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LORI McCANN

LORI McCANN, originally from Madison, Wisconsin now lives in Cincinnati, Ohio where she attends the College-Conservatory of Music. Last June she earned an Artist Diploma Degree in Opera and is presently finishing requirements for a Doctorate in voice and opera directing.

Ms. McCann is an alumnus of San Diego State University where she earned her Master of Arts degree in vocal performance in 1984, while studying with Mrs. Larra Browning Henderson. She is a former winner of the Virginia Hawk Memorial Vocal Competition and also of the La Jolla Young Artist's Competition. Her operatic roles include Fiordiligi in Mozart's *Così fan Tutte*, Giulia in Rossini's *The Silken Ladder*, Jessy in *Mahagonny the Songspiel* by Kurt Weill, the Second Lady in *The Magic Flute*, the title role in Gluck's *Iphigenia in Taurus*, and the Fox in Janacek's *The Cunning Little Vixen*. In December she will perform the role of the Mother in *Amahl and the Night Visitors* with the Cincinnati Choral Society.

Other solo appearances include Brahms' *German Requiem*, Mahler's *Fourth Symphony*, and *Chants d'Auvergne* by Joseph Canteloube. In 1988, Ms. McCann was the first place winner of the Southern Ohio District Metropolitan Opera competition. She was last heard with the La Jolla Civic-University Orchestra as a soloist in Handel's *L'Allegro ed il Penseroso* in 1985.



MARTHA JANE WEAVER

"There is a special thrill in unexpectedly encountering a great artist, and when that artist is a singer, the thrill is even more acute" wrote Jonathan Saville of a recital by mezzo soprano **MARTHA JANE WEAVER**.

Miss Weaver returns to the La Jolla Symphony, having debuted with the orchestra in the Mozart *Requiem* in May 1989. Last week she appeared as Ruth in a concert version of *Pirates of Penzance* with the San Diego Symphony, a role which she has performed with Opera A La Carte in Los Angeles and on tour in Arizona.

Miss Weaver's most recent appearance in Northern California was as Hata in Sacramento Opera's *Bartered Bride*. She will head north again in April to perform with San Jose Opera in Cavalli's *L'Ormindo*. Following her enthusiastically received performance as Giovanna in San Diego Opera's *Rigoletto*, she returned in 1989 as the Nurse in *Boris Godunov*. She has also performed as Dido in *Dido and Aeneas* with the Los Angeles Baroque Orchestra.

A frequent concert and oratorio soloist, Miss Weaver's solo engagements have included the *Messiah* with the Las Vegas and San Diego Symphonies, the Verdi *Requiem* with the Redlands Symphony, the Brahms *Alto Rhapsody* with the William Hall Chorale in Los Angeles and the Durufle *Requiem* with the Philadelphia Festival Chorus. Next December she will debut with the Oratorio Society of Utah in their annual performance of the *Messiah* with the Utah Symphony.

**THE LA JOLLA CIVIC-UNIVERSITY
SYMPHONY ORCHESTRA**

**Thomas Nee, Music Director
David Chase, Choral Director**

Mandeville Auditorium
Saturday, November 17, 1990, 8 P.M.
Sunday, November 18, 1990, 3 P.M.

BRAHMS AND DEBUSSY

BRAHMS **Tragic Overture, Opus 81**

DEBUSSY **La Damoiselle Élué**
Lori McCann, Soprano
Martha Jane Weaver, Contralto
The Women of the La Jolla Civic-University
Chorus

INTERMISSION

BRAHMS **Alto Rhapsody, Opus 53**
Martha Jane Weaver, Contralto
The Men of the La Jolla Civic-University
Chorus

DEBUSSY **Iberia**
In the Streets and By-Ways
Fragrances of the Night
Morning of a Festival Day

NOTES BY ERIC BROMBERGER

BRAHMS AND DEBUSSY

A Brahms-Debussy program may seem strange at first, for it yokes music by the most German of the great symphonic composers with music by the most French of composers. Brahms was an enthusiastic German nationalist and a strong supporter of Bismarck: he composed his *Triumphlied* to celebrate the German victory in the Franco-Prussian War of 1870. Debussy set out consciously to liberate French music from the influence of German composers: in the final years of his life — during World War I — he signed his manuscripts simply "Claude Debussy, musicien français." Yet their music works well on the same program, if only because such a concert marks their differences so sharply.

