

## Ithaca College Digital Commons @ IC

---

All Concert & Recital Programs

Concert & Recital Programs

---

10-14-2017

# Concert: Choral Collage 2017

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Choir

Sean Linfors

*See next page for additional authors*

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)

 Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Chorus; Ithaca College Madrigal Singers; Ithaca College Women's Chorale; Ithaca College Choir; Linfors, Sean; and Galvan, Janet, "Concert: Choral Collage 2017" (2017). *All Concert & Recital Programs*. 4035.  
[https://digitalcommons.ithaca.edu/music\\_programs/4035](https://digitalcommons.ithaca.edu/music_programs/4035)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

---

**Authors**

Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Women's Chorale, Ithaca College Choir, Sean Linfors, and Janet Galvan

Choral Collage 2017

**Ithaca College Chorus**

Sean Linfors, conductor

**Ithaca College Madrigal Singers**

Sean Linfors, conductor

**Ithaca College Women's Chorale**

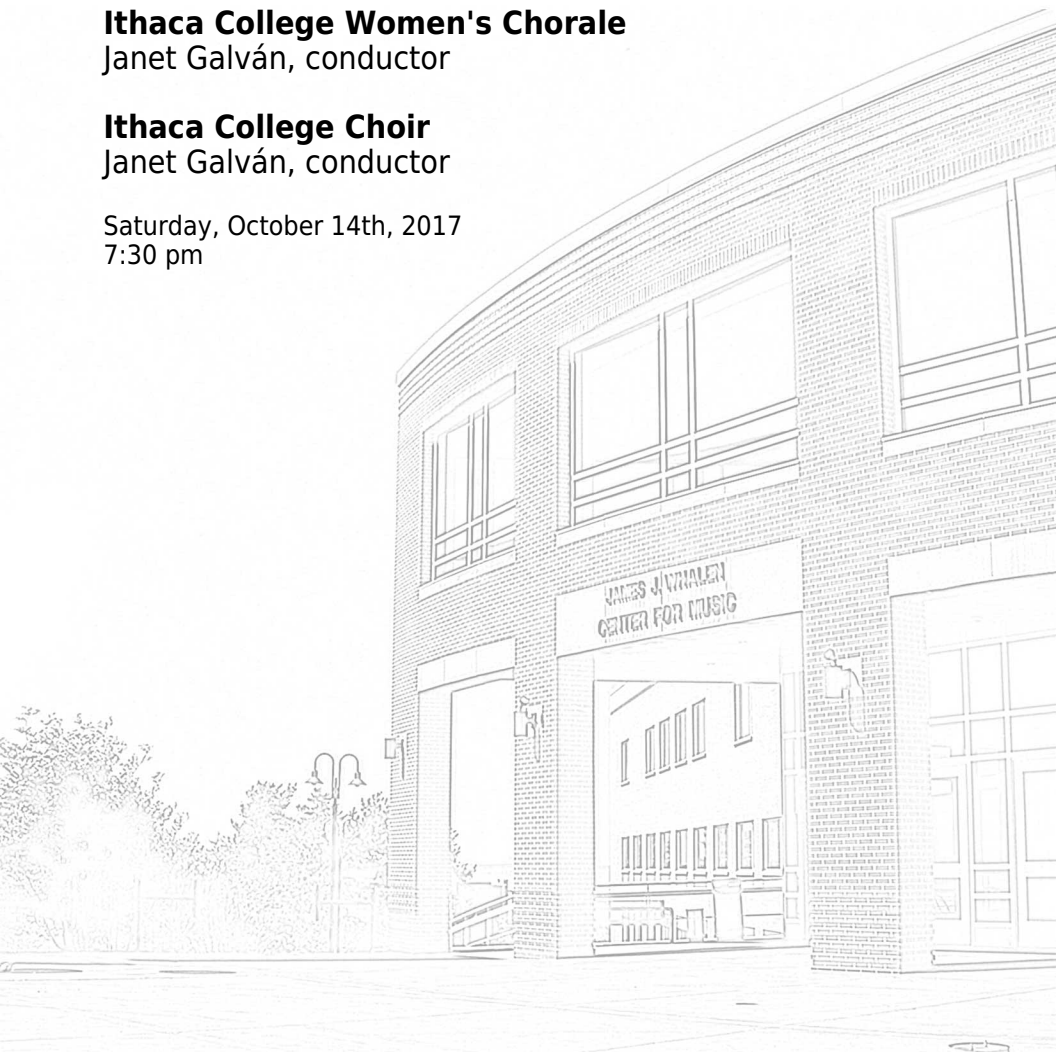
Janet Galván, conductor

**Ithaca College Choir**

Janet Galván, conductor

Saturday, October 14th, 2017

7:30 pm



**ITHACA COLLEGE**

School of Music

**Ithaca College Chorus**  
**Soon Enough**  
**Sean Linfors, conductor**  
**Rehearsal accompanist: Katrina Blayda**

KwaMashu		Theodore Cookson (b. 1982)
	<i>Chelsea Catalone, percussion</i>	
Ballade to the Moon		Daniel Elder (b. 1986)
	<i>Connor Buckley, piano</i>	
	<i>Raul Dominguez, graduate conducting student</i>	
Prayer		Morten Lauridsen (b. 1943)
	<i>Ethan Barr, piano</i>	
Soon-Ah Will Be Done		William Dawson (1899-1990)
	<i>James Wolter, graduate conducting student</i>	

**Ithaca College Madrigal Singers**  
**Sean Linfors, conductor**

Sing Joyfully		William Byrd (c.1539/40-1623)
Ave Verum Corpus		
Chorale from Cantata Lobe den Herren, BWV 137		J.S. Bach (1685-1750)
	<i>Emily Mazzaresse, organ</i>	
Alleluja from Lobet den Herrn, BWV 230		
	<i>Emily Mazzaresse, organ</i>	

