UnSung Heroes

Saturday, March 30, 2019 at 7:30 p.m.
Concert preview with Karen P. Thomas at 6:30 p.m.
Renée and Henry Segerstrom Concert Hall

Pacific Chorale
Robert Istad, Artistic Director

David Clemensen, piano
Cynthia Ellis, flute
László Mező, cello
Joseph Mitchell percussion

Karen P. Thomas, guest curator
Robert Istad, conductor
Program

Gwyneth Walker (b. 1947)
I Thank You God (1998)
David Clemensen, piano

Rosephanye Powell (b. 1962)
Trio: Maria Cristina Navarro, Lindsay Abdou, and Tiffani Santiago

Clara Schumann (1819–1896)
Was weinst du, Blümlein, Op. 23, No. 1 (1855)
Chelsea Chaves, soprano • David Clemensen, piano

Fanny Mendelssohn Hensel (1805–1847)
Nach Süden, Op. 10, No. 1 (1841)
Chelsea Chaves, soprano • David Clemensen, piano

Lili Boulanger (1893–1918)
Soir sur la plaine (1913)
Kala Maxym, soprano • Tiffani Santiago, mezzo-soprano
Jason Francisco, tenor • Nate Brown, tenor • Ryan Antal, baritone
David Clemensen, piano

Karen P. Thomas (b. 1957)
Le Stelle (2018)
World Premiere
Commissioned by ACFEA Tour Consultants for Rob Istad and Pacific Chorale, in support of Chorus America
Sarah Thompson, soprano

Hildegard von Bingen (1098–1179)
O ignee Spiritus
Sarah Thompson, Kellee King and Joslyn Sarshad, sopranos
Laurel Sanders, mezzo-soprano

Caroline Shaw (b. 1982)
Her Beacon Hand Beckons
from To the Hands (2016)

Kate Bush (b. 1958)
This Woman’s Work (1988)
Rebecca Hasquet, soprano • David Clemensen, piano • László Mező, cello
Galina Grigorjeva (b. 1962)

In Paradisum (2012)

American Folk Hymn, arr. Alice Parker

Hark, I Hear the Harps Eternal (1967)

—INTERMISSION—

Edie Hill (b. 1962)

From the Wingbone of a Swan (2013)

West Coast Premiere

I. Prelude to Speech
II. Source
III. Paleolithic Flute

Cynthia Ellis, flute • László Mezó, cello • Joseph Mitchell, percussion

Jocelyn Hagen (b. 1980)

To See the Sky (2014)

David Clemensen, piano

Joni Mitchell (b. 1943)

Both Sides Now (1966)

Kellee King, soprano • David Clemensen, piano

Ysaïe M. Barnwell (b. 1946)

Wanting Memories
from Crossings (1980)

Carole King (b. 1942)

(You Make Me Feel Like) A Natural Woman (1967)

Denean Dyson, mezzo-soprano • David Clemensen, piano

Hyo-won Woo (b. 1974)

Pal-So-Seong (8 Laughing Voices) (2007)

Kellee King, Gerald McMillan, Ryan Ratcliff, Nicholas Preston, Emilie Doering, Matthew Kellaway, and Rachel Blair, soloists
Pacific Chorale proudly welcomes you to “UnSung Heroes,” a celebration of women composers and songwriters from throughout the world, from the Middle Ages to the present.

Gwyneth Walker

The women of Pacific Chorale open this concert Gwyneth Walker’s (b. 1947) exhilarating I Thank You God, setting American poet E. E. Cummings’s “i thank you god for most this amazing day.” They welcome the men of the Chorale in friendship and love with this song of praise and thanksgiving. Walker’s work expresses the joy of the rebirth of the soul with each “amazing day.” In the words of the composer, the opening broad sweep of the piano accompaniment suggests “the breadth and space of life.” The chorus enters and gives thanks to God for “the leaping, spirits of trees,” “a blue true dream of sky,” and “everything which is infinite.” I Thank You God was commissioned by the American Choral Directors Association for their 1999 national convention. Dr. Walker is a graduate of Brown University and the Hartt School of Music, and has taught at the Oberlin College Conservatory of Music. In 2012, she was elected a Fellow of the Vermont Academy of Arts and Sciences, and in 2018 she received the Alfred Nash Patterson Lifetime Achievement Award from Choral Arts New England. Walker was named Composer-in-Residence for the Great Lake Chamber Orchestra in Petoskey, Michigan in 2018. Her list of compositions includes more than 350 commissioned works.

Rosephanye Powell

The men of Pacific Chorale process into the hall singing an infectious repeating rhythmic pattern on the Shona word “Sorida” in Rosephanye Powell’s (b. 1962) exuberant choral work Sorida (A Zimbabwe Greeting), based on an African children’s hand-clapping game song of welcome from Zimbabwe. The men’s repeating rhythmic patterns on “Sorida, da ri da” support the women’s voices as they soar above, singing Powell’s own text: “Greetings, my brothers, greetings my sisters, greet everybody, love one another,” affirming the joy in life and humanity. Sorida was written for Andre Thomas, Director of Choral Activities at Florida State University. Powell’s works have been commissioned and performed by such prestigious organizations and ensembles as the St. Olaf Choir, Cantus Vocal Ensemble, American Guild of Organists, and the American Choral Directors Association. Dr. Powell is the Charles Barkley Endowed Professor at Auburn University.

About the Program
by Dr. John Koegel
California State University, Fullerton
Clara Wieck Schumann

**Clara Wieck Schumann** (1819-1896) was one of the greatest pianists of the 19th century, and her performing career lasted more than sixty years. A respected composer and esteemed teacher, she was the wife of Robert Schumann, whose music she championed. Although Robert encouraged Clara to compose, her family duties and concert obligations took priority, and the time she had for composition was limited; after her husband's death she gave up composition almost entirely. Since the 1970s, her piano, vocal, and chamber music has been performed frequently. Schumann's charming art song “Was weinst du, Blümlein” (Why weep, dear blossom), from her *Sechs Lieder aus Jucunde* (Six Songs from *Jucunde* [Joyfully]), Op. 23, sets poetry from a novel by Austrian author Hermann Rollett (1819-1904). The equal partners of piano and voice in Schumann's playful setting vividly illustrate nature and its “morning heavens... laughing heavens... radiant flaming sun.”

