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Concert: Choral Collage 2019

Ithaca College Chorus

Ithaca College Treble Choir

Ithaca College Madrigal Singers

Ithaca College Choir

Sean Linfors

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Authors

Ithaca College Chorus, Ithaca College Treble Choir, Ithaca College Madrigal Singers, Ithaca College Choir, Sean Linfors, and Janet Galván

Choral Collage 2019

Ithaca College Chorus

Sean Linfors, conductor

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Treble Chorale

Janet Galván, conductor

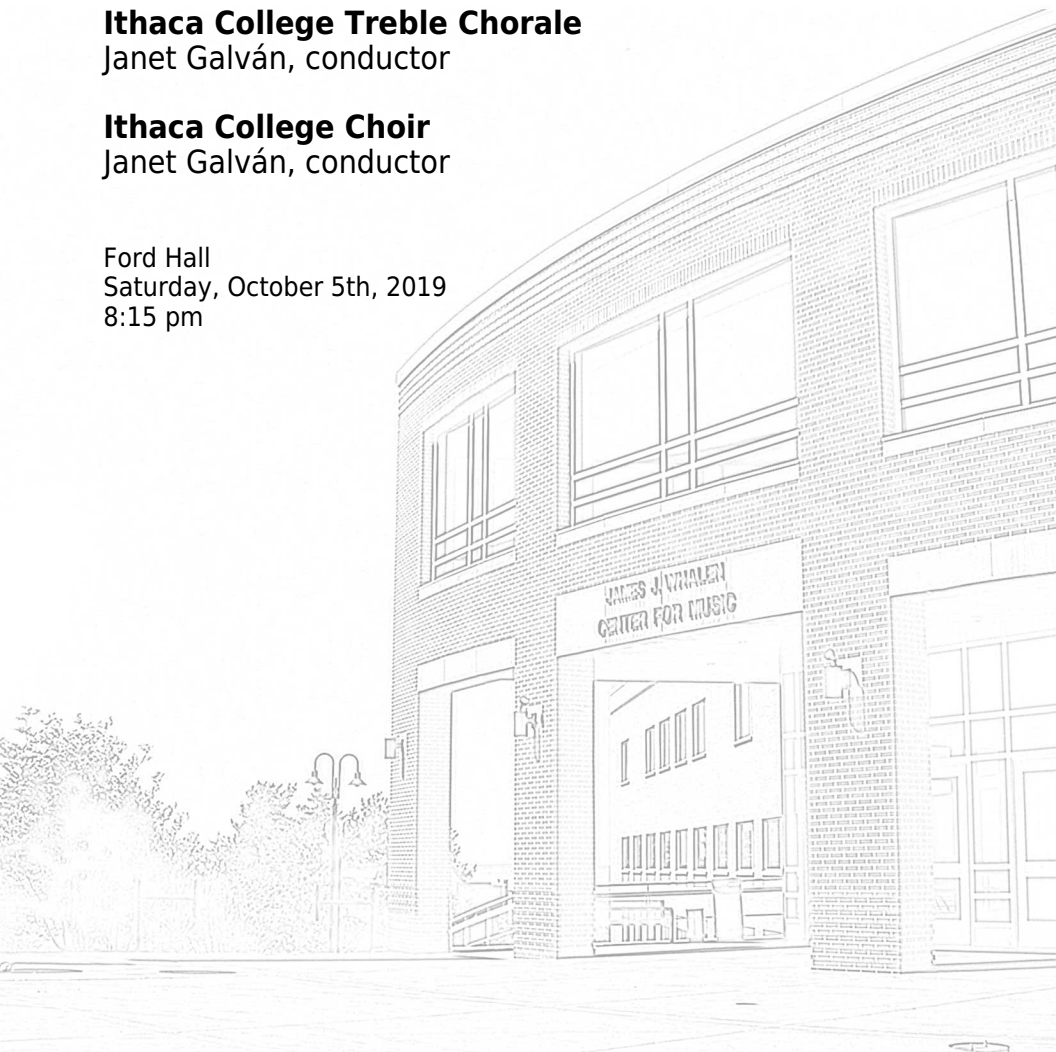
Ithaca College Choir

Janet Galván, conductor

Ford Hall

Saturday, October 5th, 2019

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Chorus

Sean Linfors, conductor
Ryan Fellman, graduate conductor
Sungmin Kim, collaborative pianist