The two men actually met, and Debussy's biographer Edward Lockspeiser tells of what must have been a hilarious occasion. The young Debussy, who admired German music greatly despite his subsequent course, went to Vienna in 1887 and asked to meet the aging and crusty Brahms. Brahms ignored his letters, and when Debussy rang the bell at his apartment, he was told that the older composer was "not at home." A lunch was arranged through the wife of a diplomat, and Brahms is reported to have looked grimly at the young Debussy and asked, "Are you the young Frenchman who wrote to me and called twice at my house?" When Debussy said that he was, Brahms growled: "Well, I forgive you this time, but don't do it again." Debussy reported that Brahms did not utter one word during lunch except to praise the champagne. The following day, however, Brahms took Debussy to see a performance of *Carmen* and to visit the graves of Beethoven and Schubert and, when parting, embraced him and wished him a successful career.

The present concerts offer music of these two composers at their most extreme — Brahms at his most somber and dark, Debussy at his most colorful and sensual. If the two men were to represent quite different musical viewpoints, this did not rule out mutual respect: the young Debussy admired the music of Brahms, and while Brahms died before Debussy achieved fame, he did see the score of *La Damoiselle Élué* and wrote to his friends describing his pleasure in this music by an unknown young Frenchman.

Tragic Overture, Opus 81

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

Brahms wrote no operas, and his two overtures are concert overtures, intended for separate performance in the concert hall. He wrote both during the summer of 1880, which he spent at Bad Ischl in the mountains east of Salzburg. First came the good-natured *Academic Festival Overture*, composed as a gesture of appreciation for having been awarded an honorary doctorate of philosophy by the University of Breslau the previous year. But then, as if to counterbalance the good spirits of that piece, Brahms drafted another overture, this one grimly serious. Brahms described his two overtures succinctly: "One laughs, the other weeps." To his publishers, he wrote: "I could not deny my melancholy turn of mind, and have also composed a *Tragedy Overture*."

The uncertainty about the title points to an important feature of this work: Brahms did not have a specific tragedy in mind when he wrote this music. Though some have suggested that this music may have been written for a production of Goethe's *Faust* in Vienna, Brahms himself made clear that he was not thinking of a particular tragedy, and he was in fact uncomfortable with the title *Tragic Overture*. Even after deciding on it he continued to ask his friends to suggest better titles. Perhaps so prosaic a title as *Serious Overture* would have been nearer the mark — would have raised fewer tantalizing questions.

When composing this overture, Brahms drew on sketches he had made eleven years earlier (appropriately on the back of his sketches for the *Alto Rhapsody*) — this music survives in the overture as the second theme and its extension. To this, Brahms added a first theme group and a long development section — the resulting overture is one of Brahms' longest symphonic movements.

The *Tragic Overture* is in extended sonata form, and Brahms presents all his material in the opening minutes. The two powerful chords that serve as introduction will recur throughout — they take on a thematic function of their own. The main theme — a quiet rising-and-falling figure — is announced immediately by the strings, and the yearning second theme-group (the first section to be written) is presented by

the violins. The development section is more episodic than one expects from Brahms; curiously, some of the most moving music comes in the slow sections of the development, which are full of a grave and measured nobility. The overture rises to a powerful climax, full of the ringing sound of brass, then grows quiet before the rush to the grim close.

La Damoiselle Éluë

CLAUDE DEBUSSY

Born August 22, 1862,

Saint-Germain-en-Laye

Died March 25, 1918, Paris

As a young man, Debussy won the coveted Prix de Rome, a prize for young French composers that allowed them to study in Rome; in return, they were expected to compose works that would indicate their progress. Debussy was a difficult young man: he hated Rome, disliked academic requirements, and only with difficulty did he compose the required pieces for the authorities back in Paris. He completed the second of these in 1887-88: *La Damoiselle Éluë*, a work that shows the young composer under several distinct influences.

The first influence is obvious in his choice of text, Gabriel-Dante Rossetti's *The Blessed Damozel*. Rossetti was part of the Pre-Raphaelite movement in England, which emphasized — among other things — the sensual and erotic. Rossetti's poem tells of a beautiful young woman ("damozel" is an archaism for "damsel") in heaven who looks down from high above and longs for her lover, still on earth; surrounded by happy pairs of lovers, she imagines his arrival in heaven and their happy union, but the poem ends with the lover still on earth and the Blessed Damozel weeping tears of loneliness.

