



THE ORCHESTRANOW.  
Bard's Orchestral Masters

# Concert Quick Guide®

Charles Ives' America

SAT 11/16/24 at 7 PM & SUN 11/17/24 at 2 PM

Performances #284 & #285 Season 10, Concerts 11 & 12  
Fisher Center at Bard Sosnoff Theater



**LEON BOTSTEIN** *conductor*

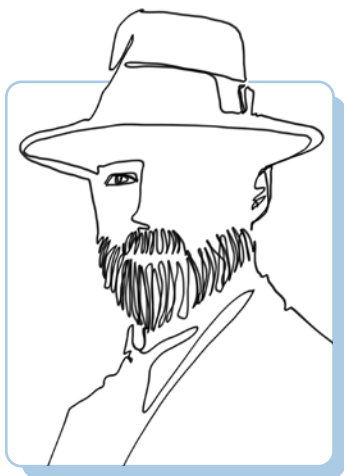
WILLIAM SHARP *baritone*

DONALD BERMAN *piano*

J. PETER BURKHOLDER *host*

## CONCERT TIMELINE

2 hours and 30 minutes



### Charles Ives

Born 10/20/1874 in Danbury, CT

Died 5/19/1954 at age 79 in New York City

### **The Fourth of July from the Holidays Symphony**

Written c. 1914–18, in Ives' early 40s;  
revised 1931

Premiered 2/21/1932 in Paris; musicians from the Orchestre Symphonique de Paris; Nicolas Slonimsky *conductor*

### **Central Park in the Dark**

Written c. 1909, at age 34; revised 1936

Premiered c. 1907–08, as per Ives' recollection

First documented performance:

5/11/1946 at the McMillin Theatre at Columbia University; Juilliard Graduate School student orchestra; Theodore Bloomfield *conductor*

## Orchestral Set No. 2

An Elegy to Our Forefathers *4 min*

The Rockstrewn Hills Join in the People's Outdoor Meeting *5 min*

From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose *7 min*

Assembled c. 1919, at age 44

Premiered 2/11/1967 in Chicago; Chicago Symphony Orchestra; Morton Gould *conductor*

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## Intermission

**MEET & GREET** some of the musicians in the lobby

**SHARE A PHOTO** @TheOrchNow #TheOrchNow

**REFRESHMENTS** available in the lobby

**WIFI** BardWireless

**RESTROOMS** located on either side of the lobby

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## Symphony No. 2

Andante moderato (moderately slow) *6 min*

Allegro molto (con spirito) (very fast, with spirit) *11 min*

Adagio cantabile (slow, in a singing style) *9 min*

Lento maestoso (slow and majestic) *2 min*

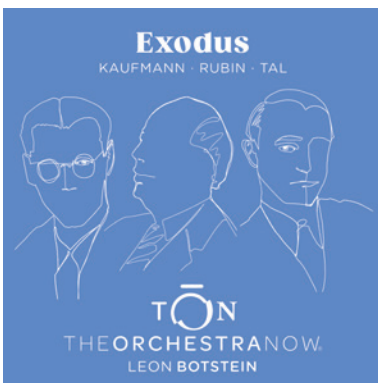
Allegro molto vivace (very fast and lively) *10 min*

*no pause after the first and fourth movements*

Written c. 1902–09, in Ives' late 20s and early 30s

Premiered 2/22/1951 at Carnegie Hall; New York Philharmonic; Leonard Bernstein *conductor*

The audience is invited to stay after the performance for a discussion with Botstein, Sharp, Burkholder, Berman, and cultural historian Joseph Horowitz.



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Our new album, **Exodus**, is now available!

Heard in concert in Fall 2023, these works were written by Jewish composers while they were in exile from their homelands during World War II: Josef Tal's *Exodus*, Walter Kaufmann's *Indian Symphony*, and Marcel Rubin's *Symphony No. 4, Dies irae*.

Purchase the album in the lobby, or stream it on all major platforms.

All timings are approximate.