Fanny Mendelssohn-Hensel

Like Clara Schumann, Fanny Mendelssohn-Hensel (1805-1847) was a close relative of a famous composer, an excellent pianist, and accomplished composer whose works were also rediscovered only in the later twentieth century. Sister of Felix Mendelssohn and wife of painter Wilhelm Hensel, Fanny was a prolific composer with more than 450 works, including about 250 art songs and many piano works. Both Fanny and Felix received similar musical training, but only Felix was encouraged to become a professional musician, even though many of her contemporaries considered Fanny the musical equal of her brother. Although her husband encouraged her to publish her compositions, her brother discouraged it, and Fanny felt constrained by societal expectations for a woman of her class and stature. Her art songs emphasize sensitive text painting through music and use of the accompaniment as a commentary on the meaning of the text. Her song “Nach Süden” (To the South) from her *Fünf Lieder* (Five Songs), Opus 10, with a text by her husband, evokes nature—a traveling chorus of migratory birds flying southwards, to the “land of everlasting flowers”—with its rushing rhythmic triplets in the piano accompaniment and exultant vocal line.

Lili Boulanger

**Lili Boulanger** (1893-1918) died very young at age 24, she left several dozen exquisite choral, vocal, and piano works, which were well regarded in her lifetime and are much appreciated today. From a very musical family, as a young child she showed great musical talents, which she developed in private music study and at the Paris Conservatoire. In 1913, she was the first woman to win first prize in the prestigious Prix de Rome (Rome Prize) competition. (Her father, Ernest Boulanger won first prize in 1836, and other previous winners included Berlioz, Gounod, Bizet, Massenet, and Debussy.) Her elder sister Nadia Boulanger (1887-1979), one of the most important composition teachers of the twentieth century, considered Lili to be more musically gifted than herself and promoted her music throughout her long lifetime. Lili Boulanger's *Soir sur la plaine* (Evening on the Plain), for chorus, vocal soloists, and piano accompaniment, sets symbolist poet Albert Samain's depiction of the descending night at the moment when the dark sky joins with the plains to form one vast stretch of darkness. This gorgeous work, tinged with impressionist and late Romantic compositional colors, exhibits Boulanger's strong mark of musical individuality with its beautiful melodicism, shifting harmonies, and chromatic drifting.

Karen P. Thomas

Tonight Pacific Chorale gives the premiere of Guest Curator **Karen P. Thomas**’s (b. 1957) *a cappella* work *Le Stelle* (The Stars), which sets Canto 34 of Dante Alighieri’s 14th-century epic poem *Inferno*. At the end of this first part of Dante’s *Divine Comedy* (*Inferno*, *Purgatorio* and *Paradiso*), the poets Virgil and Dante, in the center of hell, “return to the bright world” before dawn on Easter Sunday to a star-studded sky. Thomas’s sensitive musical response to Dante’s text shifts between an expressive use of dissonance and homophonic (block chordal) and contrapuntal writing. A small choral ensemble sings the words “a riverde le stelle” at the end of the work, when Virgil and Dante once more see the twinkling of the stars. They perform in an aleatoric manner, each musician singing the non-rhythmically notated sections in their own way, gradually quieting to nothingness. *Le Stelle* was commissioned by ACFEA Tour Consultants for Robert Istad and the Pacific Chorale, in support of Chorus America. Ms. Thomas serves as Artistic Director and Conductor of the Seattle Pro Musica, and her compositions have been performed by such leading ensembles as the Hilliard Ensemble and the Vocal Consort of Brussels. She has received awards from the National Endowment for the Arts, American Academy of Arts and Letters, ASCAP-Chorus America, and Meet the Composer, among others.
About the Program, continued

Hildegard of Bingen

The musical compositions and life of the abbess, writer, mystic, and composer Hildegard of Bingen (1098-1179) have attracted significant interest among scholars, performers, and the general public in recent years. Women of Pacific Chorale sing her “O ignee Spiritus” (Oh, Fiery Spirit), in honor of the Holy Spirit, from her collection Symphonia armonie celestium revelationum (Symphony of the Harmony of Heavenly Revelations). In her monophonic (one-line), primarily syllabically set hymn, Hildegard’s sacred poem takes the opening images of fire and music, which she sets to plainchant, from the biblical scenes describing the coming of the Holy Spirit at Pentecost (Acts 2: 2-4). Tonight a drone is added to Hildegard’s monophonic chant.

Caroline Shaw

Caroline Shaw’s “Her Beacon-Hand Beckons” is the third movement from her multi-movement work To the Hands (2016), her response to Dieterich Buxtehude’s masterpiece Membra Jesu Nostrī (The most holy limbs of our suffering Jesus), a cantata cycle from 1680 of seven parts, each addressed to a different part of Christ’s crucified body. In Shaw’s words, To the Hands, which represents strong connections to the past and present, reflects on “the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises.” Shaw’s text for “Her Beacon-Hand Beckons” paraphrases the touching words of Emma Lazarus in her sonnet The New Colossus, which are engraved on the pedestal of the Statue of Liberty: “Give me your tired, your poor, Your huddled masses yearning to breathe free, The wretched refuse of your teeming shore.” Shaw’s paraphrase of these famous and beloved words suggests that Christ would have listened to these “pleas for mercy.” The panting choral inhalation on the sounds “mm ha” draws attention to Lazarus’s words about “those yearning to breathe free.” Shaw’s Partita for 8 Voices, written for the contemporary vocal ensemble Roomful of Teeth, of which she is a member, received the Pulitzer Prize for Music in 2013. Some of her recent commissions include works for sopranos Renée Fleming and Dawn Upshaw, Dover Quartet, Orchestra of St. Luke’s, and Baltimore Symphony. During the current season, the Los Angeles Philharmonic, Seattle Symphony, and Juilliard 415 will premiere her compositions. Shaw teaches at New York University.

Kate Bush, Joni Mitchell, and Carole King

We pay homage to three women singer-songwriters whose timeless popular songs are emblematic of their times and deal with love and universal truths about our shared human existence. Kate Bush’s This Woman’s Work was written for the 1988 film She’s Having a Baby, and is heard when Jake (Kevin Bacon) confronts his terror on learning that the lives of his wife Kristy (Elizabeth McGovern) and their unborn child are in danger. The song reminds us that life is transitory and that we should always cherish family. Joni Mitchell’s well-loved song Both Sides Now, with its beautiful poetic metaphors, teaches us not to assume that we can truly understand love or life. Carole King’s (You Make Me Feel Like) A Natural Woman, performed so memorably by Aretha Franklin and King herself, tells us about the transformative power of love.