Tread Softly, Because You Tread On My Dreams

- Modimo Traditional Sesotho / isiZulu
arr. Michael Barrett
*Isaiah Delgado, Keeghan Fountain, Ratewenniio George,
Colin Kelley, Kristian Labrie, Anna Young; percussion*
- On My Dreams Jocelyn Hagen
(b. 1980)
- Zion's Walls William L. Dawson
(1899-1990)
Anchal Dhir, soprano
- little man in a hurry Eric Whitacre
(b. 1970)

Ithaca College Madrigal Singers

Sean Linfors, conductor
Lynda Chryst, collaborative pianist

- Weep, O Mine Eyes John Bennet
(1575-1614)
- Io piango Morten Lauridsen
(b. 1943)
- Fire, fire! my heart! Thomas Morley
(1557-1602)

Ithaca College Treble Chorale

Janet Galván, conductor
Melodia Mae Rinaldi, graduate conductor
Muse Ye, collaborative pianist

With Liberty and Justice for All

Remember the Ladies Carol Barnett

Sigue Ivette Herryman

Nicholas Peloso, bass
Katie Imes and Allie Ross, percussion

I Will Be a Child of Peace Traditional Shaker Hymn
arr. Elaine Hagenburg

Moon Goddess Jocelyn Hagen

Muse Ye and Connor Buckley, piano
Katie Imes and Allie Ross, percussion

Ithaca College Choir

Janet Galván, conductor
Ryan Fellman and Melodia Mae Rinaldi,
graduate assistants
Connor Buckley and Carmen Quesada,
collaborative pianists

The Call to Music

Muusika Pärt Uusberg

Flight Song Kim André Arnesen

Art Is Calling for Me arr. Peter J. Durow

(I Want to Be a Prima Donna)

Jamila Drecker-Waxman, soprano
Melodia Mae Rinaldi, soprano

Sean Linfors is the Associate Director of Choral Activities and Assistant Professor of Choral Music Education at the Ithaca College School of Music. He is the proud director of the Ithaca College Chorus and Madrigal Singers. Dr. Linfors teaches conducting and rehearsal methods courses, and is a frequent guest clinician for honor choirs and choral events. He was recently named the Artistic Director of the Syracuse Chorale. His expanding family now includes Nathaniel and Henry, who are the best of friends.

Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Treble Chorale. Her New York colleagues recognized Dr. Galván's contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award.

She has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States for the American Choral Directors Association (ACDA), National Association for Music Educators (NAfME), and the Organization of American Kodály Educators (OAKE). She has conducted choruses and orchestras in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. Her own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall and David Geffen Hall as well as in concert halls throughout Europe and Ireland. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall. She was also a guest conductor for the Mormon Tabernacle Choir.

Galván has been a guest conductor and clinician in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

She was also a member of the Grammy Award-winning Robert Shaw Festival Singers during Mr. Shaw's later years (Telarc Recordings).

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Many of her former students are now conducting university and professional choirs. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions.

Tread Softly, Because You Tread On My Dreams

Chorus's program sings of hopes and dreams, aspiration and expectancy. From Yeats' gentle "I have spread my dreams under your feet," to Cummings' call for pause, "halt stop forget relax/wait," these songs speak to our wishes and impatience. William Dawson was surely thinking about the long journey to freedom when he set the text "This is the day of jubilee, the Lord has set his people free." The idea of God raising up the beautiful city of Zion as a reward for long tribulation is powerful. Dreams often need nurturing over lifetimes, the sober responsibility of parents and teachers.

Michael Barrett, the arranger of **Modimo**, is a conductor and composer from South Africa and is the director of the Tuks Camerata at the University of Pretoria. This traditional Sesotho song has been sung all over the world by the Soweto Gospel Choir, among other groups. The text is in Sesotho and isiZulu (Zulu) and is a song of praise.

On My Dreams, Jocelyn Hagen's setting of William Butler Yeats' short poem "Aedh Wishes for the Cloths of Heaven," shows great insight into the text, creating transparency with clear melody and sparkling piano writing. The final words — "tread softly, because you tread on my dreams" — are a poignant reminder to educators everywhere.