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THE ORCHESTRA NOW®  
*Bard's Orchestral Masters*

## Charles Ives' America

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### The Music

#### **THE FOURTH OF JULY FROM THE HOLIDAYS SYMPHONY**

Notes by TÖN tuba player Tyler Woodbury

In Charles Ives' *The Fourth of July*, the clash of patriotic tunes and nostalgic memories creates a kaleidoscopic soundscape that transports listeners to a regular Independence Day in New England. Ives wrote this piece as part of a larger work, the *Holidays Symphony*, which also includes movements titled "Washington's Birthday", "Decoration Day", and "Thanksgiving and Forefathers' Day". Altogether, his plan was to depict the passing of the seasons as he came to know them during his longtime residency in New England. As a native of the region myself, I can confirm that the mark of the summertime spirit concurs with Ives' choice of the Fourth of July.

In my eyes, one of the most important aspects of this work is the idea of childhood memories. Especially as time passes, we can get a skewed view of the past in our minds. There can be small snippets of a moment, sometimes overlapping and evolving into a completely fabricated thought, rather than a memory. Or something forgotten can rush back to you instantly with one little spark. One way or another, memories are far from crystal clear pictures of the past, which is exactly how Ives composed his reminiscence

of this holiday. In fact, nothing about Ives' style can be described as "crystal clear", but rather he is known for his overlapping musical quotations, distorted melodies, and complex harmonies. Almost as if you were watching decaying film, these elements come together to create a hazy yet realistic sound of the past.

#### **CENTRAL PARK IN THE DARK**

Notes by TÖN violinist Haley Maurer Gillia

*Central Park in the Dark* is a miniature tone poem written by Charles Ives around 1909. While Ives is now regarded as one of the 20th century's most influential American composers, he actually had a full-time job in insurance and found most of his success and recognition after his death.

The work showcases the new ways Ives found to depict sonically the world around him: through polytonality, tone clusters, dissonance, and layering. The piece is meant to describe a hot summer night in Central Park, with the sounds of nature and urban life, from a park bench. Interestingly, Ives explains that these are his musings on how the park used to be "before the combustion engine and radio monopolized the earth and air." This nostalgia is especially poignant from our vantage point in 2024, well over 100 years after Ives wrote it. It creates a sense of connection—even in 1909 he was considering what the city was like before technology changed so many things. As someone born and raised in

New York City, summer in the city evokes specific feelings, and I feel a connection to Ives' vision even a century later. In the city, there is always a layering—of smells, sounds, visuals—and a density to the sound and thickness of the summer city heat, even in the park. This is palpable in the composition of the work. To me, the strings that open the piece represent the omnipresent heat and the surrounding nature.

After the strings begin, different instruments enter, slowly introducing us to more elements of the scene, building up texture and density. This overlaying, or collage, technique of musical lines creates a cacophony that brings to life the city Ives has imagined: ragtime piano, a siren, a horse-drawn carriage, nature, and the hot summer night all mixing together. As you listen, consider what these sounds might represent to you; you can be on the Central Park bench in 1906, imagining what the park might have been like even before then, or you could be in Brooklyn's Prospect Park in 2004, as I was, or in 2024, in a seat at Carnegie Hall.

## ORCHESTRAL SET NO. 2

Notes by TÖN violinist Haley Schricker

Ives frequently had a roundabout way of stitching together his musical ideas into their final forms, and his *Orchestral Set No. 2* is no exception. It was conceived of not as a single narrative, but as three distinct pieces, written in the 1910s and assembled around 1919. Each movement is a sort of vignette composed of melodic fragments, giving off an intentionally disjunct impression.

The first movement, "An Elegy to Our Forefathers", begins with an atmosphere of otherworldly sounds, produced by an offstage ensemble scored for zither, harp, chimes, and bells. It sounds so ahead of its time that when I first heard the opening of this piece, I couldn't believe I was hearing

something written over 100 years ago! This eerie beginning is followed by indistinct paraphrases of Stephen Foster melodies and hymn tunes, along with a snippet from the African American spiritual like "Nobody Knows the Trouble I've Seen."

The rambunctious second movement, "The Rockstrewn Hills Join in the People's Outdoor Meeting", reflects the camp-revival meetings Ives attended in his youth. It features a collage of hymn tunes like "Bringing In the Sheaves" along with folk songs such as "The Girl I Left Behind Me" and "Rock-a-bye Baby", all reimagined as ragtimes. If a ragtime "Rock-a-bye Baby" wasn't enough of a surprise, the middle section of the movement features some of Ives' most strikingly dissonant music—and that is a high bar! After all the calamity, the movement concludes with a gentle coda.