Galina Grigorejeva

Estonian composer Galina Grigorejeva’s (b. 1962) In Paradisum (Into Paradise) presents a subtle, spiritually attuned setting of a text from the Requiem Mass, beginning “May the angels lead you into paradise.” Her writing is indebted to the Slavonic choral tradition, within a contemporary context, and her works use both tonal and modal approaches. As the composer explains, her compositions present “harmonic flickers amidst fluid textures” and she leaves “air and space” for breathing in her music. Grigorejeva was born in Crimea, Ukraine, and studied at the Odessa and St. Petersburg Conservatoires in Russia, and at the Estonian Academy of Music. She has been a member of the Estonian Composers’ Union since 1994, and her works have been performed throughout Europe and the United States, by ensembles such as the Estonian Philharmonic Chamber Choir, Moscow Chamber Orchestra, and State Choir Latvija, and at the Naantali Music (Finland), Lockenhaus (Austria), and Pablo Casals (France) Festivals.

Alice Parker

Composer, arranger, conductor, and teacher Alice Parker (b. 1925) is a marvel of the choral music world, and is still active at age 93. She has published more than 500 choral and vocal works, and is well known for the many Parker-Shaw settings of American spirituals, folksongs, and hymns. She has received numerous honors, including the American Choral Directors Association’s Robert Shaw Award, Director Laureate of Chorus America, American Guild of Organists’ Distinguished Composer, six honorary doctorates, and NEA, ASCAP, and Aaron Copland Fund for Music grants. Parker’s four-part arrangement of “Hark, I Hear the Harps Eternal” uses the tune of the 19th-century three-part camp revival folk hymn “Invitation,” published in William Walker’s influential shape-note collection The Southern Harmony (1854 edition), and is set to a text attributed to F. R. Warren.
Edie Hill

Edie Hill’s three-movement From the Wingbone of a Swan (2014), the centerpiece of our concert, is written for chorus with cello, flute, and percussion (drums and marimba). Hill and Tim O’Brien’s pointillistic texts evoke the idea of humanity finding its voice. “Prelude to Speech” features a percussive cello accompaniment with drums, which punctuate choral vocalisms and sliding tones heard as a prelude to the discovery of speech through music—“I know, say, feel, am.” “Source” presents “a river of music” celebrating new-found speech with cello and marimba, the latter suggesting rushing water with its flowing 16th-note melodies. “Paleolithic Flute” was inspired by the discovery of a 35,000-year-old bone flute made from the wing bone of a swan, and naturally features the flute. Edie Hill’s works have been performed by leading ensembles throughout the United States and Europe, including the Lexington Philharmonic, Taos New Music Group, Zeitgeist, and Estonian Philharmonic Chamber Choir. From 2005-2017, she served as Composer-in-Residence at St. Paul’s Schubert Club, where she worked in mentoring young composers. She has received numerous awards and honors, including McKnight Artist Fellow, Bush Artist Fellow; and grants from ASCAP, Meet the Composer, New Music USA, and Chamber Music America. Hill studied composition with Vivian Fine, Lloyd Ulan, and Libby Larsen.

Jocelyn Hagen

Jocelyn Hagen’s To See the Sky (2014) sets the text of American poet Sara Teasdale’s (1884-1933) beautiful poem “Leaves,” published during her lifetime under the rubric “Songs.” Just as Teasdale was noted for the simplicity of her poetic expression, Hagen’s To See the Sky is written in a direct, simple style that musically enunciates Teasdale’s words and message: “Now for the first time I know stars above and earth below.” A pianist, Hagen became a classical music composer through songwriting. She serves as Artist-in-Residence in the North Dakota State University School of Music. Her commissions include works for the American Choral Directors Association, Minnesota Choral Artists, and Houston Chamber Choir, and she has received awards from ASCAP, American Composers Forum, McKnight Foundation, Jerome Foundation, Yale Glee Club, Lotte Lehman Foundation, and San Francisco Song Festival.

Ysaÿe M. Barnwell

The men of Pacific Chorale begin Ysaÿe M. Barnwell’s evocative song “Wanting Memories,” a movement from her song suite Crossings, by singing the repeating rhythmic bass pattern on the sounds “doom, doom, doom.” The women enter singing the repeated melody on Barnwell’s own text “I am sitting here wanting memories to teach me to see the beauty through my own eyes,” capturing the essence of this song about memory and joy. A composer, singer, conductor, choral clinician, and speech pathologist, Dr. Barnwell (b. 1946) was also a member of the well-known African American female vocal ensemble Sweet Honey in the Rock, from 1979 to 2013, with whom she made numerous recordings. She has received many commissions for choral works, and for dance, film, and stage productions. Barnwell was awarded four honorary doctorates in addition to the Ph.D., and served as Professor in the College of Dentistry at Howard University for more than a decade.

Hyo-Won Woo

Hyo-Won Woo’s Pal-So Seong (8 Laughing Voices) from 2007 is a virtuoso exploration of the different sounds of laughter. A musically challenging work, it uses changing meters, tempos, and key centers; chromaticism and canons; and eight different kind of laughter—shy, crying, seductive, comical, etc.—to present a rousing finale to our UnSung Heroes concert. The prominent Korean composer Hyo-Won Woo (b. 1974), especially noted for her choral works, blends traditional Korean and Western elements in her music, and often explores wordless writing in her choral compositions. She has taught at the Seoul Theological University, Hansei University, and at the Chorus Center Academy in Seoul. Woo’s works are performed frequently in Korea and abroad, and this work is a favorite of performers and audiences.
Robert Istad is Artistic Director of Pacific Chorale and Director of Choral Studies at California State University, Fullerton. He was recognized as CSU Fullerton’s 2016 Outstanding Professor of the Year. At CSU Fullerton, Istad conducts the University Singers and Women’s Choir in addition to teaching courses in conducting, performance practice and literature. Recently, he and the University Singers performed with the Los Angeles Philharmonic, Pacific Symphony Orchestra, Andrea Bocelli, Kathleen Battle, recorded albums with Yarlung Records and with composer John Williams and Sony Classical.

