

A photograph of a large, leafy tree standing in a field of tall grass. The sun is low in the sky, creating a bright, golden glow and long shadows. The sky is filled with warm, orange and yellow hues. The tree's branches are silhouetted against the light.

Sunnyvale Presbyterian Church

Cupertino High School Choirs and Orchestra

Dan Forrest's

REQUIEM

for the Living

Online Event

Friday, April 23, 2021 • 7 pm

Welcome to **Sunnyvale Presbyterian Church, and to our online spring concert watch party!** Sunnyvale Presbyterian Church is a vibrant and supportive community for all people who are seeking connection with God and with one another. No matter where you are on your journey, you are welcome—with all your passions and doubts! We hope you'll visit us online again soon, and later, in person (after the church campus re-opens).

To join the spring concert video watch party on **April 23 @ 7 p.m.**,
simply use the link on our [website](#).

Conductor Andrew Aron will host the watch party on YouTube Premiere, a platform that anyone can access without cost and without downloading any software. During the video watch party, Andy and Valerie (organist) will be in the chat window, answering questions and providing some running commentary about this beautiful concert music!

Want more music?

Join our email list to receive news about future concerts at Sunnyvale Presbyterian Church. We will send you only news about music concerts; your email address will not be sold to third parties.

Go to bit.ly/SVPCmusiclist to join.

Our Pipe Organ

Our 3-manual, 57-rank Balcom & Vaughan pipe organ was custom designed for our sanctuary, and was installed in 1986. The pipes you see at the front of the church are only a fraction of the 3116 pipes in this organ. The remaining pipes are just behind those front pipes, inside four rooms filled with wall-to-wall pipes of all sizes—one room for each of the three manuals (keyboards), plus an upper room for the pedals. The Great organ is in the center, just below the cross; the Swell division is behind the large, flamed-copper pipes to the left of the cross; the Positif pipes are behind the flamed-copper pipes in the right case, with the Pedal division located above. You're welcome to come up to the organ console after the concert for a closer look, or to find out more about the instrument.

PRELUDE/PROCESSIONAL

Toccata and Fugue in D Minor, BWV 565

Valerie Sterk, organ

Johann Sebastian Bach (1685–1750)

Requiem for the Living

Dan Forrest (b. 1978)

Kathleen Newby, soprano

Michael Desnoyers, tenor

Connie Ho (Friday), mezzo-soprano

Kaitlyn Pasaylon (Saturday), mezzo-soprano

1. Introit—Kyrie (Chorus)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison.
Kyrie eleison.

*Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.
Hear my prayer, for unto Thee all flesh shall
come.
Lord have mercy; Christ have mercy;
Lord have mercy.*

2. Vanitas Vanitatum (Chorus)

Vanitas vanitatum, omnia vanitas!

Pie Jesu Domine, dona eis requiem.
Lacrimosa,

et locutus est, pereat dies in qua natus sum.

Vanity of vanities, all is vanity!

(from Ecclesiastes)

Merciful Lord Jesus, grant them rest.

Full of tears,

(from the Dies Irae)

He said, Let the day perish wherein I was born.

(from Job 3:2–3)

3. Agnus Dei (Soprano solo and chorus)

(Soprano solo)

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.

(Choir, and solo)

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

Lamb of God,

*who takes away the sins of the world,
have mercy on us; grant them rest.*

Lamb of God,

*who takes away the sins of the world,
grant us peace; have mercy on us;
grant them rest.*

4. Sanctus (Chorus)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

Holy, Holy, Holy,

Lord God of Hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest!

5. Lux Aeterna (Soprano solo, and choir)

(Soprano solo, and choir)

Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum: quia pius es.

Et lux perpetua luceat eis.

*May light eternal shine upon them, O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.*

(Tenor solo)

Come unto me, all ye who labor and are heavy laden, and I will give you rest.

(Matthew 11:28)

(Chorus and soprano solo)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Dona nobis pacem.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Grant us peace.*

Welcome and Invitation for Offering

Rev. Hardy H. Kim

As this is a replay of a former live concert, we are not collecting an offering at this time.