William Dawson, the arranger of **Zion's Walls**, was a preeminent composer in a "modern idiom," whose "Negro Folk Symphony, No. 1" was premiered by the Philadelphia Orchestra and Leopold Stokowski in 1934. He was the director of the famed Tuskegee Institute Choir for 25 years, and in that role, became widely known as an arranger of Negro Spirituals. His accomplishments and contributions to the field of composition were recognized by Ithaca College in 1983 with the conferral of an honorary Doctor of Music degree.

Whitacre's setting of e.e. cummings' poem **little man in a hurry** is by turns frenetic and driven, then soothing and murmurous, capturing the energy of a child and the calming voice of the parent. Though the application to the child is foreground in this poem, the application to the mind of any age is also present. While we burn with ideas to the point of anxiety, there must be a reminder to "lie bravely down / sleep". The composer writes that in this piece and other settings of cummings' poems, he uses what he calls the "the 'oven-mitt' technique, because most of the chords are white-key clusters played as if you are wearing mitts on your hands - the four fingers all bunched together and the thumb on its own." It is a virtuosic piano part, complemented by a rhythmic enthusiasm in the voices.

The **Madrigal Singers** will perform at the New York State School Music Association Winter Conference in December 2019, and this program is a preview of a portion of that concert. The concert will feature Renaissance and contemporary madrigals, as well as the full BWV 102, *Herr, deine Augen sehen nach dem Glauben*.

One of the most famous madrigals of the English Renaissance, John's Bennet's **Weep O Mine Eyes** wrenches real emotion from the somewhat farcical idea of drowning in the tears brought on by unrequited love. A descending fourth motif, tears falling, is imitated throughout the voices, as the poet, overwhelmed by the moment, asks when he may "drown me in you."

lo piango

Morten Lauridsen uses the madrigal form in his set of *Madrigali: Six "Fire Songs" on Italian Renaissance Poems*. Beyond the form, he retains the idea of exaggerated and expressive musical contrasts, conveying the vividly intense emotions of the Renaissance poems. Lauridsen writes regarding the *Madrigali* that he "wanted the music to emanate (like ripples from a pebble thrown into a pond) from a single, primal sonority — one dramatic chord that would encapsulate the intensity of the entire cycle and which would provide a musical motivic unity to complement the poetic. This sonority, which I've termed the 'Fire-Chord,' opens the piece and is found extensively throughout all six movements in myriad forms and manipulations . . . The cycle has its dramatic high point in movement four, 'lo Piango,' when the music gradually builds from pianissimo to a fortissimo, seven-part explosion of the 'Fire-Chord' before settling to a quiet return of the opening measures."

lo piango, ch'è'l dolore
Pianger' mi fa, perch'io
Non trov'altro rimedio a
l'ardor mio.
Così m'ha concio' Amore
Ch'ognor'viv'in tormento
Ma quanto piango più, men
doglia sento.
Sorte fiera e inaudita
Che'l tacer mi dà morte e'l
pianger vita!

I weep, for sorrow
makes me weep, and I
find no other cure for my
ardour.
Thus does Love have me
ensnared
ever to live in torment.
Yet, the more I weep, the less
pain I feel.
Strange and cruel fate,
that silence brings me death
and tears, life!

Fyer, fyer is one of Thomas Morley's better-known contributions to the rich body English madrigals. The mischievous text makes mock calls for help in quenching the fire in "my heart!" This adheres to all the tropes, complete with a saucy 'fa la la' section which stands in for all the things too ribald for contemporaneous social standards. Morley, a contemporary of William Shakespeare, was active at the height of the English Renaissance. Part-songs to be performed by musicians had avid audiences, and Morley's works enjoyed wide exposure. As did many of the English madrigalists, Morley took elements of the Italian madrigal style and molded them to his own use. His use of dramatic musical contrasts to highlight emotional differences in text and his exciting rhythmic settings of text popularized his madrigals in his own time and have kept them frequently performed even today.

With Liberty and Justice For All

People recite the Pledge of Allegiance to the United States regularly, including the phrase, "with liberty and justice for all." However, although these words have been spoken since the pledge was established in the 1890s and formally adopted by Congress in 1942, many people have questioned the meaning of "liberty and justice for all." It is hard to imagine that women did not get the vote until 1919. Today we celebrate this important date and event as we continue to explore justice for all. In celebration of women gaining the right to vote, the newly named and more inclusive Treble Chorale (TreCho) sings music of female composers. The opening composition demonstrates that the concern about women not having representation in the United States government was expressed as early as 1776. This concern is seen in the words of Abigail Adams.