He and his singers performed a concert of Tarik O'Regan’s music for Distinguished Concerts International New York at Carnegie Hall in November 2015. They have performed at numerous regional and national ACDA conferences including the 2018 ACDA Western Division Conference and 2013 ACDA National Conference in Dallas, Texas. They also performed for the 2013 National Collegiate Choral Organization National Conference in Charleston, SC. Istad and the CSUF University Singers have performed all over the world, including a 2017 performance in Russia’s famous Glinka Cappella, a 2015 residency and performances in Paris, France, engagements at the 2012 Ottobeuren Festival of Music in Germany, the 2012 Eingen Festival of music in Germany, a 2010 performance for UNESCO in Pisa, Italy, and in 2008 at the Liszt Academy of Music in Budapest, Hungary.

Istad is former Artistic Director of Long Beach Camerata Singers and Long Beach Bach Festival. Under his leadership, Long Beach Camerata Singers became recognized as one of the leading arts organizations of the Long Beach Performing Arts Center, created a performing partnership with Long Beach Symphony Orchestra and Musica Angelica Baroque Orchestra, as well as performed with Pacific Symphony Orchestra, and Long Beach Opera.

Istad received his Bachelor of Arts degree in music from Augustana College in Rock Island, Illinois, his Master of Music degree in choral conducting from California State University, Fullerton and his Doctor of Musical Arts degree in choral music at the University of Southern California. He studied conducting with Dr. William Dehning, John Alexander and Dr. Jon Hurty.

Istad is President of the California Choral Director’s Association, and is in demand as an adjudicator, guest conductor, speaker and clinician throughout the nation.
Karen P. Thomas

Karen P. Thomas has served as the artistic director and conductor of Seattle Pro Musica since 1987. With Seattle Pro Musica, she has produced seven critically-acclaimed commercial CD recordings, and has received both the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award for Adventurous Programming of Contemporary Music. She has appeared as guest conductor at the Bergen International Festival, the International Conference on Women in Music, the Alliance World Festival of Women's Singing, Festival Vancouver in Canada, the NPR radio show Saint Paul Sunday, the American Guild of Organists National Convention, and the American Choral Directors Association NW Division Convention, among numerous others. Ms. Thomas has presented lectures for the American Guild of Organists National Convention, the Chorus America National Convention, the American Choral Directors Association, and the World Festival of Women's Singing. A review of Ms. Thomas' CD with Seattle Pro Musica, Alm nght by the Rose, in Choir & Organ Magazine (Great Britain) remarks: “...there is great depth and purity in this performance...Seattle Pro Musica presents a cappella singing at its best.” American Record Guide describes her CD Peace in Our Time as “probing and radiant...vibrant and gutsy...with warmth and emotional punch.” Her conducting has received critical praise for “integrity and high purpose...delivered with taste and impeccable musicianship...” and she has been lauded for her “charismatic...magnetic podium presence.”

Ms. Thomas’ compositions are regularly performed and broadcast throughout the United States, Europe, Asia, and Latin America, including the International Festival Donne in Musica in Italy, the Bergen International Festival in Norway, the International Congresses on Women in Music in London and Spain, the Oregon Bach Festival, the Alliance World Festival of Women's Singing, and the Goodwill Arts Festival in the U.S. Her works are performed by groups such as The Hilliard Ensemble, The Vocal Consort of Brussels, and the San Francisco Girls Chorus, and have been praised as “superb work of the utmost sensitivity and beauty.”

Ms. Thomas is a recipient of individual and organizational grants from the National Endowment for the Arts, The American Academy and Institute of Arts and Letters, New Langton Arts, the Paul G. Allen Family Foundation, the Nesholm Foundation, the Seattle Arts Commission, 4Culture, Meet the Composer, and the Washington State Arts Commission. She has received fellowships from Artist Trust and the Washington State Arts Commission, and was a fellow at the Oregon Bach Festival, Dorland Arts Colony, and Chorus of Westerly.

Her compositions have been awarded prizes in various competitions including the ASCAP Competition, Roger Wagner Competition, His Majestie's Clerkes, Melodious Accord, and the International Alliance for Women in Music. Her commissions include works for the Grand Jubilee 2000 in Rome, the American Guild of Organists, and the Goodwill Arts Festival, among numerous others. In 1998, she received the first Distinguished Alumna Award from Cornish College of the Arts.

She currently serves on the Pacific NW Chapter Board of Governors for the Recording Academy (GRAMMY), the Northwest Division board of the American Choral Director's Association, the board of the Greater Seattle Choral Consortium, and the Advisory Board of the Seattle Girls’ Choir. She has served on the faculties of Pacific Lutheran University, Evergreen State College, Cornish College, and Edmonds Community College; and is the Music Director of a comprehensive music program at University Unitarian Church. She has studied and participated in Master Classes with Sir David Willcocks, Arvo Pärt, Peter Phillips, Dale Warland, Jacob Druckman, Leon Kirchner, William Kraft, Ned Rorem, Helmuth Rilling, William Bergsma, Tonu Kaljuste, Simon Carrington, and Gregg Smith.

Chelsea Chaves

Since graduating with her master's degree from the USC Thornton School of Music, Chelsea Chaves has sung with Pacific Chorale, soloed with Pacific Symphony, and performed at various private events around Los Angeles and Orange County. Chelsea is currently performing in Pacific Symphony's Class Act program and Long Beach Opera outreach. Last year, she was a recipient of a prestigious vocal scholarship from the Profant Foundation in Santa Barbara. Roles performed include Pamina (Die Zauberflöte) with the Astoria Music Festival, Hanna Glawari (Die lustige Witwe) with Chapman University, and Lay Sister (Suor Angelica) with Opera Santa Barbara. She has also covered the roles of Violetta (La Traviata) and Gretel (Hansel and Gretel) for Pacific Symphony. Previous Young Artist Programs include OperaWorks, SongFest, the Astoria Music Festival and Musiktheater Bavaria. She was a finalist for the Loren L. Zachary Competition in 2015 and has sung the National Anthem at two Lakers games. For more information, visit www.chelseachaves.com.
About the Artists, continued

Kala Maxym

German-born soprano Kala Maxym has performed on opera and concert stages across the United States and abroad. For much of her operatic career, Kala performed as a mezzo-soprano, singing such roles as Hänsel in Hänsel und Gretel, Cherubino in Le nozze di Figaro, Stéphano in Romeo et Juliette, Dorabella in Così fan tutte, and Nefertiti in Akhnaten. One of her first soprano roles, Elle in La voix humaine, remains one of her favorites. Kala was greatly honored to sing at the London Inaugural Ball for President Barack Obama, as well as for former Chilean presidents Sebastián Piñera (aboard the Chilean Navy Ship Aquiles) and Michelle Bachelet.