# Ithaca College Women's Chorale

**I AM THE VOICE**

**Janet Galván, conductor**

- Akakomborerwa Lee R. Kesselman  
(b. 1951)  
*Chelsea Catalone and Josiah Spellman, Jr., djembe*  
*Jordan Sonderegger, agogo bell*
- Voice on the Wind Sarah Quartel  
(b. 1982)  
*Chelsea Catalone, percussion*  
*Olivia Brice, soloist*
- Blessing Katie Moran Bart  
(b. 1956)  
*Shelly Goldman, piano*
- Music Down in My Soul Moses Hogan  
(1957-2003)  
*Madeleine Parkes, piano*

## Ithaca College Choir

**Witness**

**Janet Galván, conductor**

- The Bartered Bride Bedřich Smetana  
(1824-1884)  
arr. Emily Ellsworth  
*Maria Rabbia, piano*
- So I'll Sing With My Voice Dominick Argento  
(b.1927)  
*Juliana Child and Jacob Kerzner, soloists*
- When Memory Fades Jane Southwick Cool  
(b. 1947)  
arr. Eric Nelson  
(b. 1959)  
*James Lorusso, piano*
- My God is a Rock Stacy Gibbs  
(b. 1962)  
*Small group I:*  
*Sherley-Ann Belleus, Aquiala Walden, Lauren Hoalcraft,*  
*Sage Stoakley, Catherine Barr, and McKinny Danger-James*  
*Small group II:*  
*Bergen Price, Nicole Wills, Michelle Shaubi, Laura Stedje,*  
*Seamus Buxton, Matthew Coveney, and Holden Turner*

## Biographies

**Sean Linfors** is an Assistant Professor in the School of Music at Ithaca College, where he directs choral ensembles and teaches conducting. The Ithaca College Chorus and Madrigal Singers, under Dr. Linfors' direction, have performed works from Guillaume and Runestad to Monteverdi and Bach. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University and is an ardent advocate for access to music education. Recent performances under his direction include David Lang's Pulitzer Prize-winning *Little Match Girl Passion* under the supervision of the composer, Schubert's *Mass* in E-flat with the Tallahassee Community Chorus, and Daniel Catan's opera *La Hija de Rappaccini*. Linfors is in demand as a clinician and conductor, and has presented to both state and national conferences. He has worked with choirs internationally, including directing the East African Choral Festival in Nairobi, Kenya.