Remember the Ladies

While John Adams was in attendance at the Second Continental Congress in Philadelphia, his wife Abigail was at home in Braintree, Massachusetts, running the farm, raising four children, and maintaining a lively correspondence with her husband. The topics included news of family and friends, the activities of the British troops which had recently left Boston, and her advice on what to put into a proposed Constitution. This sprightly text is adapted from her letter dated 31 March 1776. I have set her text for treble chorus and piano in a style partially influenced by music which would have been heard in Europe during the late 1700s.

- Notes by Carol Barnett

Unabridged text in original form from the letter

"I long to hear that you have declared an independency — and by the way, in the new Code of Laws which I suppose it will be necessary for you to make, I desire you would remember the ladies. Be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember, all men would be tyrants if they could; that your sex are naturally tyrannical is a truth so thoroughly established as to admit of no dispute. Why then not put it out of the power of the vicious and the lawless to use us with cruelty and indignity. If particular care and attention is not paid to the ladies we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation. But such of you as wish to be happy willingly give up the harsh title of master for the more tender and endearing one of friend. Adieu. I need not say how much I am your ever faithful friend."

- Abigail Adams

Carol Barnett's music has been called audacious and engaging. Her varied catalog includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. She has received grants from the Jerome and McKnight Foundations, and has completed numerous commissions. A graduate of the University of Minnesota, pupil of Dominick Argento and Paul Fetler and a charter member of the American Composers Forum, she was composer-in-residence with the Dale Warland Singers from 1992 to 2001.

The text of **Sigue** derives from the poem of the same name, written by the Cuban poet Nicolás Guillén (1902-1989). It was included in the *Motivos de Son* series of poems ascribed to the literary genre *poema-son*, created by the poet. In the poem, the poet asks a traveler not to mention him walking by the house of a certain woman, who is "bad." The poet requests of the traveler that he continue walking and that he not stop, even if she calls him. To recreate this image in the music, the piano unfolds a bass line that presents a steady rhythm thought the piece. This pattern is a walking bass that develops characteristic from Cuban rhythms of the Cuban genre: *Son*. The "bad" woman is portrayed by a gesture composed out of triplets that tends to stop the regular movement of the bass. After the triplets - the woman's attempt to stop the traveler - the bass restarts the pace of its line, and the piece continues to move forward. The work was composed for the Baylor Women's Choir and its director, Aaron Hufty, in the Spring of 2012. -Notes by Ivette Herryman

Sigue Translation

Walk traveler, continue walking;
Walk and do not stop, continue walking.

When you pass by her house
do not tell her that you saw me,
walk traveler, continue walking.

Continue and do not stop, continue walking.
Do not look if she calls out for you, continue walking.
Remember that she is bad, continue walking.

A native from Cuba, **Ivette Herryman Rodríguez** holds a B.M in Music Composition from the Instituto Superior de Artes (Higher Institute of Arts), in Havana, a M.M. in Music Composition from Baylor University, and a M.M. in Music Theory and D.M.A in Music Composition from Michigan State University. She studied composition with Juan Piñera, Scott McAllister, Ricardo Lorenz, and Zhou Tian. Ivette's music has been described as "absolutely exquisite" and "breathtakingly beautiful" (Kevin Noe-Artistic Director of the Pittsburgh New Music Ensemble and Director of Orchestras at Michigan State University). She is the winner of a Cubadisco Special Award, a Brandon Fradd Fellowship in Music Composition given by the CINTAS Foundation, and the 2019 Illinois State Music Teachers Association (ISMTA) Composer Commissioning program, among other awards.

I Will Be a Child of Peace is an arrangement of the Shaker Hymn tune, *O Holy Father*, which has been attributed to Alonzo Gilman of the Shaker Community in Alfred, Maine in 1851. I was originally drawn to this song by the beautiful simplicity of the Shaker melody, unique 5/4 meter and, most importantly, the uplifting text of a prayer for peace and purity. In a world of war and hate, it is my hope that this music will unite people across the globe as we pray to the instruments of peace! -Notes by Elaine Hagenberg

Elaine Hagenberg's music "soars with eloquence and ingenuity" (*ACDA Choral Journal*). Her compositions have been performed by universities, community choirs, schools, and church choirs throughout the United States and abroad. Her music has been featured at All-State festivals, national and regional American Choral Directors Association Conferences, the National Youth Choir at Carnegie Hall, the Melbourne International Choral Festival in Australia, and the International Children's Choir Festivals in Canterbury and London. With over forty commissioned works, she has composed new music for the American Choral Directors Association Women's Choir Consortium, colleges and universities, community choirs, and churches.