Can you imagine commuting to work as usual when suddenly those around you spontaneously join their voices in song? This moment that Ives experienced was a reaction to the news having broken out of the sinking of the RMS *Lusitania* by the German Navy on May 7, 1915. Ives was so moved by the reaction of the crowd that day that it inspired the final movement of this set, "From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose". The choir intones the *Te Deum* at the beginning, followed by snippets of other melodies intertwining until "In the Sweet By and By" is clearly heard. A solo accordion finishes the melody and fades away, until all that remains is the "background noise" effect created by a separate smaller ensemble.

## SYMPHONY NO. 2

Notes by TÖN violinist Emerie Mon

Charles Ives has no shortage of personal descriptors to boast of: actuary, composer, prodigy organist, Yale, and most significant

of all, Connecticut native. Although he wrote six symphonies during his career, his *Symphony No. 2* is notable due to the fact that it was composed around a particularly pivotal time in his life. After graduating from Yale University in 1898 Ives moved to New York, having decided to go into the insurance business over his already-established successful career as an organist. This decision to re-prioritize music and composing as a mere creative outlet likely contributed to the increasingly free and experimental outlook present in his works thereafter.

The soundscape of the *Second Symphony* is a beautiful hodgepodge of Ives' life experiences as the son of a bandmaster, picking up hymns at church services, hearing vernacular music and folk songs in town, and, of course, a Western European

music education at Yale to top it all off. Set in five movements, one can hear aspects of classical giants such as Beethoven, Brahms, and Dvořák which induce a strong feeling of the sublime. On the other end, tunes like "America the Beautiful" in the third movement and "Columbia, Gem of the Ocean" most obviously in the first and fifth movements make faceted appearances, alongside nods to Ives' own earlier works. All combined, it hints at the direction in which the likes of Bernstein, Copland, Gershwin, and Still would expand decades into the future. Moments of lush orchestration, choral and expansive, make his ear for harmony from the perspective of an organist amply known; and with a punchline of an ending, this symphony is an aurally engaging and cinematic adventure up to its last note.

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## The Artists

LEON BOTSTEIN *conductor*



MATT DINE

Leon Botstein is founder and music director of *The Orchestra Now (TÖN)*, music director and principal conductor of the *American Symphony Orchestra (ASO)*, artistic codirector of *Bard SummerScape* and the *Bard Music Festival*, and conductor laureate and principal guest conductor of the *Jerusalem Symphony Orchestra (JSO)*, where he served as music director from 2003 to 2011. He has been guest conductor

with the *Los Angeles Philharmonic*, *Royal Philharmonic Orchestra*, *Aspen Music Festival*, *Buffalo Philharmonic Orchestra*, *Mariinsky Theatre*, *Russian National Orchestra* in Moscow, *Hessisches Staatstheater Wiesbaden*, *Taipei Symphony*, *Simón Bolívar Symphony Orchestra*, and *Sinfónica Juvenil de Caracas* in Venezuela, among others. In 2018, he assumed artistic directorship of *Campus Grafenegg* and *Grafenegg Academy* in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's *First Symphony* with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is

editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

### DONALD BERMAN *piano*



Webb Chappell

Donald Berman is a multi-dimensional American pianist, scholar, and educator who has consistently placed an emphasis on 20th and 21st century music, and on American composers in particular. He has made dozens of recordings on a variety of labels, both as soloist and as collaborative pianist. An enthusiastic commissioner of new music, he has added over 200 works to the contemporary canon. His body of work as a recording artist demonstrates both the breadth and depth of his engagement with music of our time. Many of his recordings are world premieres, but he has also illuminated historic and previously unknown works of American composers (*Americans in Rome*/ Bridge; *The Unknown Ives* vols. 1 & 2 / JCRI,

*New World*; *The Uncovered Ruggles*/New World), performed with orchestras (*George Perle: Serenades*/BMOP, Christopher Theofanidis' Piano Concerto/Summit), collaborated with singers (*This Island and The Edge of Silence* with Susan Narucki / Avie), and with chamber ensembles (*The Worlds Revolve* with Borromeo Quartet/ Avie). His recording of Ives' *Concord Sonata* was met with international acclaim in 2024.

