

Choral Collage 2016

Ithaca College Chorus

Sean Linfors, conductor

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Women's Chorale

Janet Galván, conductor

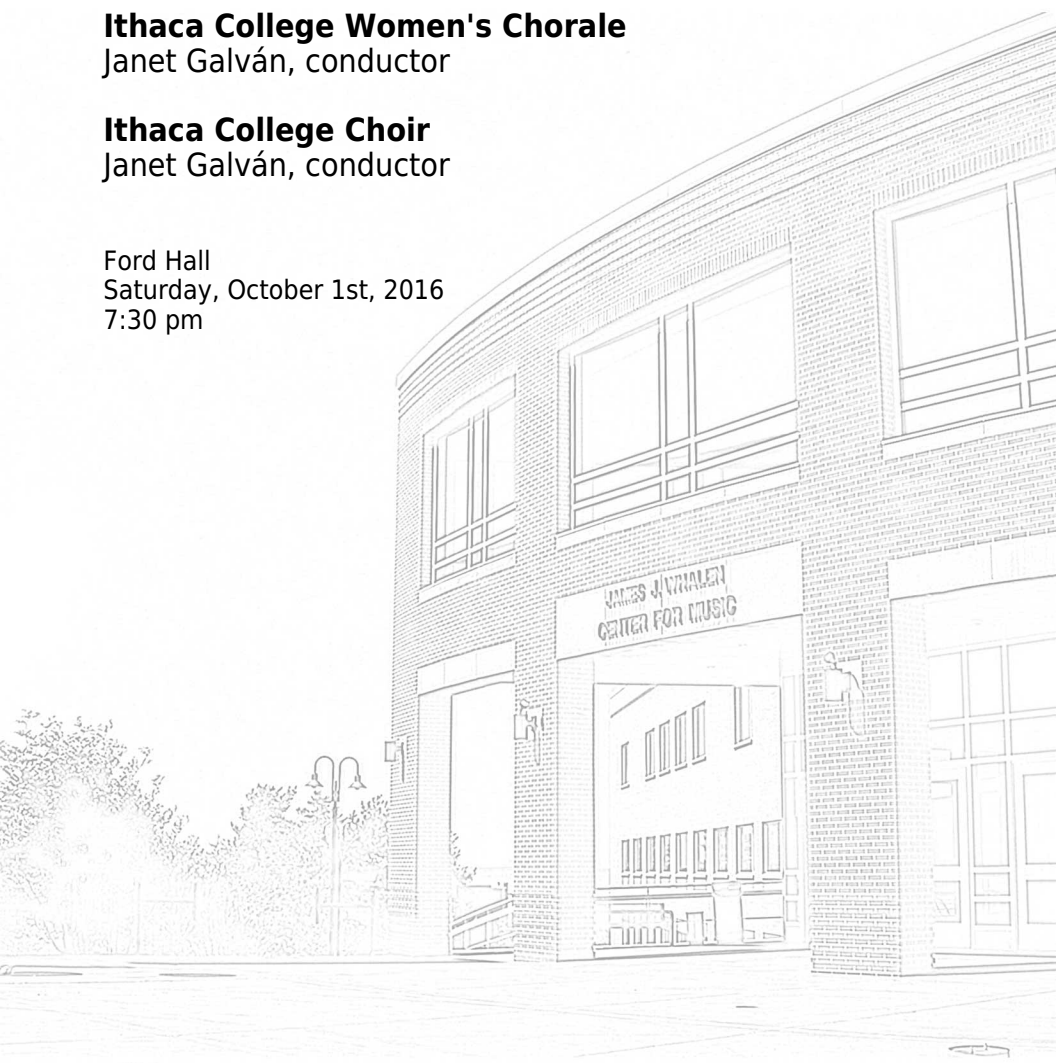
Ithaca College Choir

Janet Galván, conductor

Ford Hall

Saturday, October 1st, 2016

7:30 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Chorus
Sean Linfors, Conductor
Adam Good and
James Wolter, Graduate Assistants
Christopher Davenport and
Paul Fasy, collaborative pianists