OFFERTORY

Suite Gothique, op. 25

Léon Boëllmann (1862–1897)

Introduction—Choral

Toccata

Valerie Sterk, organ

HARP SOLO

Clair de Lune

Claude Debussy (1862–1918)/transcribed for harp by Victor Coeur

Dan Levitan, harp

PIANO SOLO

Variations, op. 41

Nicolai Kapustin (b. 1937)

Jessica Li, piano

City Called Heaven

African American spiritual/arr. Josephine Poelinitz (b. 1944)

Trente Morant, tenor

I am a poor pilgrim, a poor pilgrim of sorrow,
I'm left in this old wide world, this old wide world
 alone!
Oh I ain't got no hope, got no hope for tomorrow.
I'm trying to make it, make heaven my home.

Sometimes I'm tossed and I'm driven, Lord.
Sometimes I just don't know which way to turn.
Oh I heard of a city, of a city called heaven.
I'm trying to make it, make heaven my home.

I'll Fly Away

Albert E. Brumley (1905–1977)/arr. Craig Courtney

Jessica Li and Ajung Won, pianists

Some glad morning when this life is o'er, I'll fly
 away;
To a home on God's celestial shore, I'll fly away.
I'll fly away, O glory, I'll fly away.
When I die, hallelujah, by and by, I'll fly away, fly
 away.

I'll fly away, O glory, I'll fly away.
When I die, hallelujah, by and by, I'll fly away, fly
 away.

Just a few more weary days and then, I'll fly away;
to a land where joys shall never end, I'll fly away.

When the shadows of this life have gone, I'll fly
 away;
Like a bird from prison bars has flown, I'll fly away.

I'll fly away, O glory, O yes, I'll fly away.
When I die, hallelujah, by and by,
O, I'll fly away, I'll fly away, fly away.

He Never Failed Me Yet

Robert Ray (b. 1946)

Trente Morant, tenor

Chorus:

I will sing of God's mercy, every day, every hour, He gives me power.

I will sing and give thanks to Thee for all the dangers, toils and snares that He has brought me out.

He is my God and I'll serve Him, no matter what the test.

Trust and never doubt, Jesus will surely bring you out,

He never failed me yet.

I know God is able to deliver in time of storm.

I know that he'll keep you safe from all earthly harm.

One day when my weary soul is at rest,
I'm going home to be forever bless'd.

Trust and never doubt, Jesus will surely bring you out,

He never failed me yet.

Chorus

Didn't my God deliver Moses from King Pharoah?
And didn't He cool the fiery furnace for Shadrach, Meshach, and Abednego?

When I think of what my God can do, He delivered Daniel, I know He will deliver you.

Trust and never doubt, Jesus will surely bring you out,

He never failed me yet.

Chorus

He never failed me, He never failed me yet!

Trust and never doubt, Jesus will surely bring you out,

He never failed me yet.

Biographies

Kathleen Newby, soprano, is a member of the Sunnyvale Presbyterian Church choir, where she is a frequent soloist. Kathleen worked for many years at the First Congregational Church of Redwood City as a soprano soloist and section leader, also performing in a section-leader quartet that gave yearly Christmas Concerts. More recently, Kathleen has performed as a soprano soloist with the South Bay Singers in a performance of Handel's *Messiah*. She was soprano soloist for a Ladera Community Church performance of the Vivaldi *Gloria*, where she has occasionally been a soloist or section leader. This spring, Kathleen is looking forward to being a soloist with the South Bay Community Orchestra. Kathleen was a voice major at San Jose State University, where she studied both voice and violin; she also plays piano. Kathleen currently studies voice with Dramatic Tenor Carl Franzen and performs as a soloist in studio performances of the Franzen Opera Studio in San Jose.

Sought out for his “rich and resonant” and “sweet, well-projected lyric tenor,” **Michael Desnoyers** has sung over 50 different roles across San Francisco Bay Area stages, including performances with Opera San Jose, West Bay Opera, West Edge Opera, Festival Opera, Lamplighters Music Theatre, Ars Minerva, Pocket Opera, and the Handel Opera Project. Future engagements include Tamino in *Die Zauberflöte*, Nemorino in *L'elisir d'amore*, and the tenor solo in Orff's *Carmina Burana*.