**Janet Galván**, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale. Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award.

Sought after as a guest conductor of choral and orchestral ensembles, 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 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 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.

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 university choirs, and presenting sessions.

Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

## **Ithaca College Chorus: Soon Enough**

Composers and poets are drawn to moments of expectancy, because like an inhalation, they are full of immense potential. The state of waiting and hoping is often a source of rich emotion.

As we breathe, as we *inspire*, we hope; inherent in this effort of hope is trust that good can result. That breath, like suspension at one end of the arc of a pendulum, can feel indefinitely eternal, and comfort can be found in the waiting. The joy of travel, the hush of anticipation, and the long gaze toward a certain end, are expressed in the music of these selections.

### **KwaMashu** - Folk Song

The song KwaMashu is a joyful outburst of workers traveling. The Zulu text is simply "I am going off to work in KwaMashu." The editor's notes indicate that 'KwaMashu' is a township drawing its name from the one-time owner of a local sugar plantation, Marshall Campbell. Workers would sing a folk-song similar to this as they traveled.

Wena - You

Usubenza - working

KwaMashu - at KwaMashu

Maye - (an exclamation)

KuseThekwini - in Durban

### **Ballade to the Moon** - Text by Daniel Elder

Elder's lush poetry and music characterize the blissful experience of a walk under the moon, full of anticipation. The three exclamations "Come and dream in me!" "Oh share thy light!" and "Come and sing with me!" beckon the object of the poem toward an unfulfilled meeting. It is the dreamful state of expectation, a suspended moment, that is depicted in this work.

#### *Conductor's note:*

Daniel Elder, a young composer, has set his nocturne for mixed chorus and piano to original text depicting themes of "love, nature, darkness, and night." Elder's narrator saunters through moonlight likening her or his attraction to nature to that of a romantic relationship: the moonlit sky beckons the narrator to, "Come and dream in me," the narrator responds to the stars with, "O share thy light," and finally bids nature to "come and sing with me!" The previous entreaties are accompanied by a sighing motif in the first measure by the piano and later restated by the altos, tenors, and sopranos. This first piece in Elder's nocturne cycle finds its harmonic foundation in constant imaginative dissonance from the piano complemented by voices moving in homophony and accompanying a single melody line. The composer writes, "each stanza consists of four lines of iambic tetrameter followed by a separate, brief entreaty, then the final three lines (the last being a refrain). This recalls the form of the fourteenth-century ballades of French poet and composer Guillaume de Machaut, hence the title of this piece."

## **Prayer**

Dana Gioia's *Prayer* is a delicate, brief poem that makes transparent the poet's grief upon the tragic loss of his son. The heartfelt desire that even in the parent's absence, someone will be present to watch over him, is seen in the lines:

I will see you soon enough -  
in the shadow of the rainfall,  
in the brief violet darkening a sunset -  
but until then I pray watch over him.

Lauridsen's setting is tremblingly tender, and uses section soli to reveal the intimacy of the words. His treatment of the recurring "soon enough" expresses hope and pain simultaneously.

## **Soon-Ah Will Be Done**

Finally, *Soon-Ah Will Be Done*, the well-known setting of the African-American spiritual, is a concert arrangement by the 20th century American composer, William Dawson. The world-weariness contained in the spiritual is shown in the repeated rhythms and a rhapsodic imitative passage in which each section wails while looking for a day when this weeping will be over.

All programs that I plan are personal, but as these notes took shape, I realized that this one feels very close to home because of the upcoming birth of our first child. As Sarah and I await this arrival, we are acutely aware that we're on the precipice of a completely new chapter in our lives. That sense of balancing on the edge of a beginning is a wonderful, and yet unsustainable, fullness. We know that Nathaniel will come soon enough - until then, patience.

## **Ithaca College Madrigal Singers**

### **Sing Joyfully**

Psalm 81, v.1-4

William Byrd and Johann Sebastian Bach, extraordinarily prolific musicians, both are defining composers of their eras. Byrd's compositional life spanned the latter half of the 16th and beginning of the 17th centuries. His output was broadly diverse, including many books of keyboard works, English-language music (sacred and secular), and Latin sacred music. *Sing Joyfully* represents his later compositional style, and was tremendously popular in Byrd's own time and in the subsequent century.

