrated")—the mathematical term promoted by Gottfried Wilhelm Leibniz (1646-1716). Part of the charm of the composition is the superimposition of abstruse language onto a style of music that is unabashedly popular. Bernstein infuses the music with jazzy syncopations by using accents on strong syllables of words such as "best" and "possible" when they occur on musically weak beats. Strophic, with the same repeated melodic structure, the climax of the song has the entire classroom exclaiming "Q.E.D." on an exuberant D major chord.

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**TEXT & TRANSLATIONS**

*Mungu Ni Pendo*

*Mungu ni pendoh,*  
*Baba weh tu,*  
*Mungu weh tu,*  
*Ah tu pendah.*  
*Tunah poishe,*  
*Ah tu tunah zah,*  
*Ah tu lindee,*  
*Bilah muivisho.*  
*Ah tu pendah.*  
*Alleluia.*

*We love God,*  
*Father (Lord) is ours,*  
*Our Father (Lord),*  
*We love Him.*  
*We will persist,*  
*We cultivate,*  
*We progress,*  
*Without end.*  
*We love Him.*  
*Praise the Lord.*
"Gloria" from Misa Criolla

Gloria a Dios en las Alturas
Y en la tierra, paz a los hombres
paz a los hombres que ama el Señor.
Te alabamos.
Te bendecimos.
Te adoramos.
Glorificamos.
Te damos gracias por tu inmensa Gloria.
Señor Dios, Rey celestial.
Dios Padre todo poderoso.
Señor, hijo único Jesu Cristo.
Señor Dios, cordero de Dios,
Hijo del Padre
Tú que quitas los pecados del mundo
Ten piedad de nosotros.
Atiende nuestra súplica.
Tú que reinas con el Padre,
Ten piedad de nosotros.
Porque Tú sólo eres Santo,
Porque Tú, Señor Tú sólo
Tú sólo altísimo Jesu Cristo.
Con el Espíritu Santo.
En la Gloria de Dios Padre.
Amen.

Revecy venir du Printans

Here again comes the Spring,
the amorous and fair season.
The currents of water that seek
The canal in summer become clearer;
And the sea calms her waves,
Softens the sad anger.
The duck, elated, dives in,
And washes itself happily in the water
And the crane breaks its path
Crosses back and flies away
From Venus’ son, Cupid,
The universe is seeded in milk,
Is warmed by his flames.
Animals that fly in the air,
Animals that slither in the fields,
Animals that swim in the seas,
Even the non sentient ones,
Once in love, are melted by pleasure.
So let us laugh: and let us seek out
The frolicking and the games of Spring
All the world laughs in pleasure:
Let us celebrate the happy season
**Agnus Dei**

Agnus Dei, qui tollis peccata mundi, 
miiserere nobis.

Lamb of God, who take away sins of world, 
Have mercy on us.

**Gloria patri**

Glória Pátri, 
et Filio, et Spiritui Sáncto 
Sicut érat in princípio, 
Et nunc, et semper, 
Et in saécula saeculorum. Amen.

Glory be to the Father 
and to the Son and to the Holy Ghost, 
as it was in the beginning 
is now, and ever shall be, 
world without end. Amen.

**Tatăl nostru**

Tatăl nostru carele ești în cer, 
Sfințească-se numele Tău! 
Fie împărăția Ta, 
Fie voia Ta, 
Precum în cer și pe Pământ. 
Pâinea noastră cea de toate zilele 
Dă-ne-o nouă astăzi! 
Și ne iartă păcatele noastre 
Precum și noi iertăm greșitelor noștri 
Și nu ne duce pe noi în ispită 
Ci ne mântuiește 
De cel rău. 
Amin

Our Father, which art in heaven, 
Hallowed be thy name; 
Thy kingdom come; 
Thy will be done, 
On earth as it is in heaven 
Our daily bread. 
Give us this day 
And forgive us our trespasses, 
As we forgive those who trespass against us. 
And lead us not into temptation; 
But deliver us 
From evil. 
Amen.

"Gloria" from Misa Criolla

Gloria a Dios en las Alturas 
Y en la tierra, paz a los hombres 
paz a los hombres que ama el Señor. 
Te alabamos. 
Te bendecimos. 
Te adoramos. 
Glorificamos. 
Te damos gracias por tu inmensa Gloria. 
Señor Dios, Rey celestial. 
Dios Padre todopoderoso. 
Señor, hijo único Jesu Cristo. 
Señor Dios, cordero de Dios. 
Hijo del Padre 
Tú que quitas los pecados del mundo 
Ten piedad de nosotros. 
Atiende nuestra súplica. 
Tú que reinas con el Padre, 
Ten piedad de nosotros. 
Porque Tú sólo eres Santo, 
Porque Tú, Señor Tú sólo 
Tú sólo altísimo Jesu Cristo. 
Con el Espíritu Santo. 
En la Gloria de Dios Padre. 
Amen.

