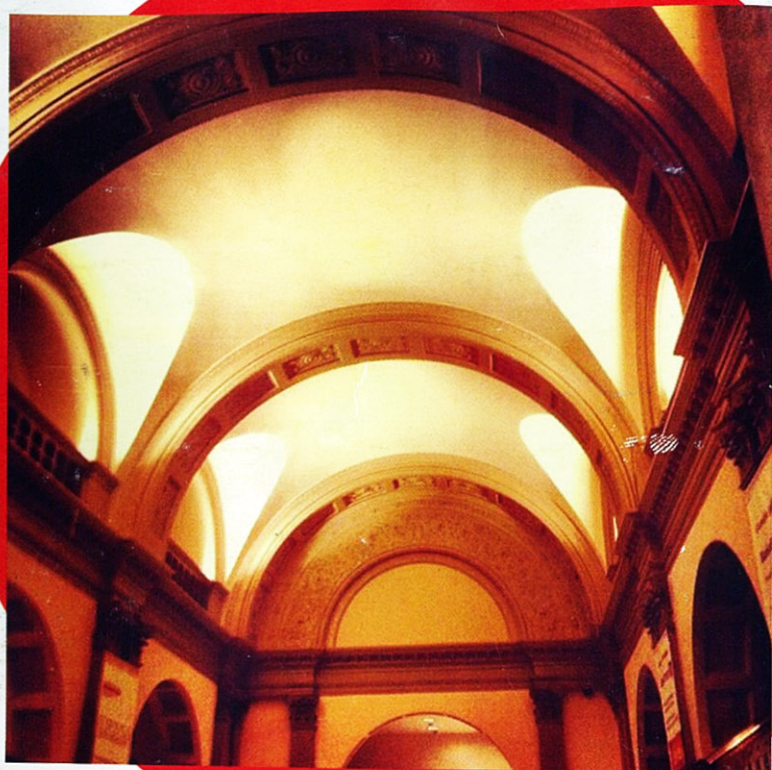


CARNEGIE HALL

November 2014



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CARNEGIE HALL

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November 2014

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(sethwp on Instagram)

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Saturday Evening, November 1, 2014, at 6:00
Isaac Stern Auditorium/Ronald O. Perelman Stage

RÖNNINGE SHOW CHORUS

presents

Barbershop Magic on Broadway

David Wright and Sandi Wright, *Hosts*

featuring

Growing Girls
Ringmasters
Voices of Gotham
Tim Waurick
Vocality

Welcome

“This is so much more than barbershop, this should be on Broadway!”—a voice in the audience at the Sweet Adelines International competition in Hawaii 2013.

Rönninge Show Chorus is still flying high after winning the world barbershop championship title in Honolulu last year. In the middle of our celebrations, our choreographer and artistic advisor Jan Alexandersson came up with an astonishing idea: Why not stop by New York next year and put up a show? Why not check if Carnegie Hall is available? We must admit it sounded more like a crazy idea, but now you are actually sitting in the Stern Auditorium / Perelman Stage at Carnegie Hall! And we are waiting backstage to make our entrance!

We are lucky to share the stage with our very special guests. Rönninge Show Chorus is proud to present a world-class show for anyone appreciating high quality a capella music wrapped in humor, energy and personality.

Welcome to an evening of Barbershop Magic on Broadway!

Rönninge Show Chorus

Notes ON THE PROGRAM

First published in Pitch Pipe, January 2014, volume 67, No. 3

Written by Adam Edström, a true fan of Rönninge Show Chorus, a proud baritone in The EntertainMen, and former editor of several business and trade publications, including Fortune magazine in the United States.

“It’s all happening perfectly”

They were the first champions ever to come from outside North America. They scored the highest score in the history of Sweet Adelines International. They received the Most Entertaining Chorus Award, and were a Celebrity Award Winner. Rönninge Show Chorus from Region 32, a.k.a. Swede Adeline, grabbed a grand slam in Hawaii that sent vibrations through and beyond the entire Barbershop world.