Byrd's polyphony in *Sing Joyfully* exemplifies the taste of the late English Renaissance composer, wherein text dictates musical character. The texts "take the song," "bring forth the timbrel," "the pleasant harp," and "the viol" provide ample opportunity for Byrd to provide contrasted musical material which he then passes from voice to voice in stylistic imitation.

***Ave verum corpus*** is an example of Byrd's more austere style. Included in a 1605 Gradualia of sacred choral music, it evokes somber ritual and ceremony. The richly expressive polyphony is identifiably English in the presence of dissonant crunches, occurring in the intersection of two lines at half-step differentials (e.g. G-F#-G set against D-F-D). Byrd's gift for setting the text is heard as the singers approach the climactic line "O Jesu, fili, Mariae."



Ave verum corpus, natum  
de Maria Virgine,  
vere passum, immolatum  
in cruce pro homine  
cuius latus perforatum  
fluxit aqua et sanguine:  
esto nobis praegustatum  
in mortis examine.

O Jesu dulcis, O Jesu pie,  
O Jesu, fili Mariae.  
Miserere mei. Amen.

Hail, true body, born  
of the Virgin Mary,  
having truly suffered, sacrificed  
on the cross for mankind,  
from whose pierced side  
water and blood flowed:  
Be for us a foretaste  
in the trial of death!

O sweet Jesus, O holy Jesus,  
O Jesus, son of Mary,  
have mercy on me. Amen.

Chorale from Cantata **Lobe den Herren** BWV 137 and Alleluja from Motet  
**Lobet den Herrn** BWV 230

Lobe den Herren, was in mir ist, lobe den Namen!  
Alles, was Odem hat, lobe mit Abrahams Samen!  
Er ist dein Licht,  
Seele, vergiß es ja nicht;  
Lobende, schließe mit Amen!

Praise the Lord, what is within me, praise His name!  
Everything that has breath, praise with Abraham's heirs!  
He is Your light,  
soul, do not forget it;  
praising, conclude with Amen!

Alleluja

Alleluia

The Chorale is the fifth verse of Cantata 137, *Lobe den Herren, den mächtigen König der Ehren*, written for the twelfth Sunday after Trinity while Bach was in Leipzig. The tune is a variant on the still-common tune Praise to the Lord, the Almighty.

In the Alleluja, Bach's polyphony, rather than drawing shape from the text, relies on the strength of his motivic ideas. The motet from which this Alleluja is taken begins with an energetic arpeggio (C-E-G-C'-E-G-C'-E') which quickly becomes the backbone of the piece. The closing Alleluja begins with a condensed and connected arpeggio (C-D-E-D-C-E), recalling the initial idea,

but also accelerating it toward a conclusion. Bach's music clearly drives forward; where Byrd allows moments of stasis in the polyphony, Bach is relentless in pursuit of the cadence. The perpetual motion is almost constant, and the florid lines that result are virtuosic. The Alleluja is the third fugue in the larger motet, not counting an extended imitative section.

### **Ithaca College Women's Chorale: I AM THE VOICE**

The title of the Women's Chorale portion of today's concert comes from one of the compositions - *Voice On The Wind*. Sarah Quartel composed this piece for a young women's chorus in California in celebration of their 20th anniversary - celebrating a place where the young women can find their voices. That is a central goal of the Ithaca College Women's Chorale - to help the members of the ensemble find their voices. In doing that, we choose music that empowers rather than marginalizes. Since 1983, we have sung the great masterpieces in the repertoire for treble voices, and we have always included female composers and poets as well as composers that are often under-represented in classical programs.

### **Akakomborerwa**

The program begins with *Akakomborerwa*, a composition composed in the spirit of the music that Lee Kesselman, the composer, heard at the Episcopal Cathedral in Harare, Zimbabwe. Shona is the majority tribe in Zimbabwe and also its language. The text is the Shona translation of the Benedictus of the Mass Ordinary, combined with the original Latin text. Africa today is a mixture of many simultaneous languages, and this mixing of two languages symbolizes this fact. Mr. Kesselman was impressed by the unique and lively musical presentation in the very formal church service in Zimbabwe, and this is one way that the Shona people shared their unique voice with Mr. Kesselman.