Most recently Kala performed the soprano solo in Beethoven's Ninth Symphony for the Spokane Symphony's New Year's Eve concert under the direction of Maestro Eckart Preu and is looking forward to reprising the role closer to home this June with the Long Beach Symphony. She performed the soprano solo in Bernstein's Mass with Pacific Chorale at Segerstrom Center for the Arts, sang Villa-Lobos' beloved Bachianas Brasilieras No. 5 at Art Share-LA for a concert to benefit the ACLU of Southern California, and was the invited guest for the annual Firebird Dinner with pianist Karolina Rojahn, also at the Segerstrom Center for the Arts.

Kala is the Founder of Five Senses Tastings (www.fivesenses tastings.com), a boutique special events company that composes “music tastings” – full sensory storytelling events that pair live music with wine, cheese, and chocolate for an exquisite, fully-customized experience. The company also has a cocktail branch, Song & Tonic (www.songandtonic.com). Kala is a former bone marrow donor, so please ask her about her experience.

Tiffani Santiago

Tiffani Santiago is a mezzo-soprano based in Southern California. She earned her Bachelor's degree in vocal performance at CSU Fullerton. Singing with the University Singers under the direction of Dr. Robert Istad, Tiffani has toured in Austria, Southern Germany, and all throughout the United States. She has placed in the top three of both the Senior and Graduate Divisions in the National Association of Teachers for Singers Collegiate Auditions.

Tiffani has performed roles such as Mum in Britten's Albert Herring, Zita in Puccini's Gianni Schicchi, and Madam Flora in Menotti's The Medium. In 2015 she sang under the direction of Carl St.Clair for Pacific Symphony's Symphony in the Cities. Most recently, she was the featured soloist for Saddleback College's Feel the Spirit, a collection of spirituals by John Rutter. Studying classical music throughout her undergraduate career has given her many opportunities to share the stage with numerous musical artists, including John Williams, Andrea Bocelli, Juanes, and Frederica von Stade. She currently sings with Pacific Chorale as well as Long Beach Camerata Singers.

Jason Francisco

Tenor Jason Francisco has appeared in numerous solo roles, including performances with the Pacific Chorale, the Pacific Symphony, Musica Angelica, Corona Del Mar Baroque Festival, and the John Alexander Singers. Major solo roles have included performances of Mozart's Requiem, Bach’s B Minor Mass, Handel’s Messiah, Finzi’s For Saint Cecilia, Saint-Saëns’ Christmas Oratorio, and Scarlatti’s Messa di Santa Cecilia. He can also be heard as soloist on the soundtrack of the film 186 Dollars to Freedom. Mr. Francisco is a singer with the Los Angeles Opera Company and has appeared in that company's productions of Bizet's Carmen, Verdi's Nabucco, Aucoin's Crossing, Verdi's Don Carlo, and Glass's Satyagraha. He has also sung with the San Diego Opera Company in their production of Puccini's Turandot. Mr. Francisco began his musical career as a saxophonist, and holds a Bachelor of Music degree from CSU Fullerton, and a Master of Music degree from USC. His principal vocal studies have been with three of Southern California’s most outstanding vocal coaches, currently with Patrick Goeser and formerly with Karl Snider and Mark Goodrich. Later this spring, Mr. Francisco will appear as tenor soloist in Beethoven’s Ninth Symphony with the Long Beach Symphony Orchestra.

Nate Brown

Nate Brown, tenor, received his bachelor's degree from Biola University in music in worship with a voice emphasis. While at Biola, he was heavily involved in choral activities and traveled to Korea as a choir member and soloist in the men’s a cappella group, Kings
Men. He also performed in several of Biola University’s opera productions, some of which include Così fan tutte as Ferrando and Dialogues of the Carmelites as Thierry. Presently, Nate is an active member of Pacific Chorale as well as a freelance singer in the Orange County and Los Angeles areas. His recent highlight was singing as a soloist in Bach’s St. John Passion with Pacific Chorale. Nate is also passionate about church music and serves as a worship leader at Redemption Hill Church. Additionally, Nate enjoys teaching private music lessons from his home studio in Whittier where he and his wife teach piano, voice, and guitar to aspiring musicians. nateandaliciceteach.com

Ryan Antal

Ryan Antal currently resides in Long Beach, where he received a bachelor’s degree in voice performance and choral education from the Bob Cole Conservatory of Music at CSU Long Beach. While there, he regularly performed with the Opera Institute and Chamber Singers. Ryan served as the Minister of Music at Garden Grove Presbyterian Church and bass section leader/soloist at both Geneva Presbyterian Church and Lakewood Village Community Church before arriving in his current post as bass section leader/soloist for St. Andrew’s in Newport Beach. He has a long-standing history with Arrowbear Music Camp as a student counselor, coach, and conductor. Ryan was a member of the inaugural Golden Bridge project with Suzi Digby and has performed regularly with the Orange County Choral Society and the DeAngelis Vocal Ensemble. As an Orange County native, Ryan is thrilled to be enjoying his sixth season with Pacific Chorale.

Sarah Thompson

Soprano Sarah Thompson is pleased to be in her 13th year as a chorister and soloist with Pacific Chorale. Sarah earned her bachelor’s degree in vocal performance at CSU Fullerton where she performed extensively in the opera and choral departments. Some of Sarah’s most notable roles included Cunegonde in Candide, Yum-Yum in The Mikado and Nannette in Falstaff. Since graduating, she has soloed in such works as Handel’s Messiah and the Requiems of Fauré and Rutter. Sarah has performed solos on the stage of the Hollywood Bowl under the batons of John Mauceri and Nicolas McGegan. She performed back-up vocals with Reba McIntyre and Andrea Bocelli, and toured with The Lord of the Rings in Concert and the Boston Pops. Sarah most recently performed at Carnegie Hall with the Chorale and Pacific Symphony under the direction of Carl St.Clair. Currently, Sarah is the soprano section leader and cantor at St Nicholas Catholic Church in Laguna Hills. When not performing, Sarah enjoys spending time with her husband and four children.