ALL WE ARE, WE HAVE FOUND IN SONG

Kanaval Sydney Guillaume
(b. 1982)

Samuel Sauer, soloist

Dan Syvret and Jordan Sonderegger, percussionists

I Dream A World André Thomas
(b. 1952)

Flight Song Kim André Arnesen
(b. 1980)

Ukuthula
Jonathan Fulcher, Conor Kelley, Kelly Meehan, Brittany Melcher, Elizabeth Stamerra, Margot Wegman, soloists

Ithaca College Madrigal Singers **Sean Linfors, conductor** **James Wolter, Graduate Assistant**

When David Heard Thomas Tomkins
(1572-1656)

Ave Maria Robert Parsons
(c. 1535-1572)

I Will Lift Mine Eyes Jake Runestad
(b. 1986)

Ithaca College Women's Chorale

Janet Galván, conductor

Adam Good and

James Wolter, Graduate Assistants

Madeleine Parks and

Casey Quinn, collaborative pianists

TAPESTRY

Ndikhokhele Bawo (Xhosa Prayer) arr. Mzwandile Mabuza
(b. 1991)

Lucrezia Ceccarelli, soloist

Benjamin McHugh and Kenneth O'Rourke, percussion

Quite Regularly Gay Joan Szymko
(b. 1957)

Lucrezia Ceccarelli, soloist

La Sopa de Isabel Francisco J. Núñez
(b. 1965)

Kevin Thompson, bass

Benjamin McHugh, Daniel Monte, and Kenneth O'Rourke, percussion

Order My Steps Glenn Burleigh
(1949-2007)

Caroline Fresh, Molly Ferguson, Aquiala Walden, Amber Ward and Sage

Stoakley, soloists

Cooper Casterline, percussion

John White, bass*

Special thanks to John Holiday, Assistant Professor of Voice, Ithaca College

Ithaca College Choir

Janet Galván, conductor

Adam Good and

James Wolter, Graduate Assistants

James Lorusso and Maria Rabbia, collaborative pianists

AT THE HEART OF HUMANITY

Weather Report Bob Chilcott
(b. 1955)

Alison Fay and Sarah Loeffler, soloists

Only in Sleep Ēriks Ešenvalds
(b.1977)

Juliana Child, soloist

Come to Me, My Love Norman Dello Joio
(1913-2008)

Rotaļa Juris Karlson
(b. 1948)

We Shall Walk Through the Valley in Peace Arr. Moses Hogan
(1957-2003)

Biographies

Sean Linfors is a recent appointee to the School of Music faculty at Ithaca College, where he directs choral ensembles and teaches conducting. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University, and is an educator, conductor, and published scholar. A teacher for ten years in Richmond VA, Newport News VA, and Orlando FL, he has conducted honor choirs and orchestras, and workshops for teachers and music students. 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*. While Linfors was the Associate Director of the Greater Richmond Children's Choir (VA), the group was invited to perform at the National Conference of the American Choral Directors Association. Recently, Dr. Linfors was invited to conduct 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. She was Artistic Director for the Ithaca Children's Choir until spring of 2016. 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.

In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Orchestra Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. 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 from 1995-2007.

She was also a guest conductor for the Mormon Tabernacle Choir in 2002. Galván has been a guest conductor and clinician in the United Kingdom, Ireland, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as national and regional choral and music education conferences and the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012 and the Oberlin Conducting Institute in 2014.

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. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Program Notes

Ithaca College Chorus and Madrigal Singers: All We Are, We Have Found in Song

Kanaval

English translation

Wake up, wake up, the day has come... today is Carnaval!

Let us gather and celebrate... Shake that shaker, dance that Rara...

Wake up, wake up, the day has come... today is Carnaval!

The young ones are disguised, the grown ups are excited,

Madigra* and Chaloska* are parading,

What a beautiful season,

People on top and people below are united... It's Carnaval! Carnaval time is here!

Move forward... no hitting! No pushing!

Jump up and down as you want,

Loosen up, dance however you want... it's Carnaval!

