

THE MIT CONCERT CHOIR

WILLIAM CUTTER, CONDUCTOR

PRESENTS

JS BACH
Lobet den Herrn, alle Heiden

FRANZ JOSEPH HAYDN
Theresienmesse

FEATURING
Jodie Marie Fernandes, Soprano
Elizabeth Maroon, Alto
Alvin Cheung, tenor
Michael B. Johnson, bass

BENJAMIN BRITTEN
Festival Te Deum

FEATURING
Elisabeth Hon, Soprano

SATURDAY, DECEMBER 8 AT 8 PM
KRESGE AUDITORIUM, MIT

The MIT Concert Choir
Dr. William Cutter, conductor
David Paul Collins, assistant conductor and pianist

Saturday, December 8, 2007
Kresge Auditorium, 8pm

PROGRAM

Lobet den Herrn, alle Heiden
Motet BWV 230

Johann Sebastian Bach (1685-1750)

Mass, Hob.XXII in B flat major
(Theresienmesse)

Franz Joseph Haydn (1732-1809)

*Jodie-Marie Fernandes, soprano '09; Elizabeth Maroon, alto '10
Alvin Cheung, tenor G; Michael Johnson, bass '09*

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Festival Te Deum, Op. 32

Benjamin Britten (1913-1976)

*Elisabeth Hon, soprano G
James Busby, organ*

PROGRAM NOTES

Bach's first biographer, Forkel, refers to "many single- and double-choir motets," implying that there were numerous others, though only six complete ones and a few scattered movements survive today. Among these, there is some doubt for Bach scholars as to whether or not "**Lobet den Herrn, alle Heiden**" is actually by Bach. This work was first published by Breitkopf & Härtel in 1821, rather early as publication of Bach's works go, too early to have been part of the Mendelssohn revival; the publisher claimed that the manuscript was in Bach's hand. Still, it could have been a copy made by Bach of another unknown work. The fact that the vocal writing is unusually virtuosic writing for chorus has led Bach scholars to claim that the work is more instrumental in character. Lacking any indisputable evidence either way, the work will continue to be published, recorded, and performed as a work of J.S. Bach. "Lobet den Herrn" is also one of only two motets by Bach in which the entire text comes from the Bible, in this case, Psalm 117.

To suggest that the *Theresienmesse* abounds with "typical Haydn" felicities is not meant to be demeaning in any way. Rather it is meant as the highest of praise. Yet what is "typical" of Haydn? A musical and creative force whose impact was and is felt centuries later, Haydn's all-encompassing catalogue of works for instruments and voices in seemingly endless combinations is one of the monuments of Western musical culture. Musicians worldwide love Haydn, eagerly anticipating the intellectual challenges and musical surprises which constantly enrich this composer's repertoire. Audiences, too, have embraced Haydn's music from the very beginning. His power to entertain, enlighten, and transport a listener remains potent to this day, and has inspired societies to spring up and regularly promulgate his music -- Boston's own Handel and Haydn Society is but one of many such organizations. But what is it that makes Haydn's music so special, so overall appealing?

Perhaps one can point to the composer's "universality" -- the astonishing ease with which he skillfully crafts music that musicians wish to play and audiences wish to hear. This is an oversimplification, of course. Much the same could be said for Mozart, certainly, and Schubert, Bach, and perhaps Brahms. In the case of Haydn, though, the enormous spread of musical riches -- quartets and trios, oratorios, masses, piano sonatas, concerti, operas -- significantly enhances the catholicity of appreciative auditors and performers. There is also Haydn's total lack of musical "predictability." One of the composer's most significant gifts is his unerring ability to surprise -- cadences are approached and often delayed with an almost delicious relish, harmonic progressions often astonish with their audacity, melodic sequences turn unexpected curves at just the point we may expect them to stay the same,

soft or loud music is often interrupted with its opposite...all of this endears Haydn to us, and all of this is heard in abundance in the composer's *Theresienmesse*.