Kellee King

Soprano Kellee King has been called “a clear-voiced, exemplary soloist” by The Orange County Register. A southern California native, she graduated from CSU Fullerton with a B.A. in liberal arts and music in 2003 and has been performing on local and national stages ever since. Her highlighted roles at CSU Fullerton included Mrs. Fiorentino in Street Scene, Yum Yum in The Mikado, and Cunegonde in Candide. She was also involved in the choral department at CSU Fullerton and toured Spain and Germany as well as singing in holiday tours with the Boston Pops Esplanade Orchestra. She has been singing as a chorister and a frequent soloist with the John Alexander Singers and Pacific Chorale since 2004. She currently holds the position of soprano section leader with Pacific Chorale. Solo performance highlights include: Rothko Chapel performed at the Walt Disney Concert Hall with the Los Angeles Philharmonic New Group; Mozart Coronation Mass with Pacific Chorale and Pacific Symphony at the grand opening of the Renée and Henry Segerstrom Concert Hall; Fauré Requiem with Pacific Chorale at La Madeleine in Paris, France; and the West Coast premiere of the choral version of The Little Match Girl Passion at the Renée and Henry Segerstrom Concert Hall.

Laurel Sanders

Laurel Sanders is a versatile mezzo-soprano, an accomplished performer, and a dedicated teacher. She has sung professionally with many Southern California ensembles, including Pacific Chorale, the Charles Dickens Carolers, Nova Vocal Ensemble, and Lark.
Musical Society. Her studio recording credits include television show theme music and Internet multimedia projects, as well as a symphonic metal album. Laurel performs weekly as a soloist in the Schola Cantorum of St. John Chrysostom Church, and for the past four years has served as organist for Pacific Palisades Presbyterian Church. An ardent devotee of the arts, she loves to cultivate a passion for music in her many voice and piano students. When she’s not working, Laurel enjoys practicing Brazilian jiu-jitsu and hanging out with her family and her two cats.

Joslyn Sarshad

Joslyn Sarshad is a soprano from Boulder, Colorado who's been loving the L.A. scene for nine years. She earned her degree in vocal performance from CSU Fullerton, and has been singing and teaching professionally since. Joslyn has performed the title role in Menotti’s *Amelia al Ballo* and the role of Countess Almaviva in Mozart’s *Le nozze di Figaro*. Other solo highlights include Poulenc’s *Gloria* at the Madeleine Cathedral in Paris, France and the role of Maria von Trapp with Pacific Symphony under the direction of Carl St.Clair. Besides having a passion for Bach, Joslyn loves to compose her own songs using guitar and has been fortunate to have her performances broadcast internationally on the TV program *Hour of Power*. Joslyn is excited to be launching her private in-home teaching studio this month, where she will teach voice, piano, and guitar in classical and contemporary styles. She creates a unique teaching environment by incorporating yoga and Alexander Technique into all of her lessons. Joslyn knows that music has the power to change people's hearts and she is grateful to be part of the beautiful community here at Pacific Chorale. More information is available at www.JoslynSarshad.com.

Rebecca Hasquet

Rebecca Hasquet holds a bachelor’s degree in vocal performance from the Bob Cole Conservatory of Music at CSU Long Beach, where she was a student of Brian Farrell and the soprano section leader of the Chamber Choir under the direction of Dr. Jonathan Talberg. She was also a member of the Opera Institute: performances include Mozart’s *Don Giovanni* (Donna Elvira) and Mozart’s *Le nozze di Figaro* (Marcellina), as well as scenes from Puccini’s *La Rondine* (Magda de Civry) and Strauss’ *Der Rosenkavalier* (The Marschallin). Campus highlights include being a soloist for BCCM’s Celebrating Music of Mozart’s Requiem Mass in D minor, performing with the live and virtual choir at the TED Conference 2013 for composer Eric Whitacre, as well as singing a sold-out performance with the Rolling Stones for the opening night of their “50 and Counting” tour at The Staples Center in Los Angeles.

Prior to CSU Long Beach, Rebecca was a soprano in the Santa Clarita Master Chorale directed by Allan Petker, as well as a member of the Chamber Choir at College of the Canyons. During the entirety of her undergraduate studies, she was a soprano section leader at Idyllwild Arts Academy for their Summer Festival Choir. Rebecca has since continued to stay active as a soloist, chorister, and instructor. She was recently a staff singer of Meistersingers in Orange, and is currently the soprano section leader of St. Luke’s Episcopal Church of Long Beach. Rebecca also provides vocal coaching at Canyon High School in Anaheim Hills, and creates commissioned music arrangements and transcriptions in the Los Angeles and Orange County areas.

Denean Dyson

A free-spirited mezzo-soprano with a genuine passion for music, Denean Dyson is a true artist classically trained yet accomplished in many genres. Her vocal flexibility, whether singing classical repertoire, R&B, soul, or jazz, allows her to offer a beautifully skilled and emotionally artistic sound in every performance. A Vegas-born chanteuse, Denean earned a B.A. in music from CSU Fullerton School of Music and immediately launched into a career as a professional singer and performer, entertaining audiences in solo and ensemble performances in the United States and abroad.

Denean’s artistry has earned her the privilege of working with many legendary artists such as renown mezzo-soprano Susan Graham, jazz and blues legend Barbara Morrison, and singer and actress Reba McEntire. Her vocal diversity is most displayed in her work as a featured soloist, such as her 2016 portrayal of Nellie Forbush in *South Pacific in Concert* with Pacific Symphony, her solo work on Jake Heggie’s 2014 premiere choral opera *The Radio Hour* (Delos) and in Pacific Chorale’s commanding 2017 performance of the Bernstein *Mass*. As a headlining artist, Denean excels at getting people off their seats and on their feet dancing, having recently entertained thousands in attendance at the 2018 CSU Fullerton *Concert Under the Stars*. She further brings her skill and devotion to the arts in her stage endeavors, dominating the stage last fall with her performances of “Satisfied” from *Hamilton* and “One Night Only” from *Dreamgirls* in Segerstrom Center’s

About the Artists, continued
Cabaret Series performance of Rob & Friends: A Little Night Music. Denean especially enjoys infusing her knowledge and professional experience into her curriculum at Orange County School of the Arts, where she serves as the Classical Voice Conservatory’s jazz voice instructor.

Denean is honored to have also performed in ensembles for gifted conductors like Gustavo Dudamel, John Williams, Ludwig Wicki, John Alexander, Robert Istad, Carl St. Clair, Nicholas McGegan, and Keith Lockhart, in performances before large audiences in venues such as Carnegie Hall, the Hollywood Bowl, Staples Center, Renée and Henry Segerstrom Concert Hall, and many more. For many of her public and private events, Denean is often joined by talented professional musicians in a group known as The Soul Foundation. SoulFo is based in Long Beach, CA, the city Denean now lovingly calls home. Find out more about the band and Denean on her website, DeneanDysonMusic.com or follow all the shenanigans on Facebook at www.facebook.com/DDysonMusic.