Where does a journey to a gold medal begin? For the Rönninge Show Chorus, the easy answer is late October 2013, Arlanda Airport, Stockholm, Sweden, the weeks before Sweet Adelines 67th International Convention and Competition in Honolulu. Here, 132 singing women with an entourage of some 100 husbands, children, spouses and assorted Swedish fans boarded various flights to fly the 6 800 miles trip to Hawaii. Literally to the other side of the world.

A better answer can be found in Houston, Texas, where Rönninge ranked No. 1 in the 2011 International competition finals, still leaving Space City as runners-up, as another chorus had higher total scores when the semifinal numbers were included. Outwardly beaming with joy, inwardly the silver medals fed little but a taste for revenge. The decision to return – aiming for an even better result – was made on the flight back home.

But to find the real beginning of the journey it’s necessary to go back in time

to the mid-1970’s, to the home of Britt-Hélène and Lars-Eric Bonnedahl in the small city of Rönninge, a town situated a half-hour south of Stockholm. When future archaeologists dig for the birthplace of Swedish Barbershop, this house will reveal several clues. The legend says that a family friend had heard some fantastic a capella music on a trip to the United States, and brought a few vinyl records and some sheet music back home. This friend invited the Bonnedahls to some singing, and a few overtones later the couple was hooked. The word – and music – spread around the community. Soon early male and female quartets started to appear, and eventually Rönninge Show Chorus was founded in 1983, with Britt-Hélène as the director.

Oh, the magnificent Britt-Hélène. Impeccably dressed and dazzlingly coiffed, sporting shoes from a seemingly unending collection, she can hardly enter a room unnoticed, so tangible is her aura. On stage, her presence is palpable, her focus is razor sharp, her bright eyes don’t miss a thing. Socially, she’s on first name basis with everyone who is anyone, and then some. She never forgets a face and she has a knack for remembering stories about people’s children, work or other interests (yes, some barbershoppers do engage in other activities, contrary to popular belief). She coined the phrase “It’s all happening perfectly” during an interview after the Houston International. The phrase stuck and became almost a mantra; these days it is quoted by anyone who

wants to show that he or she has met Britt-Hélène in real life.

Britt-Hélène, trained as teacher to remedial students, has competence and capabilities regarding singing and music that are clearly world-class. What might be less known, though, is her capacity in sports psychology and mental fitness, where she emphasizes positive feedback, creating an expectation within every individual singer that she is able and ready for success. Britt-Hélenes mental training program has been an integral part of every rehearsal the last three years.

“We work almost exclusively with carrots – the sticks have never existed in our group. We allow our singers a lot of freedom, and the absence of threatening elements in our philosophy cements individual security and self-confidence. I believe that these things set us apart from many other singing groups,” Britt-Hélène explains.

She credits her speech therapist education, where the chorus was subject to a special program called “How to teach and coach a group to sing and perform using only positive feedback,” and sees this methodology as more efficient and goal-oriented than any of the evaluation systems used by many other choruses.

Britt-Hélenes contributions to Rönninge’s success cannot and should not be underestimated. But she’s not alone. Her co-director since 2003 – Anna Alvring – has added new spice, a youthful flair, a large portion of humor and not least a huge energy boost, on stage and off. High-heeled and raven-haired, Anna has an ability to turbo-charge any chorus, and she does it with rhythmic brilliance and an intoxicating smile. She applies the same energy on the International stage as well as on any otherwise dull Tuesday night, in the sports hall at

the Rönninge High School where the chorus usually rehearses.

Anna, who was trained to be a music teacher, has been a barbershopper since 1986, and directed both male and female choruses before facing Rönninge Show Chorus. For many years she also sang in a quartet, peaking with a regional bronze medal. She shares Britt-Hélène’s leadership philosophy, although she uses other words to describe it: “We practice admiring ourselves, and encourage everyone in the chorus to look at and listen to what’s right rather than what’s wrong,” she says.

Among the chorus members, the two co-directors are indeed considered as a true leadership team, sharing the responsibility equally. Britt-Hélène might be senior, but Anna is in no way second in command. They share the work, leveraging eachother’s strengths, carefully evaluating all input from chorus teams and individual singers. “We are the evident leaders, so we have to listen very carefully to what everyone else says,” Anna explains. The pair is also very quick to point out that they couldn’t do what they do without a range of other chorus members engaged in everything from the music and visual committee to the administration team.