Glory to God in the Highest 
and on earth, peace for his children 
peace for his children who love the Lord. 
We praise thee. 
We bless thee. 
We adore thee. 
We glorify thee. 
We give thee thanks for your great glory. 
Lord God, Heavenly King. 
God the Father Almighty. 
Lord, the only son Jesus Christ. 
Lord God, Lamb of God, 
Son of the Father 
Who takes away the sins of the world 
Have mercy on us. 
Hear our prayer. 
You who reign with the Father, 
Have mercy on us. 
For you alone are holy, 
For you, Lord, you alone, 
You alone are the greatest, Jesus Christ. 
With the Holy Spirit 
In the Glory of God the Father. 
Amen.
ABOUT THE ARTISTS

SHOU PING LIU
CONDUCTOR
A native of Taiwan, Ms. Shou Ping Liu won several national piano competitions before coming to the United States. In 2002, she was awarded with a Merit Scholarship for her undergraduate study in piano performance from New England Conservatory. After graduating from the Conservatory, Ms. Liu embarked on her conducting path when she began taking private lessons with the late Dr. Robert Page. She is currently finishing her DMA in choral conducting at the University of Southern California. Before coming to Los Angeles, Ms. Liu previously served on the faculty at New England Conservatory for two years. Most recently, she was one of the six conductors that were selected for the 2015 Oregon Bach Festival to work closely with Matthew Halls and Helmuth Rilling. This past summer, she was awarded a WMSA scholarship to study under the tutelage of Maestro Victor Yampolsky at Wintergreen Music Academy. During her residency, she conducted Mahler’s Symphony No. 4 with the Wintergreen Summer Festival Orchestra. Her recent engagements have included a concert of Tchaikovsky’s Symphony No. 5 with the Gwinnett Symphony Orchestra in Georgia and guest conducting appearances with the Global Harmony Symphony Orchestra.

KRISTEN SIMPSON
CONDUCTOR
Kristen Simpson is a 3rd-year DMA student in Choral Music at USC and received a Master of Music degree in Choral Conducting from Texas State University. She worked as a civil engineer for more than a decade before pursuing her MM at Texas State and is licensed to practice engineering in the state of Texas. While pursuing her bachelor’s degree in Civil Engineering at Cornell University, Simpson sang in and accompanied the Cornell University Chorus and played the Cornell Chimes. She continues to serve as a member of the Cornell Chimes Advisory Council to keep the tradition of chimes music alive and has previously served the board as Council Co-Chair.

Before moving to Los Angeles to begin her studies at USC, Kristen substituted as a director, organist, pianist and rehearsal accompanist for churches and community choirs throughout Central Texas. She has also worked for Grammy Award-winning choral ensemble Conspirare as a production assistant to help the organization plan upcoming seasons. She continues to be active as an accompanist for local high schools and community choirs. Simpson has performed as a collaborative pianist at the Texas Choral Directors Association convention, as well as for the undergraduate and graduate student conducting competitions at the 2015 American Choral Directors Association national convention in Salt Lake City, Utah.
YEWON LEE
CONDUCTOR

A resident of San Diego with a broad base throughout Southern California, Yewon Lee is much sought after as an emerging conductor and also a collaborative pianist in the operatic and concert stage. Most recently, she joined the faculty at Opera NEO, a summer opera workshop in San Diego. Prior to relocating to San Diego, Ms. Lee was an Assistant Music Director of Opera at Baldwin Wallace University and a Vocal Coach / Adjunct Professor at Kent State University.

She is a native of Seoul, South Korea, Ms. Lee received a Bachelor of Music degree in Piano Performance from Seoul National University, completed her Master of Music degree in Vocal Accompanying at the Manhattan School of Music, and she earned an Artist Diploma in Collaborative Piano from the Juilliard School. Currently, she is pursuing a Doctor of Musical Arts in Choral Music from University of Southern California in Los Angeles, where she is co-conducting the University Chorus.

ANDREA CHOI
PIANIST

Andrea Choi aims to teach and perform music with vitality. Originally from Los Angeles, CA, she is currently pursuing an M.M. in Piano Performance at the USC Thornton School of Music with Dr. Stewart Gordon. Andrea Choi is a recipient of numerous awards for her piano performances. Her recent musical accomplishments include 1st Prize and Most Promising Musician Award in the Los Angeles Philharmonic Bronislaw Kaper Young Artist Awards Competition, 1st Prize in the CAPMT Honors Auditions, and semi-finalist for the USASU Schimmel International Piano Competition and Cooper International Piano Competition. A number of the awards led to performances in venues such as the Walt Disney Hall, the LACMA Museum, the Broad Stage, and the Skirball Center, among other venues across the country. She currently teaches in South Pasadena and has served over a hundred students from all walks of life, who have flourished under her careful tutelage.