This is an original composition, but it is based on musical styles native to Shona culture and people. In his musical journey, this was a "new voice" for Lee. In reflecting about the creation of this piece, Kesselman shared the following:

"I went to Zimbabwe because travel fascinates me and I have always thought that to understand American music and African music, I would really need to visit there. My college made a trip available to me, through the auspices of CIEE (Center for International Education Exchange) for a weeklong seminar in Zimbabwe. The seminar itself was not about music, but I saw this as a way to learn about music and more. I had been conducting African music for some years with my groups, finding it freed their tone, solidified their rhythm, and enhanced their ability to move in the music. The seminar had nothing to do with music, but focused on health & education systems, politics, history, and government. I went to Zimbabwe with two upcoming commissions on my plate - - and had asked both conductors if they were willing for me to try to write something with African influences when I returned. In Zimbabwe, I really had four musical experiences which helped shape *Tenzi* and *Mbiri Kuna Mwari*. The first was visiting the Episcopal Cathedral in Harare described previously. After the service, I asked some singers in the Shona choir if their service music was available. They said that it was all aural tradition, but they would be happy to have someone come and transcribe their singing. I went to the Diocese office the next day and purchased the bi-lingual service book for reference.

I met with Ephat Mujuru - - one of the world's expert mbira players. We had a lesson on mbira after I purchased an instrument from him. I think that experience put me in a place of understanding that helped me compose. I met some young men who helped me get to a concert of Thomas Mapfumo and the Blacks Unlimited ("the African Mick Jagger", they called him). I attended an all-night concert in a township hotel. A rock band with two drum sets, three mbira players, and go-go dancers! I took a side trip to Victoria Falls and befriended the young men in the marimba band who played at my hotel. They played everything from cover tunes to originals. We took a side trip into the township, where I drank the local beer (chibuku) with them, talked about matters musical, and bought a homemade drum from the man who made it. None of this really tells you exactly how the piece was composed. I'd say that all of it fed into my inspiration and then I tried to use the language, the spirit of the music in church, my previous African musical experiences, and the commission opportunities to fuel my work. After writing the first two, Tim Sharp asked me to write another piece in this style (*Akakomborerwa*). Eventually, Tim commissioned the fourth piece, *Hwayana yamwari*, which created a four-movement work. Eventually I wrote the fifth (*Sanctus*) for a local school in Illinois. With each piece, my style became a bit more adventuresome, a bit more composed, and involved more sophisticated percussion."

This piece is a "fusion" piece - fusing experiences that Kesselman had in Zimbabwe with his voice as a composer. Lee R. Kesselman has been Director of Choral Activities at the College of DuPage in Glen Ellyn, a suburb of Chicago, since 1981.

### **Voice on the Wind**

In this piece, the speaker goes from hearing a voice on the summer wind that had strength and spirit. At the end, she realizes that it is her voice - that she has strength and spirit. This often happens as people develop strength. They begin to realize just how strong they are by listening to their inner voice.

Canadian composer and educator Sarah Quartel is known for her fresh and exciting approach to the choral experience. Her credits include being the Inaugural composer for the Edge Island Festival for Choirs and Composers, composer of mass choral works for Kathaumixw Choral Festival 2016, Composer-in-Residence for the women's vocal ensemble Project Sing!, and having her works recorded on multiple commercial releases. She is published with Oxford University Press.

### **Blessing**

This setting by Katie Moran Bart has been the song that the Ithaca College Women's Chorale has sung at the final concert each year and also on the last day of rehearsal surrounding graduating members of the ensemble. Tonight, we program it as a regular concert selection. After we have sung it once, we will invite former "WoCho" members to come and sing with us.

This is the voice of the Women's Chorale - to bless each other as they part ways - and to wish each other well.

Katie Moran Bart is a graduate of St. Olaf. She wrote this composition for the Maintou Singers at St. Olaf. She was an elementary music teacher in Wisconsin until her recent retirement.