David Clemensen

David Clemensen is active as a pianist, teacher, church musician and composer. A native Californian, he holds degrees from Chapman University, CSU Fullerton, and the Doctor of Musical Arts in collaborative piano from USC. 2018-2019 will be his 16th season as pianist for Pacific Chorale. He may be heard on several of Pacific Chorale’s recordings, including American Voices and The Radio Hour: Choral Music of Jake Heggie. He is in demand throughout Southern California as a collaborator and coach. Dr. Clemensen has taught at Biola University and Fullerton College, and maintains a private studio as an accompanist and teacher. Often called upon to lead music for events of the C. S. Lewis Foundation, he directed the Service of Dedication for the Study Center at Lewis’ home, the Kilns, at the Sheldonian Theatre in Oxford, England. A lifelong church musician, he is Director of Music at Westminster Presbyterian Church in Ontario. His compositions have been performed by many choirs throughout the U.S. and he won the American Orff-Schulwerk competition for his William Blake setting The Tyger and the Lamb.

Cynthia Ellis

Flutist Cynthia Ellis is a member of Pacific Symphony playing solo piccolo since 1979 and frequently serves as principal flutist for touring ballet companies on their Orange County stops, including American Ballet Theater, Royal Ballet of London, Stuttgart Ballet, Bolshoi Ballet and San Francisco Ballet. She was appointed principal flutist for the Opera Pacific Orchestra in 1993 and served in that capacity until the company’s closure in 2008. She has recorded with the Hollywood Bowl Orchestra, Pacific Symphony and Los Angeles Philharmonic Orchestra, as well as on several major motion picture and cartoon soundtracks.

Ellis is an active chamber musician, playing on Pacific Symphony's Café Ludwig concert series, the Sonora Bach Festival, Fullerton Friends of Music and the Corona Del Mar Baroque Festival, among others. In March 2000, her chamber music trio, Les Amis Musicalles won the National Flute Association Chamber Music Competition. The group has performed on three national conventions for the National Flute Association (NFA) in Dallas, Texas, Columbus, Ohio and San Diego and went on to record and release a critically acclaimed CD “Beyond Beethoven” released on the Centaur label in 2006. She currently performs as a member of the flute and harp duo Arioso, with Michelle Temple and their debut CD “Petite Delights: Romantic Music for Flute and Harp” was released in May 2016 on the Centaur label.

Ellis has received many honors including membership in Pi Kappa Lambda and Phi Kappa Phi honor societies, and was named as one of OC Metro Magazine’s “Ten Women Making a Difference” in 2002 for her work in the field of music education. She was appointed editor of Flute Talk Magazines monthly column, “Let’s Talk Picc” (all about the piccolo) in 2003 and was appointed to the NFA’s national pedagogy committee in 2007. Ellis served as program chair for the National Flute Association National Convention held in Anaheim in 2010. She was part of the teaching artist faculty at the International Piccolo Symposium in Omaha, Nebraska, in 2013 and has also lead masterclasses in Victoria, British Columbia, Canada.

In 2011, she was named Music Director of the Laguna Flutes, a 25-member flute ensemble which concertizes throughout Orange County. Cindy is currently on faculty at Vanguard University and Saddleback College. Ellis is married to Pacific Symphony’s trumpeter Tony Ellis, and they share their home with three rescued Labrador retrievers. In her “spare time,” she enjoys reading, cooking and fitness and has also taken performance driving coursework at the Mario Andretti Driving Academy with her husband.

Ms. Ellis is a Powell artist. Learn more about Ms. Ellis by visiting her website, www.cindyellisflute.com. Follow her on Facebook (Cynthia Ellis) Instagram, and Twitter.
László Mezö

Born in Budapest, Hungary, László Mezö gained national recognition as one of the top musicians of his generation when he won First Prize in the “Kertész Ottó Memorial Competition” at the young age of 18. Since then, he has won numerous other competitions which have brought him international recognition including the Fourth Prize in the “Antonio Janigro Junior International Competition” in 1998, Second Prize in the “International Dávid Popper Competition for Young Cellists” in 2000, the Special Prize in the “International Dávid Popper Cello Competition” in 2004 and First Prize in the “Ima Hogg International Competition” in 2008.

Mezö has forged a career as a soloist, recitalist, master teacher and chamber musician. He has performed extensively in Europe, Asia, and North and South America. Always eager to pass on his knowledge, Laszlo has conducted master classes in Japan, Brazil, Italy, Switzerland, Hungary and the United States. Mezö is currently an adjunct professor of cello at Chapman University and Saddleback College in California, and he was assistant teacher at USC between 2007 and 2008.

As a soloist, Mezö has performed with maestros Ádám Fischer, Thomas Wilkins, Grant Llewellyn and Zsolt Hamar. As a chamber musician, he has collaborated in recitals with pianists Kevin Fitz-Gerald, Steven Vanhauwaert, Gábor Farkas, Márti Gulyás, Piotr Folkert and Balázs Szokolay, violinist Kristóf Baráti, cellist Philipp Muller and the Bartók Quartet. He has also played under the direction of Zubin Mehta and Kent Nagano as a member of the Bayerische Staatsorchester in Munich, Germany.

Mezö holds two master’s degrees from the Liszt Ferenc University of Music in Budapest and the Hochschule für Musik und Theater München. He graduated from the class of Ralph Kirshbaum at USC. Mezö has also participated in the master classes of Uzi Wiesel, Josef Podhoransky, Othmar Müller, Philippe Müller, Rainer Zipperling, Fenyves Lóránd, Wolfgang Boettcher and Aldo Parisot.

Currently residing in Los Angeles, Mezö is a sought after soloist and an active studio musician in Hollywood. He has played in many film scores, including Ice Age, Life of Pi, Wolverine and The Lone Ranger.

Mezö’s first CD recording of Dávid Popper’s works on the Hungaroton label includes several first time recordings of the master’s cello works. He recently finished his second CD, “Made in Paris,” with romantic cello pieces from the 19th century also featuring world premiere works by cellist-composer Daniel Van Goens, and pieces from the Suite Populaire Espagnole by Manuel De Falla.