If Rossetti's hothouse eroticism is one influence on this music, another is Wagner's *Parsifal*, which Debussy saw at Bayreuth while working on this music. Wagner's influence is both musical and moral: many critics have shown how themes in Debussy's score are virtually "lifted" from Wagner's opera, but even more important is the opera's emphasis on sacred love, denial, and the sublime. An early critic in *Figaro* missed the point when he called Debussy's score "very sensual and decadent" and said "this subcutaneous injection may possibly produce dangerous

eruptions among the small fry of the future." There is nothing decadent about this score, and Debussy's deft fusion of Rossetti's lush eroticism with Wagner's emphasis on the sacred produces lovely music, subdued in color and almost chaste in expression.

Debussy scores this *poème lyrique* for contralto narrator, soprano (who sings the part of the Damozel), women's chorus, and orchestra. The translation, by Gabriel Sarrazin, shortens the original poem somewhat, and particularly remarkable is the writing for the women's chorus, with its "pure" textures and intentionally "simple" sound. After an orchestral introduction depicting the calm of heaven, the contralto narrator sets the scene for the long aria of the soprano, whose gentle music is interrupted from time to time by the women's chorus as *La Damoiselle Éluë* makes its way to the almost rapt concluding chords.

Alto Rhapsody, Opus 53

JOHANNES BRAHMS

Brahms remained a confirmed (and often cranky) bachelor throughout his life. He was continually drawn toward women, fell in love several times, and even became engaged once, but he always drew back, realizing that his was an essentially solitary nature. In the late 1860s, when he was in his thirties, came one of the most painful of these episodes: Brahms found that he was falling in love with Julie Schumann, daughter of Robert and Clara Schumann. Unable to express or act on this love, he suddenly learned of the young woman's engagement when her mother, who had no idea of Brahms' feelings, innocently informed him. Stunned, Brahms withdrew even further into his moody interior, to the confusion of all around him, and then in September 1869 he showed Clara the music he had written as a wedding gift for Julie. In her diary, Clara recorded her reactions to the *Alto Rhapsody*: "A few days ago Johannes showed me a wonderful work for contralto, male chorus, and orchestra. He called it *his* bridal song. It is long since I have received so profound an impression; it shook me by the deepfelt grief of its words and music."

It is altogether typical of Brahms that he should call this music — so full of loneliness and resignation — "his" wedding song. The fragmentary eighteen-

line text from Goethe's *Harzreise im Winter* tells of a traveler lost in the wilderness, trapped within his pain and loneliness, and wonders if there can be redemption for such a soul. The answer comes in the final stanza, which calls on the "God of Love" to bring relief to this solitary soul. But it appears to be an ambiguous answer: though there may be hope in love, the mood of this music is of stoic acceptance, of resignation rather than triumph.

Brahms offers a dark-hued setting of so difficult a text, emphasizing the dusky colors of an alto soloist, men's chorus, and an orchestral palette centered around the lower strings. The work progresses from the recitative-like entrance of the soloist through her aria-like middle section to the somewhat warmer close, where — joined by the men — she sings of the redeeming power of love. Brahms' setting presents many problems for the soloist, who must cut through so dark a texture, sing often in her lowest register, and then make wide melodic leaps. This has become, understandably, one of the great works for altos — there is a famous old recording by Marian Anderson, now unfortunately out of print.

Clara Schumann was quite right — there is much wonderful and moving music here — but she may have been especially moved because she recognized how clear a window the *Alto Rhapsody* offers into its creator's soul.

Iberia CLAUDE DEBUSSY

In 1905, shortly after completing *La Mer*, Debussy set to work on a piece he called *Images*, which he thought would be for two pianos. Each of the three sections was to be based on the music of a different country — England, Spain, and France — and he told his publisher he expected to have them done quickly. But *Images* became instead an extended work for orchestra, and it took much longer than Debussy expected: the cycle was not complete until 1912.

The second section — *Iberia*, a musical evocation of Spain in three colorful movements — has become one of Debussy's most popular orchestral works. The apparently universal love for Spain among French composers has shown up clearly in their music: in Lalo's *Symphonie Espagnole*, Chabrier's

Espana, Ravel's *Rapsodie Espagnole* and *Bolero*, and countless other examples. Debussy shared this enthusiasm, though his direct experience of that country consisted of one three-hour trip across the border to visit San Sebastian. Apparently that was enough, for *Iberia* has been hailed as one of the greatest examples of "Spanish" music; Spanish composer Manuel de Falla in particular praised Debussy's use of Andalusian music and his evocation of an authentic Spanish sound in *Iberia*.