The *Kyrie* surprises a listener several times right off the bat. The opening *Adagio* and overall sense of calm are violated by *forte* chorus basses, trumpets, and timpani, a harsh and martial effect which occurs in different form several times later, each time interruptive, each time disquieting. An ensuing *Allegro* leads to a return to the *Adagio* of the beginning, it too interrupted twice at its close. Haydn has created the first of several dichotomies in the *Theresienmesse*: how are we meant to reconcile the harsh martial interruptions of a text which is an entreaty for mercy?

The *Gloria* begins spiritedly for chorus and orchestra. A notable feature is Haydn's dramatic choral reiteration of the Latin word *Te* (Thee). A calm *Moderato* ushers in the solo quartet's *Gratias*, which is shortly interrupted by an agitated *ostinato* triplet figure preparing the chorus's powerful *Qui Tollis* and haunting *a cappella Miserere nobis*. A sprightly *Quoniam* for soloists gives way to the chorus's optimistic *Cum Sancto*, it embellished with sparkling string melismas.

The *Credo* begins powerfully and energetically, with particularly toothsome text painting for the chorus basses whose text "*descendit de coelis*" is spiked with alternating up and down F-f E-e octave leaps. Note also the dramatic *subito pianissimo* asked of the entire chorus when it repeats the text "*et invisibilium omnium*." The solo quartet continues with a particularly poignant *Et incarnatus est*, with solo alto dramatically underscoring the words "*sub Pontio Pilato*." The drama is further enhanced by the very quiet and harmonically disquieting setting of *et sepultus est*. The ensuing *forte* g-minor chorus entrance sounds miles away harmonically from the b-flat-minor which ended the prior section -- another Haydn surprise. The solo quartet is heard in dialogue with the chorus -- an idea Haydn had just used to great effect in *The Creation* -- and leads to the vigorous fugue on *Et vitam venturi* which affirmatively ends this most marvelous of *Credos*.

The *Sanctus* begins nobly and quietly, only to be interrupted *subito forte* on the text "*Dominus Deus Sabaoth*." The soloists answer, and a joyful yet subdued *Osanna* follows. The *Benedictus*, as with several of the late Haydn masses, is unusual in its length and overall "mood," which seems quite light on the surface until trumpets and drums forcefully interrupt its somewhat naïve progression.

The almost “operatically” dramatic *Agnus* begins strongly with powerful chorus unisons, *subito fortes* following hushed pianos -- a gamut of dramatic effects. Trumpets and drums introduce the solo quartet which begins the *Dona nobis pacem* in lyric fashion, only to pass the music to the chorus which runs with it thereafter. Two more delightful subsequent handoffs between chorus and quartet ensue, and this extraordinary work ends with optimistic and affirmative pleas for peace.

- John W. Ehrlich

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“Music for me is clarification; I try to clarify, to refine, to sensitize... My technique is to tear all the waste away; to achieve perfect clarity of expression, that is my aim.” —Benjamin Britten

Benjamin Britten is the most widely performed British 20th century composer. His craftsmanship and versatility produced works for every genre, from large-scale symphonic scores to songs and choral works. Recurring themes in his music include conflicts between the outsider and society, innocence and experience, moral good and lurking evil, beauty and passion.

Britten wrote extensively for chorus, but set standard liturgical texts on only three occasions (excluding his War Requiem). An early *Te Deum* (1935) to which he appended a *Jubilate* in 1961, and the **Festival Te Deum**, composed for the 1944 centenary of St. Mark’s Church in Swindon. Despite the Latin title, this work employs an English translation of the text. A complex and intriguing rhythmic device asks the chorus to sing in varying, often asymmetrical meters, against a steady dotted-half-note accompaniment in the organ. This creates a wonderfully atmospheric and chant-like character for the opening of the work. What follows is a rhythmically energetic declamation of this majestic song of praise. The work closes much like it began, with a chant-like declamation of the text but this time with an additional serene soprano solo line.