“We wholeheartedly trust that we have one director who is completely dedicated to uptunes, and one who is equally dedicated to the ballads,” says Ewa Hemberg, a bass singer who is also responsible for the music committee.

The directors have earned a lot of trust from the inherent chorus democracy. Immediately after the silver-tainted return from Houston, a grand meeting with all chorus members was held, where Anna and Britt-Hélène presented the plans for returning to the International stage in Hawaii two years later. A

chorus referendum was held, and a whopping 93% of the members voted in approval of the plan. No objections were voiced, although a small number of members abstained from immediately committing to the plan, for personal or financial reasons. Which is clearly understandable – traveling from Sweden to Hawaii for a contest is an investment starting at \$3000 per person.

Three keywords emerged early during the preparations – “Happiness,” “Wholeness” and “Drill”. These words were painted on large boards clearly visible at every rehearsal. The self evident Happiness and the more demanding Drill were quickly adopted by most chorus members. But what about Wholeness? What does that really mean?

“It means that whatever we do must focus on making things as good as possible for the whole chorus. In practice it means that we don’t care too much about details too early, letting each individual take more responsibility for her actions and presence,” says Anna.

“Wholeness’ is also about the well-being of the individuals, not just what notes they sing. A relaxed and healthy body produces a better sound,” Britt-Hélène continues, pointing out that the chorus maintained its daily relaxation sessions throughout the contest week.

A poignant detail is that the master plan for Honolulu never actually mentioned a gold medal. The goal was instead set as a number: 777, but with a winning attitude and victorious feeling. The number 777 refers of course to a desired number of points in the contest, but the origin was much more mundane.

“The aircraft on our flight back from Houston was a Boeing 777. We looked at that number and said ‘yes, thats it!’” Anna recalls, beaming her signature

smile. Whereupon Britt-Hélène can’t help herself from countering with “You see? The universe is conspiring to our advantage,” another favorite tagline of hers.

The contest result was not only way beyond that goal, but it was a new world record. (Number fanatics are invited to the adjacent box for details). But the one number that Britt-Hélène and Anna keep referring to is the 98 awarded in the Showmanship category. According to barbershophistory.com, no chorus had ever previously been awarded a 98, but Rönninge received this score by both Showmanship judges for one of the songs in the final package. The 98 is most often mentioned with immense pride, but it has also become a tool for keeping the chorus on its toes. “Is this the same bunch of ladies that scored a 98 in Showmanship?” That phrase now echoes in Rönninge as soon as the level of engagement falls below par.

So how did the 132 Swedish women ever get this far? The pundits were quickly finding explanations that were more or less out-of-the-blue.”They’re all Top-ten quartet singers”, “They’re all blond, 25 years old, 6 feet tall and so slim”, and “Everyone in the front row is a trained dancer” being some of the most common. And yes, there are some high-level quartet singers in the chorus. But the average age is much closer to 50 than to 25, the average height is 5’4”, and the average clothing size is 16. It’s true that the youngest member is 18, but the oldest is 76. More facts – only five of the Rönninge women are natural blonds, and only two of the front row singers are trained dancers. “Yes, there are some fabulous pictures of us,” Britt-Hélène admits without blushing. “But the beauty comes just us much from within. The singing confidence goes through the camera lens,” she comments.

Some clues to the success can be attributed to the Swedish culture, where chorus singing in general is one of the most popular hobbies. Some 600 000 Swedes – 7 % of the population – attend a chorus on regular basis, making chorus singing arguably larger than soccer, the largest sport in the country. The Swedish language is in itself quite close to singing – so close in fact that many Swedes find it difficult to not vary their pitch while speaking English.

Swedes also tend to sing at every possible occasion, from birthdays and Christmas celebrations to the infamous Midsummer and crayfish parties. Historically, many social movements have spread their messages through singing, and several of these songs have become part of the folklore. Singing is an integral part of the curriculum for every child in school, and the heritage of ABBA has spawned followers like Roxette and Ace of Base up to today's wunderkinder Avicii and Swedish House Mafia.