Hand in hand without prejudice,

That is how we should celebrate.

Hand in hand without discrimination,

That is how we will make it. (zimboyo!)

Get down, get down... everybody get down!

Get up, get up... everybody get up!

Carnaval of Haiti... Kinda have to be there!

Ca-ca-ca-ca-Carnaval of Haiti... No bad words please!

Kanaval... You can't miss it! You gotta be there!

Sydney Guillaume is one of the most frequently performed Haitian American composers working today, and is known for his accessible and energetic choral works. His exciting *Kanaval* celebrates the unique Haitian festivities leading up to Mardi Gras. French influence, centuries-old Caribbean traditions, and the Christian calendar combine for a many-flavored party that is woven into Haitian life, especially in the capital, Port-au-Prince. Guillaume uses popular music structures along with fast-paced scat-like syllables to drive *Kanaval* to a rhythmic, frenzied conclusion.

I Dream A World

Called a 'jazz poet,' Langston Hughes was also a novelist, playwright, and librettist. His writings influenced and drew influence from the cultural and artistic movement now known as the Harlem Renaissance. As he and the Harlem Renaissance evolved and took form during the 1920s, he saw clearly his purpose, that is, "to explain and illuminate the Negro condition in America and obliquely that of all human kind." In the late 1930s, Hughes collaborated with William Grant Still in writing the opera *Troubled Island*, which was eventually premiered in 1949 as the first presentation of a work of an African-American composer by a major American opera company (New York City Opera). The aria *I Dream A World* was added to the libretto by Hughes as the two worked, and became a favorite verse of Hughes', as he often recited it publically later in life. Langston Hughes philosophically foreshadows Dr. Martin Luther King's speech with this call for shared opportunity for "black or white, whatever race you be." King's "I have a

dream” uses imagery that is pulled from the same cultural history as Hughes’ poem. Dreams are a vivid element of Hughes’ poetry; he spoke of them in a tangible way, later writing, “Hold fast to dreams, for if dreams die/ life is a broken-winged bird that cannot fly,” and “What happens to a dream deferred? Does it dry up/ Like a raisin in the sun?... Or does it explode?” His verses ring eerily new:

Let America be the dream the dreamers dreamed—
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.

(It never was America to me.)

Thomas’ contemporary setting of the text is aspirational, emphasizing the joy which “attends the needs of all mankind.” The lyrical energy leads the listener to a hopeful restatement of the last phrase - “of such I dream.”

Flight Song

Kim André Arnesen, a Norwegian composer, often chooses uplifting texts indicative of deep feeling, and melds his music to their purpose. His choral writing reveals a lyrical and distinctively contemporary voice. Arnesen’s works have been premiered by the St. Olav Festival in Trondheim and the St. Olaf Choir in Minnesota, and his *Requiem* will have its New York premiere at Carnegie Hall in January, 2017. Tait’s poem speaks of the genesis of compassionate thought, and the idea that our empathy for others is borne from song. The first line of text, “All we are, we have found in song,” gives our program its title, and encapsulates this thought of recognizing our own humanity in the raised voices of others, singing. “Music’s fierce compassion” is found in song, and whether that song is “cr[ie]d aloud,” or is “fragile as a human voice,” it is that innate identification with music that motivates our human response.

Ukuthula Zulu Song of Peace

Traditional - anonymous arrangement

Ukuthula Peace

Usindiso Redemption

Ukubonga Praise

Ukukholwa Faith

Ukunqoba Victory

Inunduzo Comfort

The Chorus’ final piece is *Ukuthula*, selected in recognition of the United Nation’s declaration of September 21 as an International Day of Peace.

Chorus was able to participate in performance of this piece through A Voice 4 Peace, an organization which unified choruses all over the world to perform *Ukuthula* in an international musical peace effort. This enabled singers to take part in active peacemaking in their communities. The text is simple - “Peace. Redemption. Praise. Faith. Victory. Comfort” (translated from the Zulu), and the short piece is a touching plea for an end to war.