TEXTS

Lobet den Herrn, alle Heiden, J.S. Bach

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluja! (Psalm 117)

Praise the Lord, all nations,
and praise Him, all peoples!
For His grace and truth
rules over us for eternity.
Psalm 117

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Mass #12 in B-flat - "Theresienmesse"

Franz Joseph Haydn

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

Kyrie

Lord have mercy. Christ have mercy.
Lord have mercy.

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonae voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex coelestis,
Deus Pater omnipotens. Domine Fili
unigenite Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris. Qui tollis peccata
mundi, miserere nobis. Qui tollis peccata
mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis. Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus, Jesu Christe,
cum sancto Spiritu in gloria Dei Patris.
Amen.

Gloria

Glory to God in the highest. And on earth
peace to men of good will. We praise you.
We bless you. We worship you. We glorify
you. We give thanks to you for your great
glory. O Lord God, Heavenly King, God
the Father Almighty. O Lord, the only-
begotten Son Jesus Christ. O Lord God,
Lamb of God, Son of the Father. You
who take away the sins of the world, have
mercy on us. You who take away the sins
of the world, hear our prayer. You who sit
at the right hand of the Father, have mercy
on us. For you alone are holy, you alone are
Lord, you alone are the Most High, Jesus
Christ, with the Holy Spirit in the glory of
God the Father. Amen.

Credo

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilia omnium et invisibilia. [Et in unum Dominum Jesu Christum, filium Dei unigenitum,] et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum non factum, consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto, ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est, Et resurrexit tertia die secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris, Et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, [qui ex patre filioque procedit.] Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Credo

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible, [And in one Lord, Jesus Christ, the only-begotten Son of God.] Born of the Father before all worlds. God from God, light from light, true God from true God: Begotten, not made, of one substance with the Father, by whom all things were made; Who for us men and for our salvation descended from heaven. And became flesh of the Holy Spirit, born of the Virgin Mary: and was made man. He was crucified for us, suffered under Pontius Pilate and was buried; And He rose again on the third day, in accordance with the Scriptures, and ascended to heaven, and sits at the right hand of the Father. And He will return again in glory to judge the living and the dead, and His kingdom will know no end. And I believe in the Holy Spirit, Lord and Giver of Life, [who proceeds from the Father and the Son.] Who with the Father and Son together is worshipped and glorified, and who spoke through the Prophets. And I believe in one Holy Catholic and Apostolic Church. I acknowledge one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis. Agnus Dei, qui tollis
peccata mundi, dona nobis pacem.

Benedictus

Blessed is he who comes in the name of the
Lord. Hosanna in the highest.

Agnus Dei

O Lamb of God, you who take away the
sins of the world, have mercy on us. O Lamb
of God, you who take away the sins of the
world, grant us peace.

Note: Text in brackets omitted by Haydn.
Text translations by Grant E. Hicks.

Festival Te Deum, B. Britten

We praise Thee, O God, we acknowledge Thee to be the Lord,
All the earth doth worship Thee, the Father everlasting,
To Thee all Angels cry aloud the Heav'ns and all the Powers therein.
To Thee Cherubim and Seraphim continually do cry,
Holy! Holy! Holy! Lord God of Sabaoth!
Heav'n and earth are full of the majesty of Thy Glory.

The glorious company of the Apostles, praise Thee.
The goodly fellowship of the Prophets, praise Thee.
The noble army of Martyrs praise Thee.
The Holy Church thro'out all the world doth acknowledge Thee
The Father of an infinite majesty Thine honorable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou are the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou had'st overcome the sharpness of death,
Thou did'st open the Kingdom of Heav'n to all believers.
Thou sittest at the right hand of God in glory of the Father.
We believe that Thou shalt come to be our judge.
We therefore pray Thee help Thy servants

Whom Thou hast redeemed with Thy precious blood.
Make them to be number'd with Thy Saints in glory everlasting.

O Lord save Thy people and bless Thine heritage
Govern them and lift them up forever.
Day by day we magnify Thee and we worship Thy name
Ever world without end.