The Swedish culture lays a great foundation, but Anna and Britt-Hélène keep returning to the leadership philosophy of reinforcing positive feedback when they explain how Rönninge reached its current A-plus level. One example – when some senior members needed additional singing and choreography practice – some team members formed “The Gold Club”. There, these women were given the opportunity to perform the contest songs together for an extra afternoon every week, and receive extra feedback under the auspice of Britt-Hélène. “The first Gold Club members were all senior people who didn't need to go to work every day. But it turned out to be very popular also by other people who had a free Thursday afternoon. Mothers brought their babies, students re-planned their classes, and some members even took time off work to attend,” says Britt-Hélène.

But make no mistake – measures are indeed taken as soon as any singer in Rönninge is performing below the acceptable level. That woman will, discreetly but clearly, be called into a private conversation with Anna or Britt-Hélène.

“We demand A-level behaviour, A-level singing and an A-level attitude. A singer who doesn't meet these demands must be informed about that, and given the tools necessary to make a change. It's important to be explicit, and also to follow up explicitly. I've had my fair share of those conversations, and I'm very happy that we've never had to ask any member to quit during the entire existence of Rönninge Show Chorus,” says Britt-Hélène.

As many other choruses, Rönninge engages a variety of coaches, male and female. And although Rönninge is a women's chorus, two men stand out as vital to their success – arranger David Wright and visualist Jan Alexandersson.

The relation to David Wright – acclaimed arranger, barbershop teacher and formerly director of the Ambassadors of Harmony chorus – is very close. All of the six songs performed in Honolulu were arranged by Wright – five of them especially for this chorus – and his coaching has been way beyond any normal commitment. He has traveled to Sweden frequently for coaching sessions, has listened to endless emailed recordings from rehearsals, and keeps coming back the next day with critique and suggestions. And the chorus loves him, as well as his high demands of accuracy and precision. “We're so blessed – the joy of singing his wonderful arrangements is a strong key to our motivation and stamina to work hard and smart,” says Anna.

She gives equal credit the visual genius Jan Alexandersson, who not only cre-

ated the choreography but also influenced the choice of songs, took part in the audition for front row, and was instrumental in designing the entire show package. The resulting performances have prompted many a comment about influences from Broadway musicals, but Jan dodges those remarks: "It's true that I regard Rönninge as an entertainment group rather than a barbershop chorus. But I really want to avoid all genres. My goal is to make the audience see the music – it should be possible to see the muted video afterwards and still hear the song," he says.

Jan has been a barbershopper since his teens. He is a long-time family friend of the Bonnedahls, and for many years directed The EntertainMen, a Swedish male barbershop chorus working closely with Rönninge Show Chorus. He marvels at the confidence shown to him by Anna and Britt-Hélène, and praises the chorus members for their incredible commitment and courage to try new things. "They have no limits! They can ask for 'more, more and more' after three hours of really tough rehearsals, having burned 1500 calories and with their pedometers showing 8000 steps. And they still sing on top of the pitch. It's crazy", he compliments. Asked if there's anything left to improve, Jan says laconically, "Of course! The score of 98 leaves two points to perfection".

The list of people who have assisted Rönninge along the way could easily fill this entire article. But some deserve more credit than others. Peggy Gram has been a frequent coach in vocal production and showmanship, and Sharon Babb in sound, music and the peculiarities of the English language. Doug Harrington coached singing, music and expression, Carole Persinger coached expression, and Erin Howden coached showmanship. Not to be forgotten is Sandy Wright, who has accompanied her husband David on many trips to Sweden for more showmanship coaching.

With the gold medal properly earned, what did the Rönninge women do when the celebrating waves had ebbed out from the Hawaiian shores, the medal and afterglow party pictures had been posted on Facebook and the flight home had been boarded? Well, they didn't waste any time not singing. As has been the tradition for 21 years, they performed five Christmas concerts – "Stjärnjul" (meaning "Star Christmas") – together with The EntertainMen and guest artists from the Swedish top elite, in the first weeks of December. Some 8000 people had bought tickets, to see the International Record-Breaking World Champions.

And the planning for Baltimore and a US East Coast tour in 2014 has started. Stay tuned, and please visit www.ronningeshow.com.