Mr. Berman, a Radcliffe scholar, is general editor of three volumes of *Charles Ives' Shorter Works for Piano*, a project finished in 2022 that took 30 years to complete. He is chair of keyboard studies at The Longy School of Music of Bard College and directs the New Music Ensemble at Tufts University. In his position as president of the board of The Charles Ives Society, he is curating an extensive expansion of the Society's Ives archive, a treasure trove of in-depth information accessible to all via [charlesives.org](http://charlesives.org).

Mr. Berman's trajectory as a musician and scholar was set in motion by four important teachers: Mildred Victor, George Barth, and principally John Kirkpatrick (who premiered the *Concord Sonata* in 1939) and legendary pedagogue Leonard Shure.

### J. PETER BURKHOLDER *host*



Indiana University Communications

J. Peter Burkholder is Distinguished Professor Emeritus of Musicology at the Indiana University Jacobs School of Music and author of the four most recent editions of *A History of Western Music* and Norton

*Anthology of Western Music*. He has served as President of the American Musicological Society and of the Charles Ives Society, and his scholarship on Charles Ives, modern music, musical borrowing, and music history pedagogy has won numerous awards and has been translated into six languages. He was given a Lifetime Achievement Award by the Society for American Music in 2024. His most recent book is *Listening to Charles Ives: Variations on His America* (2021).

### WILLIAM SHARP *baritone*



Baritone William Sharp has a reputation as a singer of artistry and versatility, garnering acclaim for his work in concert, recital, opera, and recording. He performs actively and has appeared with most major American symphony orchestras, including New York, Chicago, Washington, Boston, Baltimore, San Francisco, and Los Angeles. His discography of several dozen discs encompasses music spanning 900 years, from the 12th century to today. He joined the Peabody Conservatory faculty in 2002. His students are performing throughout the world in concert and opera.

## THE ORCHESTRA NOW (TÖN)

Founded in 2015 by Bard College and led by Leon Botstein, TÖN is a graduate program that is training the next generation of music professionals, offering a master's degree or an advanced certificate. The members of the orchestra are graduates of the world's leading conservatories, and hail from countries across North and South America, Europe, and Asia. Many have gone on to have successful careers in orchestras around the world.

TÖN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and the Fisher Center at Bard. The orchestra has performed with numerous distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, and JoAnn Falletta.

Among TÖN's many albums on the Hyperion, Sorel Classics, and AVIE labels are May 2024's *The Lost Generation* and rare recordings of Othmar Schoeck's *Lebendig begraben* and Bristow's *Arcadian Symphony*. Recordings of TÖN's live concerts from the Fisher Center can be heard regularly on Classical WMHT-FM and WWFM The Classical Network, and the orchestra has appeared over 100 times on *Performance Today*, broadcast nationwide.

More info at [ton.bard.edu](http://ton.bard.edu).

Leon Botstein, *Music Director*

### Violin I

Chance McDermott  
*Concertmaster*

Samuel Frois  
Hanyu Feng  
Nayoung Kim  
Lana Auerbach  
Seunghye Park  
Lap Yin Lee  
José Manuel Pietri-Coimbre  
Yuchen Zhao  
Emerie Mon  
Luca Sakon  
Mingyue Xia IAP '25

### Violin II

Haley Schricker *Principal*  
Haley Maurer Gillia  
Angeles Hoyos  
Zeyi Sun  
Heather Lambert  
Shengjia (Sherry) Zhang  
Jonathan Fenwick  
Enikő Samu  
Carlos Torres  
Katherine Chernyak '24  
Yaewon Choi\*

### Viola

Enoch Ng *Principal*  
Chia-Mei (Lily) Li  
Michael Halbrook  
Samuel Omaljev  
Tania Ladino Ramirez  
Elizabeth Chernyak '24  
Keegan Donlon  
Nelsy Badia

### Cello

Shawn Thoma *Principal*  
Alfred Western  
Dariimaa Batsaikhan  
Jihyun Hwang  
Elvira Hoyos Malagon

Michael Zyzak  
Sam Boundy  
Anita Balázs

### Bass

Jack Corcoran *Principal*  
Shion Kim  
Holdan Arbey Silva Acosta  
Yu-Cih Chang  
Zacherie Small  
Jud Mitchell