Vouchsafe, O Lord to keep us this day without sin,
O Lord have mercy upon us, O Lord, as our trust is in Thee
O Lord, in Thee have I trusted, let me never be confounded

Biographies

Dr. William Cutter is a Lecturer in Music and Director of Choral Programs at the Massachusetts Institute of Technology where he is conductor of the MIT Concert Choir and Chamber Chorus. As a member of the conducting faculty at the Boston Conservatory for the past five years, he conducts the Boston Conservatory Chorale and teaches graduate conducting. He has also held academic posts at the Boston University School for the Arts, the University of Lowell and the Walnut Hill School for the Arts and served as music director and conductor of the Brookline Chorus, an auditioned community chorus of eighty voices, for five seasons.

Dr. Cutter currently serves as the artistic director for the Boston Conservatory Summer Choral Institute for high school vocalists and is in his third season as Chorus master and Associate Conductor of the Boston Lyric Opera Company as well as chorus master for the Boston Pops Holiday Chorus. For four summers he was conductor of the Boston University Young Artists Chorus of the Tanglewood Institute, and was music director and conductor of the Opera Laboratory Theater Company, as well as founder and music director of the vocal chamber ensemble CANTO which specialized in contemporary choral music.

As assistant to John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops. In May 1999, he prepared the chorus for two television and CD recording entitled A Splash of Pops which featured the premiere of With Voices Raised by composer of the Broadway musical Ragtime, Stephen Flaherty. In August 2002, Cutter prepared the Tanglewood Festival Chorus for their performance of Beethoven's Symphony No. 9 under the baton of Sir Roger Norrington.

With degrees in composition, Cutter maintains an active career as a composer with recent performances by the Monmouth Civic Chorus, the New Jersey Gay Men's Chorus, the Boston Pops, the New World Chorale in Boston, Melodious Accord of New York City, and Opera Omaha. His music is published by E.C. Schirmer, Boston; Lawson and Gould, New York; Alfred Educational Publishers, Los Angeles; Roger Dean Publishers, Wisconsin; Shawnee Press, Pennsylvania; and Warner/Chappell of Ontario, Canada.

As a professional tenor, he has sung with the premiere vocal ensembles in Boston, including the Handel and Haydn Society, Cantata Singers, Boston Baroque, Emmanuel Music, and the Harvard Glee Club. He has been a featured soloist on the Cantata Singers Recital Series and has been a recitalist on the MIT faculty performance series singing the music of Britten, Schubert, and Ives. He has taught voice at the New England Conservatory Preparatory School.

Pianist **David Collins** has appeared as a collaborator in recitals and chamber music performances throughout New England and the Midwest. A native of Northern Michigan, Mr. Collins has performed at chamber music series in Manistique and Escanaba, as well as at the Pine Mountain Music Festival. In the Boston area, he has performed at Boston University, MIT, The Boston Conservatory and at New England Conservatory. He made his Jordan Hall debut in 2002 with the Alhambra Piano Trio.

Mr. Collins holds degrees in composition and chamber music and is currently working on his dissertation for a Doctorate in collaborative piano and vocal coaching at the New England Conservatory. In addition to a busy performance schedule, Mr. Collins currently maintains a private vocal coaching studio in the Boston area, and serves as pianist for both the MIT Concert Choir and the Suffolk University Vocal Ensemble. As a teaching fellow at New England Conservatory, he teaches piano and coaches for the graduate opera program as well as for the NEC Light Opera Company. During the summer, Mr. Collins works as a recitalist, coach, and répétiteur at the Pine Mountain Music Festival in upper Michigan.