—Adam Edström

THE Artists

RÖNNINGE SHOW CHORUS



Rönninge Show Chorus (RSC) is one of the leading barbershop choruses in the world, with a broad and varied repertoire. They sing everything from epic Christmas carols to jazzy arrangements and perform at big concert productions as well as company events. RSC was founded 1983 and has since then enjoyed major success within the barbershop genre both regionally and internationally. Their biggest achievement to date is the gold medal and International Champion title at the

Sweet Adelines International Championships in Honolulu in 2013. Rönninge Show Chorus was awarded the highest points ever received in an International Championship.

The chorus strives to be both unique and pioneering. Through strong unification and a positive attitude, RSC create great prospects for development and creativity. The chorus' ambition is always to deliver genuine emotion, high entertainment value, musicality and musical skills.

BRITT-HELÉNE BONNEDAHL and ANNA ALVRING, *RSC Directors*



Britt-Helène Bonnedahl (on the left) is a charismatic and dynamic person. Her knowledge of, and experience in, bar-

bershop is widely known and she tends to leave no one unaffected. Ms. Bonnedahl is a trained teacher, something that has come in handy when coaching and directing the chorus over the years.

“I like analyzing what I see, and structuring my coaching,” she says. “My ambition is to lead the chorus to perform with a 100% commitment and strive to always move the audience emotionally. Each member of the chorus is encouraged to give her utmost in order to reach as high a goal as possible. We feel very

privileged having a warm and generous atmosphere in our chorus. My life has been made tremendously richer by my task as a leader for our chorus," Ms. Bonnedahl concludes.

Anna Alvring (on the right) is an extremely enthusiastic person inspiring great deeds in the chorus. She has that energy which makes every member of the chorus walk the extra mile when they truly believe they can do no more.

Ms. Alvring has a solid musical background and is a teacher in both music and mathematics. "The chorus has helped me in finding my own leadership talent," she says. "As a leader, one must be positive and encouraging, but also convey knowledge. One of my strengths is music theory and I really enjoy sharing that. I like to be up close and personal and I don't mind neither pranks nor laughter during rehearsals. Of course, within limits..." she continues "when you really enjoy something, you are prepared to work hard to excel.

DAVID AND SANDI WRIGHT, *MCs*

Serving as the MCs for tonight is a couple who is legendary in both male and female barbershop organizations, Mr. and Mrs. David and Sandi Wright. They share a passion and love for the barbershop art form, which is contagious and captivating.

Mrs. Wright is a two-time Queen of Harmony and director of St. Louis Harmony Chorus. She is a certified showmanship judge and is currently on her way to compete in Baltimore with the Top Ten quartet HEAT. She has always been a front person within Sweet Adelines International, striving to develop and improve the art form. She has been coaching Rönninge in visual expression and has had great impact on the interpretation of the chorus' songs.

Mr. Wright is a well known personality in the barbershop world. He is an excellent composer and arranger and serves in the leadership team of the current male international champion chorus



Ambassadors of Harmony, which holds a total of three international gold medals.

He has a big part in the Rönninge success story. For several years he has been arranging almost every Rönninge song. His way of designing the arrangements to fit the strengths and capacity of the chorus has resulted in their highest scores ever at the international competition.

JAN ALEXANDERSSON, *Choreographer*

Jan Alexandersson is both a director and choreographer. He is a Swedish coach for entertainment, presentation, and showmanship in the a capella world. One of his many merits is working with the Rönninge Show Chorus and helping them to win the Sweet

Adelines International Chorus Championship in Honolulu in 2013, with a special nomination: "The Most Entertaining Chorus and Celebrity Award Winner." Mr. Alexandersson has a professional background in dance and theater.

GUESTS, *in alphabetical order*



Growing Girls

Growing Girls was formed in 1979 in Rönninge, Sweden when Malin, Suzanne, Anna, and Naima were all 11 years old. Hence the name Growing Girls. While attending the renowned Adolf Fredrik Music School in Stockholm, where a classical music repertoire traditionally is favored, these four girls simply loved ringing barbershop chords in their spare time. In 1989 in Miami Beach, at age 22, this foursome became the first quartet from outside of North America to win the coveted Sweet Adelines International Quartet Championship title: Queens of Harmony. Malin, Suzanne, Anna, and Naima are currently celebrating their 25th anniversary since becoming International Quartet Champions. Growing Girls is "back in business!"