When David Heard

Tomkins’ life aligned with the time period of the early Baroque, but his music clung to technical and aesthetic vestiges of the Renaissance well into the

17th century. Likely a student of William Byrd, he acquired his teacher's gift at the keyboard, and was a master composer and performer on the organ, virginal, and harpsichord. *When David Heard* is based on a text (from 2 Samuel) that for millenia has represented inextinguishable grief. The setting by Thomas Tomkins lays bare the plaintive cries of David, "Oh, my son, would God I had died for thee." Other composers of the era also were drawn to this compelling verse, sometimes setting it in its Latin version, typically titled *Absalon, fili mi*.

To relieve grief, we look for comfort, and the final two pieces reflect this search: first, *Ave Maria*, a traditional petition to Mary for aid and comfort in time of need, followed by *I Will Lift Mine Eyes*, a contemporary setting of the 121st Psalm.

Ave Maria

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou amongst women,
and blessed is the fruit of thy womb.

Robert Parsons was a short-lived Tudor composer whose church music earned him a spot in the Chapel Royal during the 1560s. Dying young, he was eulogized: "You who were so great, Parsons, in life's springtime, how great you would have been in autumn, had death not intervened." His music is considered to have influenced that of William Byrd. Parsons' setting takes the salutation and praise section of the Ave Maria text. The lines which follow in the longer text, "pray for us sinners now and at the hour of our death," were not standard in sixteenth century England. Nevertheless, the prayer contains the idea of seeking aid, as it has been used by centuries of Roman Catholic and Eastern Orthodox believers. The text is based on the two greetings to Mary by angels, occurring in the books of Luke and Matthew in the New Testament.

I Will Lift Mine Eyes

Jake Runestad is a multi-faceted composer, having written opera, chamber music, and instrumental works, but he is best known for his wide range of choral music. He says the following about *I Will Lift Mine Eyes*, written when he was twenty-four:

"I came across Psalm 121 from the Bible and found great beauty in the admiration for natural creation linked with a promise of guidance and support from a higher power. I find such peace in the splendor of the natural world and I wanted to capture that serenity with this work. I carefully shaped the melodic lines to mimic that of a mountainous landscape and the tone colors to the bold hues of where the hills meet the sky."

Runestad richly paints the image of the search for help, choosing the sentence "He will keep your soul," as the dynamic and harmonic crux of the piece, before setting the final words "The Lord will keep your going out and your coming in, from this day forth and forevermore," as a homophonic benediction.

Ithaca College Women's Chorale: Tapestry

From Luca Maurer, Program Director, The Center for LGBT Education, Outreach & Services

"Our campus, our lives, and our world are a diverse tapestry composed of many different people, of many different backgrounds, experiences, ideas, values, and beliefs. Everyone deserves to feel safe, welcome, and affirmed. Music serves as one way to bring us together to celebrate our differences, and to share our common humanity."

From the Conductor

Both the Women's Chorale and Choir portion of today's program focus on the celebrations of differences and our common humanity. The Women's Chorale's program highlights music from different cultures and different points of view. The inspiration for the set began with Szymko's composition, *Quite Regularly Gay*. Our world is made up of many different ways of living. When I reached out to Luca Maurer to comment on the idea of all human beings deserving respect, safety, freedom to be themselves, and happiness, he responded with a quotation speaking of a tapestry. I have often referred to concerts as tapestries because, just as physical tapestries are formed by weaving various colors and complex patterns together, we often bring many colors and patterns together to form a unified musical event. Our world is indeed complex. However, although there are great differences among people, there are also common ideas, albeit expressed in very different ways. The Women's Chorale brings a small sampling of points of view in today's concert. Beginning with a Xhosa prayer, moving to Gertrude Stein's text about being gay, to dancing in the kitchen to a groove from the Dominican Republic, and finally expressing gratitude and guidance through Gospel music, the Women's Chorale presents various ways of praising and living daily life.

Ndikhokhele Bawo is a traditional Xhosa song that is sung in churches throughout South Africa.

Translation: Guide me, O Lord. Guide me, O Great Redeemer through the troubles of this world. Lord, I thank you for watching over me thus far. You are forever by my side.