James Busby, a familiar figure in the musical life of New England, is in demand as a vocal coach, collaborative pianist, and organist throughout the North East. "Pianist James Busby played with skill and conviction," writes *Boston Globe's* Richard Dyer, "...the real illuminations came from Busby's insightful and elegant playing." In songs of Fauré and Debussy, "...the most vivid work came from James Busby, elegant at the piano... Busby...played like a French angel." (Lloyd Schwartz/*Boston Phoenix*). "James Busby's contributions were digitally capable and so straightforward in the interpretation department that it came as a sheer revelation to the reviewer." (Richard Buell/*Boston Globe*)

A native of Jacksonville, Florida, and an alumnus of New England Conservatory, James studied piano with Julius Chaloff and Kyriena Siloti and organ with George Faxon and Max Miller. He later studied with noted vocal coaches Felix Wolfes, Olga Averino and conductor John Moriarty. While yet a student, he had the unique opportunity of playing for master classes and lessons with such luminaries as Jennie Tourel and Eleanor Steber. He has worked with many conductors including Sarah Caldwell, Thomas Dunn, Erich Leinsdorf and Arthur Fiedler.

In addition to accompanying some of Boston's finest voices, James is organist and choirmaster of S. Stephen's Church in Providence, Rhode Island, located in the heart of the Brown University Campus, a post he has held since 1993. He is also organist for Emmanuel College, Boston.

Recent performances include appearances with singers at Seiji Ozawa Hall, Tanglewood and Weil Recital Hall at Carnegie Hall, New York, where he performed song cycles by Ned Rorem and Scott Wheeler, with the composers in attendance. Other appearances include recitals in England, Switzerland and Germany, as well as broadcasts for *The Voice of America*. James has performed at conventions of the American Guild of Organists and the Organ Historical Society. He is heard frequently on WGBH radio, at the Isabella Stewart Gardner Museum, the Newport Music Festival, and under the auspices of the Sears-Roebuck Affiliate Artist Program.

James serves as Intermezzo's Musical Director, overseeing the premiers of Charles Shadle's *A Question of Love*, David P. Gibson's *Verlaine and Rimbaud*, and Brian Hulse's *The Letter*, in addition to productions of Bernstein's *Trouble in Tahiti*, Weill's *The Seven Deadly Sins*, Hindemith's *Hin und zurück*, Pasatieri's *The Women and Heloise and Abelard*, Barber's *A Hand of Bridge*, and the acclaimed production of Britten's *Curlew River*.

Alvin Cheung (tenor) is a graduate student at MIT in computer science. Alvin was previously a piano student of Frederick Weldy at Stanford University. He has given solo recitals and chamber music performances at Stanford, where he also volunteered to teach piano to children from low-income families in East Palo Alto. He has also performed as soloist with the San Francisco Community Music Center orchestra as the winner of the concerto competition. Alvin was a member of the Stanford University Symphonic Chorus and has been singing with the MIT Concert Choir since 2006. He is also currently a member of the MIT Chamber Chorus and the Chamber Music Society, and an Emerson scholar in piano studying with Timothy McFarland.

Alvin previously received, with university distinction, his B.A. in music, B.S. in computer systems engineering, B.S. in electrical engineering with honors, and M.S. in electrical engineering, all from Stanford University. He is currently pursuing his Ph.D. in MIT's Computer Science and Artificial Intelligence Lab, working in the database research group.

Jodie Fernandes (soprano) is a lyric soprano from Trinidad and Tobago and currently in her third year at MIT. In addition to pursuing a degree in Electrical Engineering and a minor in Music, she has been studying classical voice as a scholar in the MIT Emerson Program for two years. She has been an active member of the MIT Concert Choir since her first semester at MIT, making this her fifth concert as a soprano with the choir, and has always been involved in music, choral and solo performance, at her home in Trinidad as well as here at MIT. Miss Fernandes is a student of Kerry Deal.

Elisabeth Hon, soprano, is a graduate student in MIT's department of Electrical Engineering. She is currently pursuing her PhD in the Speech Communication Group of MIT's Research Laboratory of Electronics. Elisabeth received her B.S.E. in Electrical Engineering from Princeton University, as well as a Certificate in Music Performance for voice. At Princeton she appeared in several opera productions, including Monteverdi's "Coronation of Poppea", Mozart's "Die Zauberfloete", and Cavalli's "La Calisto" in the role of Diana.