Praised for “a beautifully produced, even voice whose palpable sincerity and flawless legato seemed ideally suited to Mozart,” Michael has performed most of the major roles in the Mozart tenor repertoire. With an extensive repertoire that spans from the Baroque to the 21st Century, he has sung a number of world premieres. He frequently performs as a concert soloist, having sung Mozart's *Requiem*, *Coronation Mass*, and *Vespere solennes*; Bach's *Johannes-Passion* and *Matthäus-Passion*; Handel's *Messiah*, Rossini's *Petite Messe Solennelle*, Saint-Saëns' *Christmas Oratorio*, CPE Bach's *Magnificat*, and Dvorak's *Mass in D*. Mr. Desnoyers can be heard on the Lamplighters' CD recordings, singing the roles of Cyril in *Princess Ida*, Ernest in *The Grand Duke*, and of Lord Tolloller in *Iolanthe*, where he was praised by Opera News for his “crystal clear timbre.” He has performed with many Bay Area vocal ensembles, including the San Francisco Symphony Chorus, American Bach Soloists, Capella SF, and Gaude. For more, please visit: <http://michaeldesnoyers.com>.

Trente Morant is the director of the Berkeley Broadway Singers. A Bay Area resident for more than 20 years, he is an accomplished and popular conductor, arranger, accompanist and performer. Trente has worked with the Oakland Youth Chorus for almost two decades, conducting the chorus in performances and workshops with such luminaries as Bobby McFerrin, Charlie Haden, Nancy Wilson, Pete Seeger and Voicestra. Under his direction, the chorus performed at the White House and on CBS's *The Morning Show*. He also was the guest narrator for a performance of “Carnival of the Animals” for the Oakland East Bay Symphony's Young People's Concert.

Trente earned his degree from Westminster Choir College in Princeton, New Jersey. While studying voice and conducting, he worked as a chorister with Eugene Ormandy, William Steinberg, Leonard Bernstein, Zubin Mehta, Robert Shaw, Roger Wagner and Joseph Flummerfelt.

For many years, he toured the country as a performer and lecturer, specializing in music from the Harlem Renaissance. He also served as musical director at theaters in the New York Tri-City area for numerous productions, including *West Side Story*, *Candide*, *Barnum*, *Pirates of Penzance*, *The Music Man*, *Shenandoah*, *Pippin*, *Chicago* and *Hair*.

In the Bay Area, he has sung the “leading player” in *Pippin* with the Alameda Civic Light Opera, in *Carmina Burana* with the Oakland Ballet, and in performances of *Porgy and Bess*, *Follies* and Bernstein’s *Mass and The Messiah* with the Oakland East Bay Symphony, conducted by Maestro Michael Morgan. He also has served as vocal director at the Woodminster Theater for many productions, and has conducted at the Monterey and San Francisco Jazz Festivals. Among his upcoming projects are a “One Man Cabaret Act” and recording his first CD. During the school year, Trente always returns to his first love of teaching music to young children.

Notes

Johann Sebastian Bach: Toccata and Fugue in D Minor

One of the most famous organ pieces ever, the Toccata and Fugue in D Minor, BWV 565, is certainly Bach’s most popular organ work today. J.S. Bach was a master of improvisation at the organ, and the brilliant and dramatic writing in the Toccata is among his showiest writing for the instrument. Bach was unparalleled as a composer of fugues and was renowned during his lifetime for his ability to improvise complex fugues on the spot. The Toccata and Fugue is a fairly early composition; it was probably composed while Bach held organist positions at Arnstadt or Mühlhausen, sometime between 1703 and 1708. Recently some scholars have doubted the authenticity of the Toccata and Fugue, primarily on stylistic grounds. Regardless, it has been transcribed and performed by countless musicians in recent decades, across a broad spectrum of musical styles, and even into popular culture—from rock bands, to jazz artists, to ringtones, to classical orchestrations, as in Stokowski’s famous orchestral transcription interpreted in Disney’s *Fantasia* movie (1940).