Moon Goddess is a tenacious, ferocious and distinctly feminine anthem of praise to the goddess Inanna. The text was written by Enheduanna, adapted by Jocelyn Hagen, based on adaptations by Aiki and Willis Barnstone, from *William W. Hallo and J.J. A. van Dijk, The exaltation of Inanna* (New Haven: Yale University Press), the FIRST writer, male or female in history whose name and work has been preserved. In Enheduanna's poems to the Sumerian goddess of love, Inanna, she speaks to a deity who has descended to earth as an ally, as a friend to help her in her need. In the poem's sensuality, surprising metaphors, and intimacy, they recall Sappho's poems to her ally, Aphrodite.

-Notes Willis Barnstone

Jocelyn Hagen a native of Valley City, North Dakota, composes music that has been described as "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for voice: solo, chamber, and choral. In 2012 she collaborated with choreographer Penelope Freeh to create "Slippery Fish," a quartet for 2 dancers, soprano and viola, and the piece was reviewed as "completely original in all respects." (Star Tribune, Minneapolis/St. Paul). Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota.

The Call To Music

As people who perform music, we are drawn and feel "called to make music." In the words of Dean Karl Paulnack,

"I have come to understand that music is not part of 'arts and entertainment' as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds."

- Welcome address to freshman parents at Boston Conservatory, given by Karl Paulnack, Dean of the Ithaca College School of Music, pianist, and former director of music division at Boston Conservatory.

Muusika

A beautiful Estonian poem about the mystery and wonder of music. The sound, texture, and harmony builds throughout the piece. Beautiful word painting as the choir sings about "in teardrops" for extended period, highlighting the ability of music to move us to tears.

Muusika

Somewhere the original harmony must exist, hidden somewhere in the vast wilds. In Earth's mighty firmament, in the far reaches of swirling galaxies, in sunshine, in a little flower, in the song of a forest, in the music of a mother's voice, or in teardrops - somewhere, immortality endures, and the original harmony will be found. How else could it have formed in human hearts - music?

Pärt Uusberg, born in 1986, is an Estonian composer, conductor, and actor. He is the chief conductor of the Chamber Choir Head Ööd, Vend. Chamber Choir Head Ööd, Vend is an Estonian chamber choir that was formed to be a project choir for Uusberg's brother's diploma project. After the last performance in 2008, the group wanted to stay together. The choir has been a group to try Uusberg's music. The choir was named "Choir of the Year" by the Estonian Choral Association In 2013.

Flight Song was written as a gift to Dr. Anton Armstrong and the St. Olaf Choir. I had the pleasure of working with Armstrong and his choir in 2013 and their performance of my piece *Even when He is silent* was sublime. I was impressed not only by the artistic work, but also the personal development and safe environment Armstrong has given to so many young singers. With this piece I want to show my gratitude for their performances on tours all over Norway and the United States."

- Kim André Arnesen

The piece was also the first collaboration with the Welsh poet Euan Tait. The imagery sings of each singer's hidden song, and the conductor drawing that song from the singers: their hidden, unfolding life stories, their deep longings. The arms of the conductor, like great wings, shape the singing; music is compassion and the singers' longing is to fly towards other's suffering. The final message is that music making is the song of new life, fragile as the fall of a feather.

Kim André Arnesen grew up in Trondheim and started at the music school at the age of 6 playing the piano. At the age of 10 he started singing in the Nidaros Cathedral Boys' Choir. He was later educated at the Music Conservatory in Trondheim. As a composer, he had his first performance in 1999 with the Boys' Choir. Since then he has written music that has been performed by choirs all around the world. Arnesen is an elected member of the Norwegian Society of Composers. In 2010, his first large scale work, the *Magnificat*, was commissioned and premiered by Nidaros Cathedral Girls' Choir. In 2011 his choral piece, *Even when He is silent*, was commissioned and premiered during the St. Olav Festival, Olavsfestdagene, in Trondheim. In April 2014, his *Requiem* was premiered by the Nidaros Cathedral Boys' Choir.