During her time at MIT, Elisabeth has been a very active member of the Music Department's vocal programs, performing as an ensemble singer and soloist with the MIT Chamber Chorus and the MIT Concert Choir, as well as participating in masterclasses and giving solo recitals. With the MIT Concert Choir, she appeared as the soprano soloist in Mozart's "Requiem" and Orff's "Carmina Burana". Last spring, she performed Mozart's solo cantata "Exsultate, jubilate" with the MIT Symphony Orchestra, as winner of the 2007 MIT Concerto Competition. Elisabeth has received the Gregory Tucker Memorial Prize, the Philip Loew Memorial Award, and three Ragnar and Margaret Naess Awards for her contributions to the music program at MIT.

Elisabeth is an Emerson Advanced Music Performance fellow through the Music Department at MIT. She is a student of Kerry Deal.

Michael B. Johnson (bass) is a third-year student of mechanical engineering at MIT who has been singing with the MIT Concert Choir since 2006. In the past year, he has sung with MIT's Chamber Music Society Vocal Ensemble, the New England Music Camp Chorale,

and Chorus Pro Musica in their performance of Beethoven's Ninth Symphony with the Boston Youth Symphony Orchestra. Michael, a native of Carlisle, Massachusetts, is also a clarinetist and the current president of the illustrious MIT Marching Band. This is Michael's third solo appearance with the MIT Concert Choir.

Elizabeth Maroon is a soprano from St. Louis, Missouri and has been a member of the MIT Concert Choir since arriving at the Institute. Currently a sophomore, she is studying to receive degrees in Physics and Atmospheric Science, as well as a minor in Music. Primarily a pianist by training, she has been involved in music, both instrumental and choral, for as long as she can remember.

Orchestra

Violin I

John Kang, Concertmaster
Soo Gyeong Lee
Tina Bouey
Onur Dilisen
Thomas Hofmann

Violin 2

Ben Scott, principal
Liam Buell
Daniel Lee
Tien-Hseun Lee
Leah Puleio

Viola

Jordan Voelker, principal
Brian Sherwood
Kaethe Hostetter
Svetlana Ho-Javakhyan

Cello

Javier Caballero, principal
Masanori Tanguchi
Jessica Billings-White

Bass

Ian Whitman

Trumpet

Joseph Fantozzi
Frederick Langer

Clarinet

Tammy Avery-Gibson
Eric Chi

Timpani

Jeff Griggs

Organ

James Busby

SOPRANOS

Lily Berger
Karen Chu
Kaia Dekker
Kaila Deiorio-Haggar
Daniela Domeisen
Jodie-Marie Fernandes
Anita Ganesan
Amy Hailes
Kallie Hedberg
Anna-Maria Lahesma
Tiffany Lin
Yi-Hsin Lin
Elizabeth Maroon
Amy Moore
Dana Najjar
Tammy Ngai
Yuanyuan Pao
Frances Richardson
Jingwen Tao
Jane Wang
Martha Angela Wilcox
Kiran Yemul
Linda Zayas-Palmer

TENORS

Mark Avara
Thomas Eng
Martin Frankland
Antone Jain
Peter Lamb
Justin Mazzola Paluska
Rajeev Nayak
David Ovadia
Josh Runge
Matthew Stern

ALTOS

Meg Aycinena
Christalee Bieber
Hannah Brice
Liz Chhouk
Alison Cichowlas
Mary Beth DiGenova
Joy Ebertz
Caitrin Jones
Tilke Judd
Carrie Keach
Emily King
Amanda Lazaro
Anna Massie
Becky Millson
Navine Nasser-Ghodsi
Janet Pan
Shelsea Pedersen
Anna Poukchanski
Annie Raymond
Natasha Skowronski
Jessica Stanley
Caterina Stoppato
An Vu
Lucy Wang

BASS

Brett Bethke
Harley Zhang
Tat Li-Ping Mo
Malte Jansen
Michael Johnson
Mike Walsh
Nathan Black
Peter Caday
Phillip Vasquez
Sudeep Agarwala
Dan Cunningham
Xingze Wang
Thorsten Maly