Dan Forrest: *Requiem for the Living* (2013)

A Requiem, at its core, is a prayer for rest—traditionally, for the deceased. The five movements of Dan Forrest’s *Requiem for the Living*, however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. The opening movement sets the traditional Introit and Kyrie texts—pleas for rest and mercy—using ever-increasing elaborations on a simple three-note descending motive. The second movement, instead of the traditional Dies Irae, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement.

The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different glimpses of the “heavens and earth, full of Thy glory,” all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna which then closes the work portrays light, peace, and rest—for both the deceased and the living. *Requiem for the Living* was commissioned by the Hickory Choral Society (Hickory, NC), as part of their ongoing commitment to funding new major works for the choral repertoire. The work is Dan Forrest’s largest piece to date and was written over a period of approximately 10 months in 2012.

Spirituals

Gospel music is an important style in the historical context of American music. As we attempt to meet the diverse needs of our choruses in schools, churches, and the community, it is essential to include music from this rich and significant heritage so our students can experience the enjoyment and expression inherent in this style of music. Spirituals are Christian songs that were composed and sung by African Americans, particularly during the decades they were enslaved in the American South (the late 1700s until the end of slavery in 1865). Originally melodies passed on by oral tradition, spirituals were later harmonized and became popular as choral arrangements.

Many spirituals began in the religious services the African slaves were allowed to hold. Often those meetings were the only place where slaves could gather, socialize, and freely express their faith, sufferings, and true feelings. Singing, chanting, shouting, clapping, and even dancing were part of these worship meetings. As Christianity spread among the African slaves, they were especially drawn to Biblical stories that had parallels to their captivity, hardships, and sorrows. Stories of Moses, Daniel, the Israelites’ slavery in Egypt, their exile in Babylon, and the sufferings of Christ were common themes in spirituals. Lyrics of spirituals also communicated the sufferings and anguish endured by the slaves. Texts of spirituals sometimes had double meaning, and could be understood as both Biblical/Christian texts and as desperate cries for freedom from the cruelties of slavery. In 1855, Frederick Douglass, a former slave, recalled hearing spirituals: “...they were tones, loud, long and deep, breathing the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirits, and filled my heart with ineffable sadness. The mere recurrence, even now, afflicts my spirit, and while I am writing these lines, my tears are falling. To those songs I trace my first glimmering conceptions of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds.”

Some spirituals or gospel songs, like “City Called Heaven,” are slower, fervent “sorrow songs.” They are often sung in the “call and response” manner of preaching, with a soloist improvising lines of text (like a preacher), and a choir answering with a repeating refrain. “I’ll Fly Away” may be the most frequently recorded gospel song ever. It was composed in 1829 by Albert Brumley, with a text similar to many spirituals, but in a more upbeat, bluegrass style. Other spirituals, like the gospel song “He Never Failed Me Yet” composed in 1982, are more hopeful, joyful, and even exuberant.

Acknowledgements

Orchestra Coordinator: Dorothy Givens

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Reception Coordinator: Dorothy Davidson, Beth Pole

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Additional thanks to CHS staff: Choir Accompanist Ajung Won; Principal Kami Tomberlain; Assistant Principals Melina Nafrada, Yukari Salazar, Andy Walczak, Geoff Wright

THANK YOU, DOROTHY GIVENS
for 50+ Years of Volunteer Service to the
Chancel Choir of Sunnyvale Presbyterian Church

The Chancel Choir and congregation of Sunnyvale Presbyterian Church are profoundly thankful to Dorothy Givens for her 50+ years of volunteer service, supporting the Chancel Choir’s music ministry both in Sunday-morning worship services and in the biannual choir concerts. Beginning in the mid- to late-1960s, Dorothy has spent thousands of hours preparing anthem texts for bulletins, hiring excellent orchestral musicians, managing all the orchestral music, creating and printing concert programs, and attending to countless other choir details. We sincerely appreciate, admire, and have been inspired by Dorothy’s faithful service, caring heart, gracious smile, humble attitude, musical expertise, and her meticulous and patient attention to detail.