### Flute

Jordan Arbus *Principal*<sup>1-3</sup>  
Olivia Chaikin *Principal*<sup>4</sup>  
Chase McClung *Piccolo*<sup>1,2,4</sup>

### Oboe

Quinton Bodnár-Smith  
*Principal*<sup>1,2</sup>  
David Zoschnick *Principal*<sup>4</sup>  
Yejin Kim

### Clarinet

Colby Bond *Principal*<sup>1,3</sup>  
Dávid Kéring *Principal*<sup>2</sup>  
Zachary Gassenheimer  
*Principal*<sup>4</sup>

### Bassoon

Miranda Macias *Principal*<sup>1-3</sup>  
Kylie Bartlett *Principal*<sup>4</sup>  
Chaoyang Jing  
*Contrabassoon*

### Horn

Ziming Zhu *Principal*<sup>1,3</sup>  
Stefan Williams *Principal*<sup>4</sup>  
Daniel Itzkowitz  
Tori Boell  
Douglas Nunes *Assistant*<sup>4</sup>

### Trumpet

Forrest Albano *Principal*<sup>1,4</sup>  
Giulia Rath *Principal*<sup>2,3</sup>

Mark Kovács  
Jid-anan Netthai *Cornet*<sup>1</sup>  
Eric Evans APS '26

### Trombone

Stephen Whimple  
*Principal*<sup>1-3</sup>  
Zachary Johnson *Principal*<sup>4</sup>  
Samuel Boeger *Bass Trombone*

### Tuba

Tyler Woodbury

### Accordion

Sean Gallagher

### Timpani

Pei Hsien (Ariel) Lu

### Percussion

Nick Goodson *Principal*<sup>1,2</sup>  
Luca Esposito *Principal*<sup>3</sup>  
Philip Drembus *Principal*<sup>4</sup>  
Luis Jacome  
Petra Elek '16 APS '20  
TŌN '24

### Harp

Cheng Wei (Ashley) Lim

### Keyboards

Neilson Chen *Piano*  
Ryan MacEvoy McCullough  
*Piano*  
Hanbyeol Lee *Harp*

<sup>1</sup> *The Fourth of July*

<sup>2</sup> *Central Park in the Dark*

<sup>3</sup> *Orchestral Set No. 2*

<sup>4</sup> *Symphony No. 2*

\* *not performing in this concert*

## TŌN's 10th Anniversary Season

#TON10  
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All 10th Anniversary donors will receive special recognition. Contributions at the **\$2,500 Allegro** level and above will be commemorated by a seat named for them in the Fisher Center at Bard's magnificent Sosnoff Theatre.

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For detailed information on naming opportunities and the many ways to give, please contact **Nicole M. de Jesús, Director of Development**, at **845.758.7988** or [ndejesus@bard.edu](mailto:ndejesus@bard.edu).

# TÔN Donors Inspire Greatness

As we begin our celebration of the orchestra's 10th Anniversary season, TÔN gratefully acknowledges the generosity of each and every donor who makes our work possible. Ticket sales cover less than a quarter of the expenses for our concerts and educational initiatives. With the sustained support of audiences like you, we can continue this unique educational program for classical musicians on the cusp of professional careers. **Thank you for making this important investment in the future of classical music.**

## 10th Anniversary Donors

We are pleased to recognize the following donors who have provided early support for this milestone season. Watch this space for an updated list throughout the year!

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We gratefully acknowledge the following individuals who have made gifts and pledges in support of our December 8, 2024 reception at The Frederick R. Koch Foundation:

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Alice Stroup, in memory of  
Timothy Stroup  
Tryon Family Foundation

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Peter and David Eng-Chernack  
Marc and Margaret Cohen, in  
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Maia Farish, in memory of  
Don Farish  
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Frances Spark  
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Philip B. Ardell  
Marvin F. Bielawski  
Marie-Louise Brauch  
Phyllis and Joe DiBianco  
Mildred Feinsilber  
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Beverly Gillia, in honor of  
Haley Gillia, TÔN '26  
Peter C. and Carol A. Goss  
Tamara J. Gruszko  
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Nancy S. Hemmes  
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William M. Solis  
George A. Wachtel/Audience  
Research & Analysis  
Michael S. and Leslie Weinstock  
Ian A. Zimmerman '92  
Drs. Julie and Sandy Zito