This means not just the use of Spanish instruments (castanets, tambourine, a string section made to sound like a huge guitar) but also an evocation of Spanish atmosphere through color, rhythm, and spirit. *Iberia* is not so much impressionism (whatever that is) as it is vivid tone-painting. Debussy said of his aims: "I am attempting something else, a kind of *reality*..." and he surrounds the listener with the sounds and colors — and even the smells — of Spain.

Each of the three movements has a descriptive title. "In the Streets and By-Ways" is full of energy and hard-edged rhythms underlined by clicking castanets. This movement offers many striking solos: for clarinet, english horn, viola, a virtuoso entrance by the entire horn section, and sultry trombone glissandos. After all the excitement, the music flickers out on a few strokes of quiet percussion.

"Fragrances of the Night" — a

habanera — is the most exotic-sounding movement. Debussy marks it "Soft and dreamy": throughout *Iberia* his instructions to the performers are unusually precise and evocative. Colors are muted in this movement, which is in the unusual key of F-sharp major; the music is full of languorous melodies, subtle touches of instrumental timbre, and fluid rhythms.

Debussy was especially proud of the transition from the second to the third movement — "Morning of a Festival Day" — which he said "doesn't sound as if it has been written down": he wanted to give the effect of the music's being improvised on the spot. His marking for this movement is unique: "In the rhythm of a distant march, alert and joyous." The feeling of early morning at the opening gradually gives way to sunlight and bright color. The movement's main melody sounds as if played by a giant guitar; Debussy emphasizes this visually by having the violinists and violists keep their instruments under their arms rather than placing them under their chins. Once again, there are distinctive wind solos with specific markings, including "gay and fantastic," "expressive and a little mocking," and "light and precise." The march interrupts and thrusts aside a street fiddler, and then with a sudden rush ("Fast and nervous") the music blazes to a wild finish.

ALTO RHAPSODY

Aber abseits, wer ist's?
Ins Gebusch verliert sich sein Pfad.
Hinter ihm schlagen die Strauche zusammen,
das Gras steht wieder auf,
die Ode verschlingt ihn.
Ach, wer heilet die Schmerzen
des, dem Balsam zu Gift ward?
Der sich Menschenhass
aus der Fulle der Liebe trank!
Erst verachtet, nun ein Verachter,
zehrt er heimlich auf seinen eignen Wert
in ungnugender Selbstsucht.

Ist auf deinem Psalter, Vater der Liebe,
ein Ton seinem Ohre vernehmlich,
so erquicke sein Herz!
Offne den umwolkten Blick
uber die tausend Quellen
neben dem Durstenden in der Wuste.

Who is it there alone?
He who has lost his way in the woods.
Behind him the branches come together,
the grass springs up again,
the wilderness entangles him.
Ah, who can heal the sorrows
of him for whom balm turned to poison?
Who drank hatred of mankind
from the fullness of love!
First scorned, now a scorner,
in solitude he wastes the best of himself
in vain self-searching.

If there is in thy psalter, Father of Love,
one tone that can reach his ear,
then refresh his heart!
Show to his clouded sight
the thousand springs
near the thirsty one in the desert.

LA DAMOISELLE ÉLUE The Blessed Damozel

While *La Damoiselle Éluë* will be sung in French, the length of the text has made it impossible to include the French version. The following translation omits the stanzas Debussy excised when making his setting of Rosetti's poem.

(Women's Chorus)

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

(Narrator)

Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

(Women's Chorus)

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.

(Narrator)

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm.

(Women's Chorus)

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

(The Blessed Damozel)

"I wish that he were come to me,
For he will come," she said.
"Have I not prayed in Heaven? — on earth,
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?
"When round his head the aureole clings,
And he is clothed in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His Name audibly.

"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

"Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel, the clear-ranged unnumbered heads
Bowed with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

"There will I ask of Christ the Lord
Thus much for him and me: —
Only to live as once on earth
With Love, — only to be,
As then awhile, for ever now
Together, I and he."

(Women's Chorus)

She gazed and listened and then said,
Less sad of speech than mild, —

(The Blessed Damozel)

"All this is when he comes."

(Women's Chorus)

She ceased.
The light thrilled towards her, fill'd
With angels in strong level flight.
Her eyes, prayed, and she smil'd.

(Narrator)

But soon their path
Was vague in distant spheres:
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept.