Musicians

Andrew Aron, Conductor

Valerie Sterk, Organist

Violin I	Violin II	Viola	Cello	Bass
Thomas Alexander*	Vita Yee*	Wilbur Wong*	Kristin Garbeff*	Marie Laskin*
Rebecca Kim	Ralph Wang	Andrew Song	Sydney Chen	Amulya
Karen Nakamura	Jamie Lue	Angela Qiao	Sanson Tsui	Bhattaram
Stephen Nishi	Vishnu Allanki	Ishika Shah	Brian Chen	Nitya Devisetti
Nikhil Rao	Gilford Ting	Lipika Chatur	Sreeranjan Pichuka	
Paige Monsod	Jenna (Hyeri) Lee	Agrim Gupta	Michael Chian	
Max Wang	Julie Yeh	Ria Pimplapure	David Qiao	
Justin (Kei) Aihara	Aryan Kumar	Chloe (Yumin) So	Anindith Ram	
Jill Davis			Nicole Han	
Flute	Oboe	French Horn	Timpani & Percussion	Harp
Kathe Kuehl*	Cindy Thorp*	Leslie Hart*	Thomas Benton*	Dan Levitan*
			Megan Shieh-Cruz*	

*Guest musician

All other string players are from the Cupertino High School Chamber Orchestra

Sunnyvale Presbyterian Church Chancel Choir

SOPRANOS

Anneka Bear	Anne Cleveland	Elaine Mansfield	Cheryl Sharpley
M. Dianne Bowman	Laura Craine	Amy McLeod	Mary Green Vickrey
Karen Chamberlain	Andi Dobbs	Robina Moen	
Peggy Chen	Patsy Duke	Kathleen Newby	

ALTOS

Mary Aron	Ellen Donnelly	Sally Ricci	Elsbeth TeBrake
Barbara Beebe	Annie Fazzolari	Deborah Sanfilippo	Carol Warner
Barbara Clapp	Pat Innes	Heather Sato	Susan K. Watts
Amanda Craine	Sandy Ogden	Ruth Smay	Gloria Wu

TENORS

John Ahn	Curtis Hawthorne	Pam Leitterman	Hal Van Zoeren
Katerina Blazek	Ken Joy	Ron Sato	
Conrad Chamberlain	Leon Kowaleski	Fred Tejada	

BASSES

David B. Bowman	Bill Kunz	Gary Schultz	David Vickrey
Bill Faught	Dennis Leitterman	Richard Steffen	Paul Wang
George Gucker	Roger Medsker	Don Sterk	
Al Hubbard	Dan Moen	Ted Tilton	

Cupertino High School Choirs

CANTABILE PERIOD 1

Jeanette Ahn	Angela Deng	Adriana Netto	Aishwarya Vadivel
Tanisha Asrani	Analise Donovan	Eleanor O Leary	Anvita Vemuri
Bernice Au	Shreya Dunna	Meelana Pham	Navyaa Vemuri
Misha Bandi	Riyana Gada	Megan Pitman	Erin Wang*
Risitha Bellignur	Mitali Gaidhani	Astha Rajpal	Shannon Wang
Trusha Bhagwat	Tanvi Gunasekaran	Ashka Rastogi	Hansika Yadav
Prisha Bharadwaj	Sanjana Kale	Rashi Raval	Jinyoung Yim
Ellen Chae	Tushreen Kaur	Khushi Seth	Summer You
Sonia Chang	Jennifer Lee	Ania Shah	Christine Zhang
Krishna Chokshi	Saloni Mahajan	Satviki Sudireddi	Yume Suzuki
Damaris Cornejo	Arya Mhaiskar	Marina Tahara	
Shreya Dandamudi	Kristeen DC Mobe	Kanon Tone	