### Prelude

Anonymous (4)  
Michelle Ajami  
Elaine Berk  
Kent A. Brown  
Harriet Bussel  
Harriet D. Causbie  
Karen M. Harvey  
Maung S. Htoo, in memory of  
Anne Htoo  
Robert Kappes  
Tod Klebanoff  
Pat Miller  
Yuka Nishino  
Sandra Novick  
Robert B. Renbeck  
Brigitte Roepke  
Sandra Schanzer  
Mary T. Sheerin  
Gail Sherain  
Anna Shuster  
Shari Siegel

*\*Deceased*

*This list represents gifts made to The Orchestra Now from July 1, 2023 to November 6, 2024.*

**Thank you for your partnership!**

# The Administration

## THE ORCHESTRA NOW

### Artistic Staff

Leon Botstein *Music Director*  
James Bagwell *Associate Conductor and Academic Director*  
Jindong Cai *Associate Conductor*  
Zachary Schwartzman *Resident Conductor*  
Leonardo Pineda '15 TÖN '19 *Interim Assistant Conductor*  
Erica Kiesewetter *Director of Orchestral Studies*  
Keisuke Ikuma *Director of Chamber Music*  
Sima Mitchell *First Year Seminar Faculty*

### Administrative Staff

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Petra Elek '16 APS '20 TÖN '24 *Assistant Orchestra Manager*  
Viktor Tóth '16 TÖN '21 *Special Events Coordinator and Eastern/Central European Music Curator*  
Matt Walley TÖN '19 *Program Coordinator, Admissions and Artist Relations*  
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Leonardo Pineda '15 TÖN '19 *Director of Youth Educational Performance and South American Music Curator*

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Pascal Nadon *Public Relations*

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Grace Hill '26 *Assistant House Manager*  
Michael Hofmann VAP '15 *Audience and Member Services Manager*  
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Asa Kaplan '23 *Associate House Manager*  
Dávid Kéringér TÖN '26 *Assistant House Manager*  
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Amy Murray *Videographer*

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Stephen Dean *Orchestra Production Manager*  
Grace Anne *Orchestra Stage Manager*



Liz Cohen *Assistant Stage Manager*  
LJ McCaw *Orchestra Stage Manager*  
Nora Rubenstone '11 *Associate Orchestra Production Manager*

### Scenic

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Zoe Barash *Carpenter*  
Sam Dickson '19 *Carpenter*  
Eric Leary *Assistant Technical Director*  
Maggie McFarland '21 *Props Coordinator*  
Mike Murphy *Carpenter*  
Hick Renadette *Head Rigger/ Flyperson*  
Michael Risio *Carpenter*

### Sosnoff Stage Crew

Samuel Boeger TÖN '25 *Stagehand*  
Tori Conner IAP '25 *Stagehand*  
Anastasia Dong '24 CMC '25 *Stagehand*  
Nicolás Gómez Amín GCP '25 *Stagehand*  
Hamed Haidari '25 *Stagehand*  
Stanley Legan '26 *Stagehand*  
Beitong Liu '23 CMC '24 *Stagehand*  
João Melo '25 *Percussion Coordinator*  
Eszter Pokai '25 *Stagehand*  
Adriana Rivera Corujo *Stagehand*  
Naysa Roquemore '28 *Stagehand*  
Robert Strickstein *Stagehand*

Jun Yokomizo-Mauldin '25 *Stagehand*  
Mara Zaki '25 *Deck Supervisor*

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John Gasper *Video Engineer*  
Will Oliva *Video Engineer*  
May Pocsy '22 *Assistant Video Engineer*

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Irene Zedlacher

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Leon Botstein  
Christopher H. Gibbs

### Associate Director

Raissa St. Pierre '87

### Scholars in Residence 2024

Francesca Brittan  
Sarah Hibberd

### Program Committee 2024

Byron Adams  
Leon Botstein  
Francesca Brittan  
Christopher H. Gibbs

Sarah Hibberd  
Richard Wilson  
Irene Zedlacher

### Director of Choruses

James Bagwell

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