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ANNOUNCEMENTS

The Association's next concerts, on the weekend of March 2-3, will feature an array of unusual music, including Schumann's *Piano Concerto*, performed by musicologist Mary Evans Johnson. Also on the program are two attractive twentieth-century works: *Holiday Overture*, by the dean of American composers, Elliott Carter, and Schoenberg's early *Five Pieces for Orchestra*. The concert will conclude with the sparkling waltz *Bei Uns zu Haus* by Johann Strauss II.

Subscribers who are unable to use their tickets for a specific concert are requested to phone the Association office at 534-4637 before the concert date to release their tickets. These tickets can be made available to those wishing to attend the concerts. If there is no one in the office, please leave a message on the machine, telling us your seat numbers and letting us know if you would like a receipt for making a tax-deductible contribution.

The Association very much needs volunteers to assist with the operations of the orchestra and chorus. The work involves such duties as answering phones, helping with tickets and mailings, and assisting with the Association's social activities. If you are interested in such work, please phone the Association at 534-4637.

The Association is now making available a limited part of its program book for advertising at quite reasonable rates. Those interested in advertising in the program book should call the Association office for information.

Those interested in single tickets for any future concert on this series may reserve them by phoning the Association office at 534-4637.

Special thanks to Bonnie Harkins for our November flyer. Bonnie is Staff Artist for the UCSD Music Department. A very special thank-you is also extended to Keriann Medina, our Administrative Assistant and to Peter Mueller, our Archivist for their help. Ms. Medina is a senior at UCSD, and Mr. Mueller is a Ph.D. candidate. The La Jolla Symphony Association is very proud to have them with us.

MUSICAL MERIT FOUNDATION

Founded in 1946 as a non-profit organization, the Musical Merit Foundation sponsors an annual competition for promising young musicians from San Diego County, Imperial County, and Baja California del Norte. The Foundation's scholarship grants are underwritten by the private sector in the form of membership and grants. As of this year, over \$200,000 in scholarships has been awarded to over 248 winners; among these winners is Martha Jane Weaver, soloist at these concerts.

In a recent statement, the Foundation has made its goals clear: "We believe that the future of music, just as the future of all our cherished institutions, lies with our youth. It is in the encouragement of youth in the performance of music that our musical organizations and audiences will be elevated, rejuvenated, and expanded. This is why we do what we do."

Those interested in the work of the Foundation are encouraged to pick up a brochure in the lobby at intermission of this concert.

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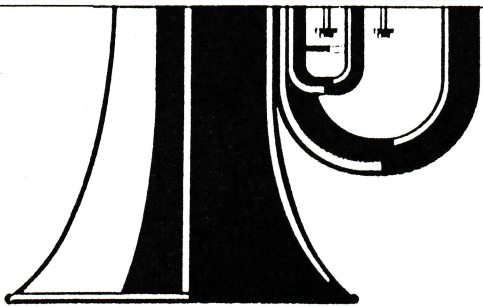
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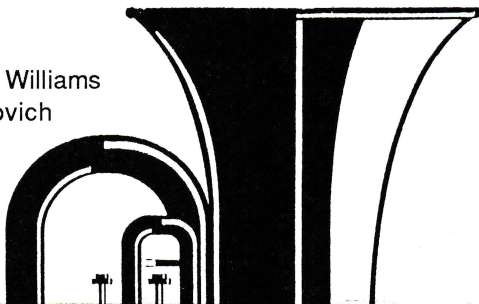