Art Is Calling for Me

This composition is from Victor Herbert's comic opera, *The Enchantress*. It is sung by Princess Stellina in the second act.

Victor Herbert was born in Dublin, Ireland, in 1859. After the death of his father, his mother married a German physician, and they moved to Stuttgart. Hubert studied cello at the Stuttgart Conservatory. He played in several orchestras, including the Viennese orchestra of Eduard Strauss. After he was married, he moved to America. His wife sang the role of Aida in the American premiere of Verdi's opera at the Metropolitan Opera, and Victor served as principal cellist in the Met's orchestra. Herbert began composing and found his niche with operetta composition. He formed the Victor Herbert Orchestra, an organization that excelled in performing programs of light orchestral music. He became quite well known with the success of his operettas *Babes in Toyland* (1903), *Naughty Marietta* (1910), and *Sweethearts* (1913).

Peter J. Durow's music has been described as containing richly diverse musical textures (Heritage Music Press); intelligibility with substance, and accessibility without any feeling of compromise (MusicSpoke). Peter has won awards with the San Francisco Choral Artists and the Longfellow Chorus of Portland, Maine. His music has been commissioned for premiere performances in Carnegie Hall, the John F. Kennedy Center for the Performing Arts, the 2017 National ACDA Conference, and the 2018 ACDA-MN State 4-5-6 Girls' Honor Choir.

Ithaca College Chorus

Soprano I

Nora Bernaiche
Kerriane Blum
Kathryn Dauer
Victoria Devine
Lily Kimball Watras
Emily Martin
Sofia Medaglia
Nicole Millmann
Kathleen Morrisroe
Sol Muñoz
Mayavati Prabhakar

Soprano II

Molly Bello
Erin Bevan
Sara Cayem
Alexa Chalnick
Michelle Chaney
Emma Clinton
Paige D'Encarnacao
Anchal Dhir
Ava Dunton
Camille Ealey
Megan Eckerson
Emily Haak
Margaret Harper
Allison Lewis
Jacqui McCreedy
Rachel Mitrani
Stephanie Monteiro
Sarah Pulver
Mikayla
Purcell-Bolha
Gillian Rossbach
Kaitlyn Schneider
Megan Smythe
Becky Turro

Alto I

Kathryn Andersen
Ashley Apanavicius
Anna Bornstein
Caitlin Dansereau
Alice DeRagon
Myah Frank
Zoe-Marie Fuentes
Jaqueline LaFerriere
Leah Missall
Lily Moskwa
Emily Ramonetti
Hannah Weibley
Anna Young

Alto II

Jennie Davis
Raelene Ford
Laurie Hall
Kristen Hamson
Olivia Heath
Rosemary Hoitt
Baily Mack
Jennifer Peisner
Laura Sefcik
Deirdre Winston
Hannah Witmer

Tenor I

Logan Barrett
Jack Hogan
Jordan Juliano
Ben Macarell
Andre Valverde
Massey Williams

Tenor II

Ethan Barr
Quinlan Barrie
Nick Briccetti
Connor Curry
Julian Gorrng
Alex Gutierrez
Dominic Hirschkind
Pat King
Brandon Kulzer
Kristian Labrie

Tenor II cont.

Dwayne Lewis
Kam'ren Spence
Jacob Sutton
Matteo Velardo

Baritone

Seth Barrett
Logan Chaput
Stephen Costanza
Byron De Leon
Isaiah Delgado
Alex Dietz
Louis Disen
Aspen Earls
Jack Edwards
David Florentin
Keeghan Fountain
Ratewennio George
Robert Hirko
Colin Kelley
Jaden Levine
Jeremy Lewin
Jeremy Lovelett
Owen Lundeen
George
Mavrommatis
Peter McGarry
Wallace Petruziello
Matt Rizzo
Trevor
Satchell-Sabalja
Nikita Schley
Jeffrey Taylor
Justin Zelamsky
Elijah Zelaya

Bass

Caleb Bates
Eddy Crowley
Nick Fagnilli
Alexander Kelsey
Frits Marohn
Zach Naughtright
Noah Stroka
Gavin Tremblay
Michael Wong

Ithaca College Madrigal Singers

Soprano

Natalie Elwood
Felicity Davis
Maia Finkel
Zoe Gras
Melodia Rinaldi

Alto

Ally Brown
Danielle Gurcan
Madison Hoerbelt
Rebecca Kantor
Melanie Lota
Emily Schulz