The arranger, Mzwandile Mabuza, is a South African baritone and choral conductor. Born and raised in Newcastle KwaZulu-Natal, he discovered his love and talent for music and singing at a very young age. In 2014 Mabuza was a finalist for the Philip H. Moore music competition. In 2015 he was one of eight soloists in the country chosen to participate in a master class with the world renowned tenor Josef Protschka. Mabuza specializes in the arranging of traditional African music, and he has held African music workshops with various choirs around the country to help improve their repertoire. These include the Tuks Camerata, University of Pretoria Youth Choir, Northern KwaZulu-Natal Youth Choir, Midlands Youth Choir, St. Annes choir, Affies Seuns Koor (ATKV applous category winners for best African work), Pretoria Boys High School choir, and Cornwall Hill college choir, two of which won first and second prize at the Llangollen International Eisteddfod in Wales.

Order My Steps is one of the most beloved tunes in the Gospel repertoire. The text is similar to the Xhosa prayer in that the singer is asking for guidance. It was composed by Glenn Burleigh, a renowned composer, conductor, clinician, and pianist. Glenn Burleigh was the first guest conductor for the Ithaca College Gospel Festival and was committed to the idea that people from all backgrounds could sing Gospel music together. Burleigh founded the Glenn Burleigh Music Workshop and Ministry, Inc. in 1993. Many of his musical compositions are on file at the Center for Black Music Research at Columbia College in Chicago and at the American Music Center in New York City. Burleigh served as the principal accompanist and Assistant Music Director for Lyric Theater of Oklahoma and was also the accompanist for the Ebony Opera Guild of Houston, Texas. The popularity of *Order My Steps* made Burleigh's name known around the world. This arrangement was written for the GMWA Women of Worship and became a hit on their debut CD in 1994.

La Sopa de Isabel (Elizabeth's Soup)

From the composer:

One day while my wife, Elizabeth, was making soup for my son, Sebastian, my mother created a song and dance about the soup. I was so excited and inspired by the song that I added verses and finished it as an arrangement for chorus, using rhythms of the Dominican Republic. The merengue is based on the Dominican drum, tamborra, in a 4-beat pattern that emphasizes the last beat as a pick up to the first beat, and the guira, a metal scraper that dances around the drum.

How good the soup,
The potato soup
A soup so tasty
No one would leave it
A soup so tasty
We danced with it
The soup's so tasty
Elizabeth's soup!
Crying while chopping onions and garlic
Marinate it in adobo to give it the flavor
Washing and mashing the potatoes in water
I dance and wiggle from here to there
Give me some. It's hot.
I'll blow on it - delicious!

As a composer, Francisco Núñez won early acclaim for seamlessly fusing a wide gamut of cultures and musical idioms, writing his first choral work, *Misa Pequeña*, at age 15. Today, he composes countless compositions and arrangements in all musical formats and styles, from classical to pop, for choirs, orchestras, and solo instruments, all of which are published by Boosey & Hawkes. The Coca-Cola Company named him music director of its 125th anniversary year and commissioned him to write a new arrangement of Coca-Cola's "Buy the World a Coke" advertising jingle. He was recently commissioned by the Los Angeles Master Chorale. Núñez received an honorary doctorate from Ithaca College in 2016. He was commissioned to write a composition for the Ithaca College Women's Chorale in 2004.