Ringmasters blend their awesome virtuosity with the infectious energy of pop music. Their vibrant shows take you from barbershop classics through Simon and Garfunkel, to the Beatles

and Elvis Presley. The quartet grew out of the rich soil of Swedish choir tradition. In their wake, Stockholm has become a hotspot for up-and-coming quartets. Their protégés Lemon Squeezy brought home the college gold in 2012, and the choir Zero8, which Ringmasters helped to establish, placed fourth in the Chorus Contest. Having stumbled across barbershop in a *Simpsons* episode, they realized it offered a chance to compete in choral singing. This spurred them to train vigorously, with the ambition to reach the very top. In Portland in 2012, Ringmasters was recognized as the best barbershop quartet in the world.

Tim Waurick has been singing since age four. He sings tenor in the 2006 International Champion Quartet, Vocal Spectrum and serves as the tenor section leader for the 2004, 2009, and 2012 International Chorus Champions, the Ambassadors of Harmony. In May 2007



Top: *Voices of Gotham*, from left: *Tim Waurick*, *Vocality* and *Ringmasters*

he graduated from Lindenwood University with a bachelor of arts in music education. Mr. Waurick owns his own music production company, which specializes in creating learning tracks for choruses and quartets. In 2010 he completed his first album entitled *TimTracks*. This album won the 2011 Contemporary A Cappella Recording Awards Barbershop Album of the Year award. In June 2012 he released his latest a cappella solo album entitled *Higher*.

Vocality's competition debut in 2010 made history with the highest score ever in the Nordic region. Ann-Louise, Eva, Katarina, and Helena are energetic and enigmatic members of this classic quartet. Their repertoire is broad and includes a memorable version of "Sweet Dreams." *Vocality* has always scored high at international competitions, and the four Vocalitans are now older, wiser, and even more experienced at shooting (champagne corks) for the stars.

Voices of Gotham (VoG) is a nonprofit men's chorus whose mission is to celebrate, promote, and preserve the rich American tradition of barbershop harmony. Formed in 2008, VoG is proud to be the Hell's Kitchen, New York Chapter of the Barbershop Harmony Society (BHS). Since the chorus' founding in 2008, VoG has rapidly distinguished itself as one of the country's leading incubators of both new barbershop music, and of young musical artists who will shape the continuing evolution and excellence of the barbershop tradition. VoG is ranked by the BHS as one of the Top 20 barbershop choruses worldwide. With more than 85 members and growing, VoG is a dues-paying organization that includes high school and college students, professional actors and musicians, and men of all walks of life who simply enjoy raising their voices in song.

PRODUCTION

Creative Team

Britt-Hel ne Bonnedahl
Anna Alvring
Anna-Lena Richardsson
Camilla Ljung
Jan Alexandersson

Administrative Team

Lisa Rolf
Josefin Hero
Monika Ustarbowska
Marianne Hammarlid
Management team with Anette Johnsson, *Chorus President*



RÖNNINGE SHOW CHORUS

Tenor

Elizabeth All
Annika Christensen
Malin Ek
Maria Homman
Lena Kring
Lotta Liljedal
Liz Lundqvist
Mia Lunell
Cleopatra Marcateus
Lisa Nellåker
Malin Palmqvist
Eva Trillcott
Anna Öhman

Lead

Katarina Blix Lundqvist
Yvonne Brinck
Carina Dahlgren
Gill Doller
Karin Edstrand
Gun Eriksson
Marie Flink
Catrin Gidén
Frida Glitterstam
Anette Gunnarsson
Mariana (Mia) Hagenmalm
Marianne Hammarlid
Suzanne Harrington
Josefin Hero
Anna Karphammar
Louise Key-Hedberg
Jennie Lindgren
Carin Ländström
Emma Ländström
Marie Magnusson
Therese Neidenmark
Annelie Norburg Jonsson
Gunilla Mörtberg
Lena Mörth
Emma Nellåker
Malin Nyman
Elisabeth Ollesdotter
Kristina Olvinder
Astrid Palmér
Annika Persson
Claudia Rohanova