In addition to the piano, Andrea Choi is also active as a violinist, choral conductor, and a singer. She has gained instruction from professors and students in the USC Choral Music Department, such as Dr. Jo-Michael Scheibe, Dr. Cristian Grases, and Dr. Tram Sparks. She has also sung in the USC Concert Choir for four years.
SOPRANO

Betsy Armour, Staff, USC Gould School of Law, Los Angeles, CA, USA
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Heidi Banh, Senior, B.S., Keck School of Medicine, San Gabriel, CA, USA
Helen Banh, Alumnus: M.S., Global Medicine, Keck School of Medicine; Los Angeles, CA, USA
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Sofia Sewell, 1st, Dornsife College of Letters Arts and Sciences, San Juan Capistrano, CA, USA
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Kathleen Sullivan, Freshman, Viterbi School of Engineering, Bethesda, MD, USA
Victoria Vasta, Freshman, Thornton School of Music, Highland, CA, USA
Laura Wachman, Keck School of Medicine, Glendale CA, USA
Menghan Wang, Junior, Bachelor of Architecture, School of Architecture, Shenzhen, China
Eva Wierzbicki, Freshman, Thornton School of Music, Irvine, CA, USA
Nina Zhang, First, GC, Thornton School of Music, Shanghai, China

ALTO

Ji Eun Ahn, Freshman, Undergraduate, Marshall School of Business, Seoul, Korea
Giorgi Ben-Meir, International Relations, New York, NY, USA
Rebecca Brown, Professor, Law School, Santa Fe, NM, USA
Aileen Chao, 2nd, BM, Thornton School of Music, San Jose, CA, USA
Amanda Edwards, Community Member, Pasadena, CA, USA
Cristina Figueroa, Aerospace Engineer, Romania
Annelle Gregory, 4th, BM, Thornton School of Music, San Diego, CA, USA
Phoebe Heywood, Community Member, Los Angeles, CA, USA
Hannah Kulis, BS Music Industry/BA Music: Classical Piano, Thornton School of Music, Oyster Bay, NY, USA
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Liza Levina, 1st, PhD, Slavic Languages and Literatures, Moscow, Russia
Clara Levy, Staff, USC Libraries, Technical Services, Los Angeles, CA, USA
Joyce Lin, Community Member, Taichung, Taiwan
Mary Lo, Staff, Keck School of Medicine, Honolulu, HI, USA
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Milaena Martinez, BM, Piano Performance, Thornton School of Music, Santa Monica, CA, USA
Cherisse Nadal, English & Music and Culture, University of California Riverside, Los Angeles, CA, USA
Neha Sata, MPA 1st year, Mumbai, India
Lynne Snyder, 1st Masters, Thornton School of Music, Arcadia CA, USA
Jennifer Tai, 2nd, MAOT, USC Herman Ostrow School of Dentistry, Saratoga, CA, USA
Petra Thiemann, PostDoc, USC Dornsife INET, Ahlen, Germany
Elizabeth Turner, Community Member, Culver City, CA, USA
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Shelby Wong, 1st, BA, Thornton School of Music, Irvine, CA, USA
Rebecca Zobeck, Staff, Center for Feminist Research, Tarzana, CA, USA

**TENOR**
Scott Altman, Professor, Law School, Milwaukee, WI, USA
Max Brenner, 4th, BM Thornton school of Music, Sherman Oaks, CA, USA
Caleb Deen, 1st, Annenberg School of Communication, Avondale, Arizona, USA
Ethan Haman, 2nd, BMus, Thornton School of Music, Fremont, CA, USA
Caleb Hannan, Freshman, Thornton, NY, USA
Xie He, 2ndYear, Grad, MS, Viterbi School of Engineering, Chengdu, Sichuan, China
Cameron Hejna, Junior, BM in Composition, TSOM, Buffalo, New York, USA
Jordan Juarez, 4th, Dornsife, San Diego, CA, USA
Mark Malan, 2nd B.A. in Russian Studies, Ann Arbor, Michigan and Wilmington, Delaware, USA
Sang Won Park, 1st, BM, Thornton School of Music, Fullerton, CA, USA
Colin Stave, 1st DMA, Choral Music, Portland, OR, USA
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