## **Music Down In My Soul**

Moses Hogan added a new voice to the setting of African American spirituals. Born in New Orleans, Louisiana in 1957, he was an internationally renowned pianist, conductor and arranger. He was a graduate of the New Orleans Center for Creative Arts and Oberlin Conservatory of Music. He did additional study at The Juilliard School and Louisiana State University. The Moses Hogan Singers collaborated with many artists on recordings including Barbara Hendricks, soprano and Derek Lee Ragan, countertenor. Hogan was commissioned to arrange and perform several compositions for the PBS Documentary, *The American Promise*. His arrangements of spirituals electrified audiences and were recorded by many artists including the Mormon Tabernacle Choir, conducted by Moses Hogan and Albert McNeil. Hogan's contemporary settings of spirituals, original compositions and other works have excited audiences and have been praised by critics. These arrangements have become standards in the repertoires of high school, college, church, community and professional choirs throughout the world.

In *Music Down In My Soul*, Hogan used fragments of *Over My Head* and combines it with his original Gospel composition.

## **Ithaca College Choir: Witness**

We witness life's passages and we bear witness for the things we believe.

Multiple meanings of "witness" are expressed in the Ithaca College Choir's program. Those who are in the church celebration at the opening of Smetana's opera, *The Bartered Bride*, bear witness to their happiness at having good health, the unknown future, and the certainty that they think marriage brings the end of pleasure.

Witness as public affirmation is expressed in *So I'll Sing With My Voice* and *My God Is A Rock*.

*When Memory Fades* is about a painful passage in one's life journey.

## **The Bartered Bride**

Smetana is widely known for his orchestral compositions: *The Moldau* from *Ma Vlast*. His operas established him as one of the founding fathers of Czech classical music and Czech opera. *The Bartered Bride* is a beloved work and is performed throughout the world with regularity. He included popular spirit, sounds, and rhythms of Czech folk music in this folk opera. In the opening chorus, villagers gather to celebrate the consecration festival of their church. The opera is set in a small Bohemian town. The singers bear witness to the joy of being young and in good health before the sorrows of adult life (adulting!) begin. Therefore, they need to celebrate now while they can.

## **Translation:**

Why would we not take delight, when God has given us good health?  
Who of us knows if the next fair will be so cheerful?  
And whoever's married, man or woman, turns off joys.  
Women face housework. A man hides himself behind mugs.  
Alas! The end of joys!  
Brewing worries, angers, ill humors.  
Only they are truly happy who enjoy life!

## **So I'll Sing With My Voice**

Dominick Argento, Pulitzer Prize winning American composer, will be 90 years old on October 27 of this year. This spiritual includes references to David, who was known for playing his harp; Gabriel, the archangel who blows the horn to signal Judgment Day; and Jubal, who is known as the father of harp and flute players.

In this composition, the singers want to witness, but they have no harp, no horn, and no lyre. Therefore, they sing with their voices.

When Argento was speaking at the World Symposium on Choral Music, he said that no matter what he wrote, he always thought it would be more beautiful in the human voice. This composition exhibits the wide range of possibilities of the voice.

Dominick Argento, considered to be America's pre-eminent composer of lyric opera, was born in York, Pennsylvania in 1927. He earned his Bachelor's and Master's degrees at Peabody Conservatory and his Ph.D. from the Eastman School of Music. Fulbright and Guggenheim Fellowships allowed him to study in Italy and following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997. He now holds the rank of Professor Emeritus.

During his years at Eastman, Argento composed his opera, *The Boor* (1957), of which John Rockwell of *The New York Times* stated: "[it] taps deep currents of sentiment and passion." Following his arrival in Minnesota, Argento accepted commissions from the Saint Paul Chamber Orchestra and the Civic Orchestra of Minneapolis.

Since the early 1970's Argento's operas have been heard with increasing frequency abroad. Among these are *The Voyage of Edgar Allan Poe* (1976), *Dream of Valentino* (1993), and *Casanova's Homecoming* (1984) which Robert Jacobson of *Opera News* as "a masterpiece."

Dominick Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

—August 2012

Reprinted by kind permission of Boosey & Hawkes.