Joseph D. Mitchell

Joseph D. Mitchell is active as a performer and educator in southern California. As a performer he has worked with the Los Angeles Philharmonic, Long Beach Symphony, Pacific Symphony, and the Los Angeles Opera. He has performed with Aretha Franklin, Gladys Knight, the Final Fantasy Orchestra at Dolby Theater, and other R&B and pop artists. Additionally, Mr. Mitchell has recorded with the Pacific Symphony, Los Angeles Philharmonic, Los Angeles Master Chorale, and several popular music artists including Fantasia and Adrianna Evans. In May of 2018 Mr. Mitchell toured five cities in China with the Pacific Symphony Orchestra. Currently Joseph serves as adjunct professor of music at CSU Dominguez Hills and teaches applied percussion El Camino College. Mr. Mitchell received the Bachelor of Music degree from CSU Northridge and the Master of Fine Arts degree from UCLA. He has studied with Clarence Johnston, Karen Ervin, Luis Conte, Naoko Takada Sharp, Charlie Shoemake, and Mitchell Peters.
Founded in 1968 by Dr. Maurice Allard, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Under the artistic leadership of Robert Istad, the Chorale presents a substantial performance season of its own at Segerstrom Center for the Arts in Orange County, California, and is sought regularly to perform with the nation’s leading symphonies. Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence, expanding the traditional concepts of choral repertoire and performance.

Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles Philharmonic, the Boston Symphony, the National Symphony, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra, and Musica Angelica. Other noted collaborations within the Southern California community include the Hollywood Bowl Orchestra, Long Beach Symphony, Pasadena Symphony, and Riverside Symphony.

During the remarkable 45-year tenure (1972-2017) of Artistic Director Emeritus John Alexander, the Chorale toured extensively in Europe, South America and Asia, performing in London, Paris, Vienna, Budapest, Italy, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, the Munich Symphony, L’Orchestre Lamoureux and L’Orchestre de St-Louis-en-l’Île of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfónica Nacional of Argentina. In 2018, Pacific Chorale traveled to New York City to join Pacific Symphony in making their Carnegie Hall debut, performing The Passion of Ramakrishna as part of composer Philip Glass’s 80th birthday celebration.

Education programs are central to the Chorale’s vision of inspiring love of choral music and lifelong learning. Pacific Chorale’s innovative educational initiatives have have opened the door to the art of choral music and the magic of the creative process for thousands of students and adults annually, including: a Choral Academy for elementary school students modeled on the El Sistema movement; a Choral Camp presented in association with California State University, Fullerton providing high school students with training in music theory and vocal production; a Choral Festival uniting 400 singers each summer in a free community performance; Intro to the Arts and Passage to the Arts, partnerships with local social service organizations and high school choral directors that allow students, at-risk youth, and low-income families to attend Pacific Chorale performances free of charge; competitions and master classes to nurture the talent of young composers; and Concert Previews that provide deeper insight into the Chorale’s performance repertoire.

Pacific Chorale has received numerous awards from Chorus America, the service organization for North American choral groups, including the prestigious “Margaret Hillis Achievement Award for Choral Excellence,” the first national “Educational Outreach Award,” the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming, and the 2015 “Education and Community Engagement Award.”

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

Robert M. Istad, Artistic Director & Conductor
John Alexander, Artistic Director Emeritus
Nate Widelitz, Assistant Conductor
David Clemensen, Accompanist

SOPRANO
Kelle King, Section Leader
Barbara Kingsbury, Rita
Major Memorial Chair
Cristen Antal
Rachel Blair
Chelsea Chaves-Tan
Emilie Doering
Rebecca Hasquet
Hannah Kim
Susan Lew
Susan Lindley
Kala Maxym
Anne McClintic
Tami Lee McTaggart
Kimberly Nason
Maria Cristina Navarro
Hien Nguyen
Kris Oca*
Deborah Pasarow
Melanie Pedro
Fatima Rizvi
Meri Irwin Rogoff
Joslyn Amber Sarshad
Sarah Schaffner
Sarah Thompson
Rebecca Tomasko
Rachel Van Skike
Ruthanne Walker
Linda Wells Sholik
Emily Wood
Victoria Wu

ALTO
Jane Hyunjung Shim, Section Leader
Lindsay Paterson Abdou
Judith Bertolino
Kathryn A. Cobb-Woll*
Denean R. Dyson
Harriet Edwards*
Jacline Evered
Mary Forsstrom
Kathryn Gibson
Kathleen Gremillion
Sandy Grim
Anne Henley
Genie Hossain
Marin Jacobson
Nancy Lanpher
Kaili Lee
Sabiña M. Lucke
Vera Frances Lugo
Jeanette Moon
Michele M. Mulidor*
Pat Newton*
Krystin Ohta
Kathleen Preston
Bonnie Pridonoff
Laurel Sanders
Tiffani N.F. Santiago
Kaleigh Schiro
Kelly Self*
Angel Yu McKay

TENOR
Nicholas A. Preston, Section Leader, Roger W. Johnson Memorial Chair
Carl W. Porter, Singers Memorial Chair
Daniel Alvarez
Mike Andrews
David Coy Babcock
Michael Ben-Yehuda
Nate Brown
David Bunker
Christopher Buttars
Craig Davis
Phil Enns
Marius Evangelista
David Evered
Jason Francisco
Alan García
Vincent Hans
Steven M. Hoffman*
Craig S. Kistler*
Drew Lewis
Chris Lindley
David López Alemán
Gerald D. McMillan
David Morales
Jeff Morris
Jesse Newby
Aaron Palmer
Gabriel Ratliff
Emilio Sandóval
W. Faulkner White
Nate Widelitz
Patrick Zuhhate

BASS
Aram Barsamian, Section Leader
Karl Forsstrom, Singers Memorial Chair
Ryan Thomas Antal
Mac Bright
James Brown
Tom Enders
Louis Ferland
Randall Gremillion
Tom Henley
Michael Jacobs
Matthew Kellaway
Medeon E. Maraon
Jackson McDonald
Tom Mena
Martin Minich
Emmanuel Miranda
Jason Pano
Ki-Hong Park
Seth Peelle
Carl Pike
Ryan Ratliff*
George Reiss
Robert Rife
Thomas Ringland
William Shelly
Eric R. Solt
t
Jim Spivey
Joshua Stevens
Brandon Wilks
Tanner Wilson

* Pacific Chorale Artists’ Council