CANTABILE PERIOD 2

Darya Abtahi	Lisa Davis	Kiana Miller	Emi Rueth
Soraya Azevedo	Makayla Gentry	Nina Mobe	Toral Seth
Lluvia Barriga Mendoza	Yuna Kaneko	Amy Qing	Akela Traxler
Ada Cornejo Mancilla	Ai Mei Liu	Savannah Rabasa	Sujin Uchiyama
Cassidy Corrigan	Ana Lopez	Aliyanna Ralls	Aditi Verma
McKinley	Kinna Ly	Anna Rodriguez	

MEN'S CHORALE

Zachary Apostolo	Hoan Doan	Aashish Kapoor	Max Rong
Ahmed Baqai	Peter Domingo	Vaibhav Karanam	Sohom Roy
Vanshaj Bawa	Michael Eastwood	Benjamin Kau	Anirudh Seshadri
Carter Bian	Jonathan Ekman	Timothy Li	Aum Shah
Gio Cha	Phillip Garcia	Sundar Mahadevan	Aayush Vachharajani
Leonard Chan	Owen Guan	Eduardo Medina	Matthew Wang
Albert Chang	Constantin Gueziec	Ikaika Miller	Philip Yi
Timothy Chen	Xavier Guzman*	Kevin Nguyen	Woody Yi
Christopher Cho	Justin Han	Justin Ogata	
Swapnil Das	Ricardo Hernandez	Devan Park	
Hiep Doan	Shyam Kannan	Akshay Rao	

CANTOS

Srushti Adesara	Shruthi Jaganathan	Sarah Motozaki	Nida Sarraj
Anagha Atawale	Ankita Jain	Ashwita Nair	Kaylee Schulken
Savita Bhattacharjee	Ria Jhala	Ria Nair	Aashna Shah
Aditi Chatterjee	Shreya Jhala	Tina Nguyen	Anushka Shastry
Hannah Chau	Lavanya Joshi	Jeevitha Niranjan	Jeamin Shin
Jessica Choi	Rhea Khadye	Grace Olumofin	Elizabeth Sim
Amishi Chokshi	Avani Khaparde	Nicole Ownbey	Alexandria Song
Joleen Chow	Debbie Kwak	Sophie Pasumansky*	Sophia Suh
Emily Costa*	Abigail Lee	Shivani Patel*	Anju Sumimoto
Khushali Dhomse	Jessica Li	Diya Pathak	Jessamyn Talbert
Hannah Ding	Amanda Lin*	Tia Pitman	Shandy Tan
Elizabeth Eber	Vaishnavi Loganathan	Sahana Prem	Tanupa Thaker
Sarah Eklund	Tiffany Lui	Keerthana Puvvula	Phoebe Tzivikos*
Chloe Frazier	Morgan Macon*	Cecilia Radaelli	Anjali Varshney
Claire Hesley	Venia Massey	Tamara Radovic*	Gina Wang
Galen Hughes	Namya Mishra	Mariam Roshdy	Rhea Zachariah
Alexandria Hyde	Pranjal Mishra	Lyric Rosa	

CAPPELLA

Andrea Aguilar*	Erik Chu	Suchetha Kalluri	Rithik Sachdeva
Alexa Batingana	Philippe DeschauxBeaume	Jenny Lee	Maxine Schultz
Nicholas Bennett*	Angela Ding	Jonathan Leung	Miles Tamer
Anand Biju	John Duan	James Ling	Sanjay Venkatesan
Sonika Biyani	Shivaani Gajapathy	Fiona Liu	Emily Wang
Anastasia Budanova	Naomi Gau	Kainoa Miller	Trevor Weidner
Ananth Chakravarthy	Garrett Geisler	Eshika Nellore	Lucas Widjaja
Katherine Chan	Jinna Han	Phillip Nguyen-Dang	Kimberly Yamaguchi*
Jina Chang	Connie Ho	Kaitlyn Pasaylon	See Wee Yeo
Isaac Cho	Kimberly Hong	Aditya Ranade*	Jinju Yim
Stephen Cho	Rishi Jagtap	Ranjani	
Anthony Choi	Grace Jeong	Ravindrabharathy	

*Teacher Assistant/Tutor