## **When Memory Fades**

There are many circumstances in life that we simply witness. We cannot change them. One of these events is when people age and become frail in body and diminished in mental capacities. This is a setting of a hymn with text by Dr. Mary Louise Bringle. She wrote it for a friend whose mother was suffering from Alzheimer's disease. The text was first sung to the *Finlandia* hymn tune. Later, Jayne Southwick Cool wrote the melody for the hymn. Eric Nelson arranged that melody in a newly composed composition in 2016.

### **My God Is A Rock**

This traditional spiritual arranged by Stacey V. Gibbs is an example of bearing witness to having a “rock” to support one through troubled times. The image of the rock as a firm foundation is mentioned many times in the Bible. The spiritual begins with a small group. When the chorus joins in, the composition becomes a double choir piece. As with many of his other arrangements, Gibbs brings vitality, originality, and depth of expression to his spiritual setting. The full weight of the “weary land” can be heard in the wails in the piece. The syncopations when the small group and then later the larger chorus exclaim “yes” underscores their witnessing the weary land. The unfolding story of the Bible is expressed through storytelling of the Biblical chapters.

Stacey V. Gibbs lives in Detroit, Michigan. His compositions are performed at conferences, festivals, celebrations, and in competition throughout the world.

# Chorus

## **Soprano I**

Preston Arment  
Lydia Arnts  
Nora Bernaiche  
Matisse Boor  
Julia Callaghan  
Natalie Elwood  
Juliana Fornabaio  
Victoria Garritt  
Sarah Griffin  
Danielle Gurcan  
Shyala Jayasinghe  
Kathryn Kandra  
Julia Kucza  
Rachel Magil  
Natalie Meguid  
Danielle Roach  
Olivia Schechtman  
Kayla Shuster  
Rachel Steiner  
Cordelia Wilson

## **Soprano II**

Adrianna Anzalone  
Molly Bello  
Katrina Blayda  
Lydia Brown  
Caeli Carroll  
Chase DeMilt  
Maria Dupree  
Lilia Farris  
Heather Feigenbaum  
Rachel Huff  
Olivia Hunt  
Julia Kesel  
Hope Kovera  
Jessica Laddin  
Emily Mazzaresse  
Averi Parece  
Kristen Petrucci  
Alexandria Renna  
Stella Rivera  
Melanie Sadoff  
Isabel Vigliotti  
Amy Whitesell

## **Alto I**

Anna Bornstein  
Sarah Capobianco  
Margaret Chan  
Willa Capper

## **Tenor I**

Will Fazzina  
Jack Hogan  
Tommy Koo  
Nick Paraggio

## **Tenor II**

Jared Banker  
Ethan Beloin  
Connor Buckley  
Anthony Carl  
Joshua Dykes  
Liam Fletcher  
Jacob Furco  
Evan Hangley  
Samuel Higgins  
Joshua Jensen  
Jordon Juliano  
Max Keisling  
Pat King  
Alex Kosick  
Simon Lee  
Joseph Morner  
David Morris  
James Murphy  
Charlie Siegener  
Jason Springer  
Karnar Ueland  
Matteo Velarde  
Brandon Ventura  
Caleb Will  
Grant Wheeler

## **Baritone**

Preston Atkins  
Ethan Barr  
Caleb Bates  
Jason Bennett  
Jeremy Binder  
Christopher Caza Jr.  
Eddy Crowley  
Connor Curry  
Kevin DeLisa  
Jack Edwards  
Ben Fleischer  
Maxwell Kuhnel  
Jeremy Lewin  
Jeremy Lovelett  
Matthew Lucas  
Alex Miller  
Ryan Mitchell

Bethany Cripps  
Darius Elmore  
Carmen Enge  
Jessica Herman  
Ava Jaros  
Julia Jasnosz  
Conor Kelly  
Julia Lavernoich  
Anna Lugbill  
Amy Manchester  
Julia Plato  
Katelyn Tai  
Courtney Webster

### **Alto II**

Alexandra Adams  
Kyra Campos-Margueti  
Julianna Cavallo  
Hailey Dziendziel  
Abby Ferri  
Kristen Harrison  
Cassandra LaRose  
Margaret Tippet  
Hannah Weibley