Tenor

Nick Briccetti
Ryan Mitchell
Koby Springsteen
Stone Washburn

Bass

Louis Bavaro
Logan Chaput
Alec Dorris
Ryan Fellman
Conor Kelly

Ithaca College Treble Chorus

Soprano I / II

Matisse Boor
Julia Callaghan
Felicity Davis
Victoria Garritt
Caitlin Glastonbury
Zoe Gras
Victoria Heppard
Rachel Huff
Hope Kovera
Julia Kucza
Rachel Magil
Gina O'Sullivan
Malaya Press
Noelle Raj
Danielle Roach
Melodia Rinaldi
Carleigh Strange
Mary Tehan
Cordelia Wilson

Soprano II

Lydia Arnts
Zoe D'Arcangelis
Hannah Doll
Heather Feignbaum
Maia Finkel
Julia Jasnosz
Alexandra Lombardo
Samar Nasralla
Alex Renna
Isabel Vigliotti

Soprano II / Alto I

Danielle Gurcan
Kristen Petrucci
Isabella Tria

Alto I

Willa Capper
Mikayla Fuentes
Rebecca Kantor
Gillian Kroll
Mae McDermott
Megan Rowburrey
Erin Smith

Alto I / II

Adrianna Anzalone
Haley Gonyea
Katelyn Levine
Athena Rajnai
Alyssa Salerno

Alto II

Julianna Cavallo
Sophie Denton
Allison Hillebrandt
Cassandra LaRose
Julia Norelli
Emily Schulz
Madeline Simone

Ithaca College Choir

Soprano I

Syona Ayyankeril
Hannah Cayem
Jamila Drecker-Waxman
Naya Griles
Phoebe Holland
Olivia Norton
Erin O'Rourke
Olivia Schechtman

Soprano II

Sarah Aliperti
Victoria Brooks
Asila Folds
Jessica Laddin
Melodia Mae Rinaldi
Kristy Shuck
Leah Sperber
Sage Stoakley

Alto I

Ally Brown
Lindsay Cherin
Melanie Lota
Emily O'Connor
Olivia Rhein
Margot Wegman

Alto II

Allie Castle
Emily Dimitriou
Rebecca Emery
Leah Etheridge
Madison Hoerbelt
Lindsey Weissman

Tenor I

Francesco DiLello
Joseph Horner
Thomas Koo
Simon Lee
Ben Monacelli
Brendan Smith

Tenor

Kevin DeLisa
Liam Fletcher
Lucas Hickman
Ryan Mitchell
Koby Springsteen
Adam Tarpey
Stone Washburn

Baritone

Preston Atkins
Alec Dorris
Maxwell Kuhnel
Anthony Pilcher
Sam Sauer
Andrew Sprague

Bass

Louis Bavaro
Cameron Costello
Ryan Fellman
Jeremy Pletter
Evan Sacco
Tommy Socolof

Choral Calendar

Fall Semester, 2019

Thursday, November 7, noon, Treble Chorale sings at Veteran's Day Remembrance, Ford Hall

Friday November 8, 7pm, Madrigal Singers at Family Weekend Concert, Ford Hall

Saturday, November 16, CORTACA Jug - at the MetLife Stadium. Choir performing before game and at the end of the game.

Friday December 6, 2:30pm, Madrigal Singers at NYSSMA Winter Conference, Rochester, NY

Sunday, December 8, 3:00 pm, Winter Choral Concert, Ford Hall

Spring Semester 2020

Friday, January 24, 7:30 pm, Martin Luther King, Jr. Concert, Ford Hall

Monday, March 2, 8:15 pm, Choral Concert featuring Chorus, Madrigals, Treble Chorale, and Choir - featuring Melodia Rinaldi, Graduate conductor, Ford Hall

Tuesday, March 24, FLEFF Concert, 8:00 pm, Hockett Recital Hall

Saturday, March 28, Choral Composition Festival, 7 pm concert

Saturday, April 25, 8:15 pm, Madrigal Singers and Treble Chorale

Thursday, April 30, 8:15 pm, Beethoven Ninth Symphony with IC Orchestra, Ithaca College faculty soloists, Choir and Chorus

Friday, May 15, Commencement Eve Concert Preview

Saturday, May 16, Commencement Eve Concert