Quite Regularly Gay is a composition by Joan Szymko, a composer from Portland, Oregon. The description of the piece on her website states: "Part minimalist round, part Gilbert and Sullivan, this lively piece is a setting of an excerpt from a Stein essay that is believed to contain the first modern literature usage of the word "gay" in the context of homosexuality." She set the words of Gertrude Stein in this composition, commissioned by the Portland Lesbian Choir. Szymko says this about the text: This particular text was from "Miss Furr and Miss Skeene," one of several "word portraits" included in Stein's collection of essays in 1922. It is thought to be based on lesbian partners Maud Hunt Squire and Ethel Mars and is one of the first homosexual revelation stories to be published. The work contains the word "gay" over one hundred times, perhaps the first published use of the word "gay" in reference to same-sex relationships. Joan Szymko's music is performed by distinguished ensembles across North America and abroad including performances at international competitions and festivals, state and regional conferences and since 2003, at every National Conference of the American Choral Directors Association. Some of her works have entered into the standard repertoire in America. The ACDA has recognized her lasting contribution to the choral arts by selecting Szymko as the recipient of the Raymond W. Brock Memorial Commission in 2010. In addition to her own catalog, Joan Szymko's music is published by Santa Barbara Music Publishing, earthsongs, Lorenz, Treble Clef Press and Walton Music. Composing for choir is a natural outgrowth of Szymko's creativity as a choral director, she has developed community and church choirs in the Pacific Northwest over the past three decades. As with her conducting, Joan's dedication to craft and artistry, her love and respect for the singer, and her insistence on quality texts are all reflected in her choral writing.

Ithaca College Choir: At the Heart of Humanity

Recent events in the world have been disturbing and upsetting. Many individuals are focusing on the differences among people, and we also see that there are those who are treated with injustice. As Luca Maurer stated so directly, everyone deserves to feel safe, welcome, and affirmed.

The Ithaca College Choir set explores a few things that affect us as humans and focuses on a small sampling of experiences and feelings that people have in common. The first is weather - as odd as this might seem. However, everyone is affected by our surroundings and where we live. The weather can influence our lifestyle, mood, and activities. Weather Report is a joke about a place where there is so much rain. It was programmed because the rain in Ithaca can make people feel very sad. Now, the conductor feels a bit responsible for the drought! Who knew when this was programmed last May that Ithaca would go so long without rain? What began as a joke about too much rain is actually now a plea for rain! The next common emotion is the loss of childhood. Only in Sleep by Ešenvalds is a setting of a Sara Teasdale poem in which she remembers friends and innocence in childhood. Come to Me, My Love by Norman Dello Joio is about longing for someone who has died and wishing for that person to come back. It is a beautiful and moving setting of a poem by Christina Rossetti. Humans play, and Rotaļa is based on a Latvian game. It is a spring dance.. The Choir ends the concert with a Moses Hogan setting of We Shall Walk Through the Valley in Peace. The inspiration for this ending came from a former student, Stephen Wilkins, who posted a performance of this composition on Facebook this summer. His words: "As

angry as I am with all the senseless death there has been recently in our community, I have to remember my true power is my mind and my music and not my fists. So in the spirit of the previous statement I'm posting one of the most healing songs I know. Love is love." Stephen's wisdom spoke to me and provided the perfect ending for what is at the heart of true humanity - peace.

Change can happen: From **Terry Tempest Williams**:

"I have inherited a belief in community, the promise that a gathering of the spirit can both create and change culture. In the desert, change is nurtured even in stone by wind, by water, through time."

Weather Report

A note from the composer: "Weather Report was written for Stephen Cleobury and the BBC Singers as a programme ender for their concert tour of Japan in the summer of 2005. I wanted to write a piece that combined an ensemble virtuosity with a vocal jazz idiom - in fact the very kind of idiom that I was familiar with as both a singer and arranger when I sang with the King's Singers. This kind of style requires most importantly a great sense of vocal unity, of rhythmic and harmonic integrity, and a sense of style and shape that will hopefully give wings to the lyrics-lyrics that emphasize in the most charming and silly way the English obsession with the weather."

Bob Chilcott is one of the most active composers and choral conductors in Britain today. He has been involved in choral music most of his life - he was a chorister in the choir of King's College, Cambridge, and sang the Pie Jesu on the renowned 1967 King's recording of Fauré's Requiem, conducted by Sir David Willcocks. He returned to King's as a Choral Scholar, and between 1985 and 1997 was a member of the British vocal group The King's Singers. He has been a full time composer since 1997. Most recently he wrote The King shall rejoice for the service at Westminster Abbey to celebrate the 60th Anniversary of the Coronation of Her Majesty Queen Elizabeth the Second.