Jake Mittelman  
Gabe Pesco  
Anthony Pilcher  
Stephen Rothhaar  
Stephen Ryan  
Joshua Schmidt  
Ethan Seftor  
Ian Soderberg  
Andrew Sprague  
Jeffrey Taylor  
Stone Washburn  
Justin Zelamsky

### **Bass**

Ben Chai  
Chris Davenport  
Johnathan Fulcher  
Koby Kilgore  
Giancarlo Levano  
Connor Moses  
Nick O'Brien  
Jake O'Connor  
Evan Sacco  
David Shane  
Thomas Socolof  
Leon Yu

## **Madrigal Singers**

### **Soprano**

Juliana Child  
Allison Fay  
Imogen Mills  
Madeleine Parkes  
Laura Stedge

### **Alto**

Catherine Barr  
Keilah Figueroa  
Nicole Rivera-Diaz  
Leah Sperger  
Jessica Voutsinas

### **Tenor**

Raul Dominguez  
Will Fazzina  
Shaun Rimkunas  
Grant Wheeler

### **Bass**

Ethan Barr  
Caleb Bates  
Logan Mednick  
David Shane



## Women's Chorale

### **Soprano I/II**

Siona Ayyankeril  
Olivia Brice  
Victoria Brooks  
Asila Folds  
Phoebe Holland  
Olivia Norton  
Madeleine Parkes  
Noelle Raj  
Monica Ramich  
Anastasia Sereda  
Kristy Shuck  
Elizabeth Stamerra  
Carleigh Strange  
Mary Tehan  
Corinne Vance  
Carlynn Wolfe

### **Soprano II**

D'Laney Bowry  
Hannah Cayem  
Christine DeNobile  
Haley Servidone  
Maggie Storm  
Carolynn Walker  
Alexandra Wright

### **Soprano II/Alto I**

Kate Bobsein  
Melanie Lota  
Kelly Meehan  
Meghan Murray  
Olivia Rhein

### **Alto I**

Sarah Aliperti  
Madeleine Heide  
Brittany Mechler  
Jaclyn Scheiner  
Margot Wegman

### **Alto I/II**

Ally Brown  
Lindsay Cherin  
Nicole Cronin  
Peri Margolies  
Emily O'Connor

### **Alto II**

Lilli Babilonia  
Alexia Castle  
Emily Dimitriou  
Leah Etheridge  
Keilah Figueroa  
Shelly Goldman  
Alison Melchionna  
Emily Schulz  
Abby Sullivan  
Lindsey Weissman

# Choir

## **Soprano I**

Magdalyn Chauby  
Juliana Child  
Jamila Drecker-Waxman  
Allison Fay  
Imogen Mills  
Erin O'Rourke

## **Soprano II**

Sherley-Ann Belleus  
Annie Brady  
Molly Ferguson  
Julia Gershkoff  
Lauren Hoalcraft  
Megan Jones  
Sarah Kieran  
Sage Stoakley  
Aquiala Walden

## **Alto I**

Virginia Douglas  
Bergen Price  
Leah Sperber  
Laura Stedje  
Jessica Voutsinas  
Nicole Wills

## **Alto II**

Catherine Barr  
Jenna Capriglione  
McKinny Danger-James  
Nicole Rivera-Díaz  
Michelle Shaubi  
Felicity Thomas

## **Tenor I**

Seamus Buxton  
Daniel Carney  
Drew Carr  
Frankie DiLello  
Brendan Duffy  
Jacob Kerzner  
Adam Tarpey

## **Tenor II**

Matthew Coveney  
Raul Dominguez  
Sean Gillen  
Lucas Hickman  
Benjamin Monacelli  
James Wolter

## **Baritone**

Nicholas Duffin  
Christopher Hauser  
Matthew Moody  
Marshall Pokrentowski  
Samuel Sauer  
Josiah Spellman, Jr.  
Holden Turner  
Michael White

## **Bass**

Luke Armentrout  
Cameron Costello  
Ethan Fisher  
Sean Gatta  
Kevin Harris  
Logan Mednick