Linda Sjöblom
Berit Skarberg Wrebo
Ann-Louise Svensson
Pernilla Thaysen
Jennie Wäge
Gerd Wallin
Anette Öberg
Frida Öhman

Baritone

Anna Alvring
Agneta Berg
Emma Bergquist
Ida Bjessmo
Petra Blixt
Annika Delläs
Lovisa Edenberg
Anita Edlund
Margareta Fält
Lena Gernandt
Maria Grantz
Ann Hagerman
Gabiella (Bella) Hansson
Sara Hården
Catrin Junestrand
Ewa Charlotta Karlsson
Susanne Kihlblom
Helen Larhammar
Helena Lindberg
Matilda Lindgren
Camilla Ljung
Eva Losman Ragnå
Eva Löthberg
Ylva Lovén
Elisabeth Mellin
Cecilia Moberg
Paula Penttinen
Therese Pernebrink
Lisa Rolf
Eva Sandström
Lena Toyer
Lisbeth Virta

Bass

Annika Ahlen
Anna-Märtha Bergfeldt
Ingrid Bergman

Britt-Helene Bonnedahl
Maria Brannius
Birgitta Eén-Sternå
Cornelia Eriksson
Eva Eriksson
Annika Erlandsson
Linnea Fröhling
Catharina Gröndahl
Eva Gullberg
Ewa Hemberg
Marie Henriksson-Jalonen
Birgitta Holfve
Susanne Hultman
Karin Innings
Mona-Lisa Johannesson
Anette Johnsson
Ann Kvist
Eva Larsson
Karin Ljung
Laura Mardones
Maja Marklund
Annette Molander
Cajsa Nellåker
Ginger Nikolaev
Ulla Nyman
Barbro Nyström
Margaretha Ohlin
Helen Olsson
Maria Ovesson
Eva P. Sandberg
Eva Pauli
Anna-Lena Rickardsson
Carin Rönnberg
Naima Roos Meyer
Malin Samuelsson
Louise Schibbye
Eva Stahl
Christina Strömbäck
Anna-Greta Strömberg
Birgitta Svensk
Therese Tietjens
Annika Torpner
Elin Vidlund
Viktoria Wadman
Ingela Wikström
Karin Winblad

VOICES OF GOTHAM

Tenor

Bock, Adam
Estrada, Ariel
Hasib, Rafi
Lindvall, Brian
Mills, Kofi
Braun, Dave
Rosenberg, Henrik
Weeks, M. Paul

Lead

Ammirata, Dave
Anderson, Will
Bohman, Erik
Blum, Eric
Brown, Doug
Csatadi, Adam
Gavzy, Sam
Granger, Chris
Hartley, Will
Haynes, Vinny
Hoff, Brad
McCoy, Alex

Milillo, Tony
Murphy, Bob
Pacelli, CJ
Reneer, Adam
Saucier, Matt
Savalza, Nate
Shyer, Evan
Walters, Kieran
Weber, Rob
Wheeler, Andrew

Baritone

Curry, Gus
Gallagher, Matt
Hokamp, Ben
Maderazo, John
Montroy, John
Riccio, Aaron
Thomas, Jude
Tyson, Tom
White, Brian
Wood, Cy
Davis, Matt

Bass

Althof, Kyle
Ashong, Nemo
Bernstein, Martin
Brown, Ryan
Cooney, Bryce
Downey, Will
Ehrlich, Josh
Engelhardt, Eric
Ferns, Bill
Greller, Aaron
Lupo, Dylan
Lynk, Braden
McQueeney, Tom
Nelson, Erinn
Severinghaus, Steve
Steinhardt, Jeff
Sultan, Ray
Weiss, Larry
Weissmann, Jeremy
Kovach, Bob
Shelp, Russell
Skolnick, Steve
Thurber, Alex

GROWING GIRLS

Malin Palmqvist (tenor)
Suzanne Harrington (lead)
Anna Öhman (bari)
Naima Roos Meyer (bass)

RINGMASTERS

Jacob Stenberg (tenor)
Rasmus Krigström (lead)
Emanuel Roll (bari)
Martin Wahlgren (bass)

VOCALITY

Helena Clifford-Zenk (tenor)
Ann-Louise Svensson (lead)
Katarina Ljung (bari)
Eva Stahl (bass)