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Bass

Oliver Shirley*
Antje Haury
Manfred Hecking
James Lewis
Paul Tamalunas

Flute and Piccolo

Valerie Chereskin*
Margaret Bowles
Louise Kaplanski
Ellen Waterman

Oboe

Paul Hartl*
Scott Paulson*
Janelle Ogura

English Horn

Scott Paulson

Clarinet

Sue Collado*
Lisa McNeill
Steven Shields
Benny Weintraub

Bassoon

Thomas Schubert*

William Propp
Robert Wampfler

Contra Bassoon

David Savage

French Horn

Mark Yarbrough*
Chris Jagard*
David Hughes
David Newton
Derek Vlasek

Trumpet

Frank Glasson*
Tim Brandt*
Daniel Arovas

Trombone

Ted Bietz*
Matthew Cushing
Kerry Farrell

Tuba

Kenneth Earnest

Timpani and Percussion

John Flood*
Bard-Alan Finlan
Erik Griswold
Dennis Kao
Allison Worrells

Harp

Leigh Stevens
Ping Hu

Keyboard

Loie Wheeler

*Indicates principal

The La Jolla Symphony Chorus

David Chase, Conductor

Victoria Heins-Shaw, *Accompanist & Assistant to Conductor*

Heidi Lynn, *Assistant to Conductor*

Peter Jorgensen, *Manager*

Valerie Rubins, *President*

Karen Johns, *Vice President*

Eve Lewis, *Librarian*

Jay Sacks, *Treasurer*

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Carol Benson
Rena Bever
Dorothy Chong
Sharon Dami
Sally Dean
Ellie Elphick
Beda Farrell
Clare Friedman
Myrna Geis
Marty Hambright
Frances Hansen
Cynthia Jorstad
Karen Kakazu
Janet Lewis
Julie MacNeil
Perry Mack
Barbara McGowen
Elaine McKee
Marie Nelson
Marie Olson-Weir
Kitty Pappas
Debby Park*
Judy Prothero
Doris Rager
Julia Roath
Marguerite Ryberg-Close
Barbara Schmidt
Donna Shioya
Bobette Stewart
Patricia Vander Werf
Kimberly Vesco
Mary Ellen Walther
Helen Wright

Altos

June Allen
Sara Blake
Alice Bryant
Rosemary Chang
Carolyn Chase

Kerri De Rosier
Britt Eilers
Ava Estes
Shirley Hawkes
Victoria Heins-Shaw
Karen Johns
Kristine Johnson
Laurel Johnson
Michelle Jolly
Cathy Lea
Eve Lewis
Heidi Lynn
Kristine Miu
Rhonda Neufeld
Diana Proud
Valerie Rubins
Connie Sabol
Carol Slaughter
Susan Stamnes
Sue Ann Taggart
Wendy Tenuta
Amee Wood*
Helen Woodward

Tenors

Brian Anderson
Ken Anderson
Colin Bloor
Bob Brislin
Alexander Brown
Charles Carver
Alan Clark
David DeKoven
Walter Desmond*
David Doll
Charles Finn
Michael Goodman
Collins Harrell
David Hutches
Doug Kelly
Jordan Lees

Alex Leonard
Donald Mayfield
James McCusker
Scott Mercurio
Jay Sacks
Ervin Wilson
William Woodward

Basses

Paul Anderson
Jim Aswegan
Jeffrey Bennet
Garrick Berger
Maynard Blake Jr.
Richard Brightman
Peter Brown
John Desch
Paul Friedman
Garry Gippert
Andrew Hardister
Jeff Hay
Evan Jacobs
Peter Jorgensen
Ron Kaufmann
Douglas Lynn*
Robert Mack
Keith Mayers
Philip Nader
Ray Park
Lyle Personette
Stewart Shaw
Randolph Stewart
Bill Swenson
Jim Tallman

French Coach

Diana Proud

*Section Leaders

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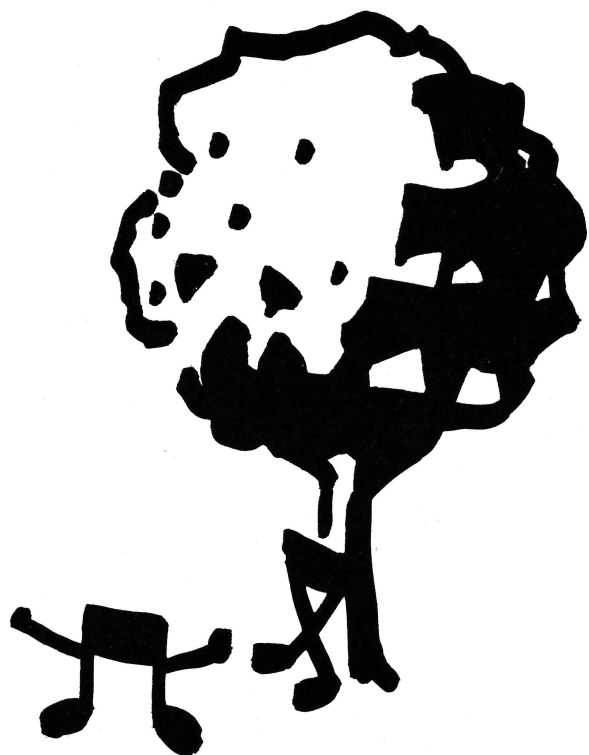
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