Only in Sleep was composed in 2010 for the University of Louisville Collegiate Chorale and Cardinal Singers.

Eriks Esenvalds is a sought-after composer with constant commissions and performances of his music throughout the world. He has been commissioned by countless ensembles, including the Rundfunkchor Berlin, the Latvian National Opera and Ballet, Ora Singers of London, Warburg College, Oklahoma State University, Yale Glee Club, Harvard University, the International Federation of Choral Music, Interkultur, and the Lily Choir from China.

Come to Me, My Love is about longing for someone who has died and wishing for that person to come back. Many years ago, Janet Galván saw Dello Joio listen to a choir sing this piece as he sat on stage. She observed tears rolling down his face as he listened to the heartbreaking text. His composition is a beautiful and moving setting of a poem by Christina Rossetti.

Norman Dello Joio's distinguished career as a composer was profoundly influenced by his studies with Paul Hindemith. In the latter part of the forties, Dello Joio was considered one of America's leading composers, and by the fifties had gained international recognition. He received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall

Composition Award, two Guggenheim Fellowships, and a grant from the American Academy of Arts and Letters. He won the New York Music Critics' Circle Award in 1948, and again in 1962. He won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his music in the television special *Scenes from the Louvre*. In 1958, CBS featured him in a one-hour television special, "Profile of a Composer."

Rotaja

This composition is from a set of three pieces and is sung in Latvian. The compositions were dedicated to the conductor of the renowned Ave Sol Choir from Riga, Latvia. This professional choir attains the highest choral standards without ever losing the connection with the heart and soul of the Latvian folk music traditions.

Rotaja is a game, a play, even a toy. In the case of this composition, it is a song-and-dance game. Imagine a round-dance, circles, dancers circling around, dancing in the middle, holding hands, letting go, moving on, stepping fast, swaying, swinging, and swirling around. There is a caller, calling dancers to the middle. (Vidu). The couple are bending and swaying to the rhythm. The mood is happy and light.

This is a spring dance. The long winter is gone. ~Notes by Elsie Thomas

Vidu! To the middle!

One came, the other went,

One let's go, another waves, vidu!

The outstretched hand is not yet grabbed,

You already swing along in a circle, vidu!

Freely, freely the days spin,

Hither, thither, part and join your hands,

further joining, further swaying, vidu!

Freely, freely swirl around!

Juris Karlsons is a professor at the Jazeps Vitois Latvian State Conservatory. In 1998, he was given the highest award of the Latvian Republic, the Three Star Order. He was also given the Latvian Great Music Award in 2000. In 2005, he received the Poland State Award for his services in the development of cooperation between Poland and Latvia. In his choral writing, he is known to give attention to timbre and textures of many different types, and different ways of expression.

We Shall Walk Through the Valley in Peace

Moses Hogan arranged this spiritual for the Calvin College Alumni Choir.

Moses Hogan, born in New Orleans, Louisiana and was a pianist, conductor and arranger of international renown. With over 70 published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community and professional choirs worldwide. Hogan's choral style, high musical standards, and unique repertoire have consistently elicited praise from critics worldwide.

Hogan's work with The Moses Hogan Singers and the Moses Hogan Chorale was groundbreaking and inspired performers from throughout the world.

Hogan arranged and performed several compositions for the PBS

Documentary, *The American Promise*. He made many recordings with the Moses Hogan Chorale as well as a recording with the Mormon Tabernacle Choir.

Chorus

Soprano

Ellen Anothony
Preston Armente
Anastasia Arvanites
Kelsey Beyer
Hannah Blanchette
Katrina Blayda
Kelsey Bocharski
Lydia Brown
Sidney Brunner
Kayla DeMilt
Erica Errath
Kristen Kasky
Julia Kesel
Julia Ladd
Alice Lambert
Emma Levy
Amy Manchester
Brittany Mechler
Kelly Meehan
Olivia Norton
Eliona Noznesky
Stella Rivera
Molly Robbins
Sydney Rosen
Lillian Rushing
Catherine Salvato
Olivia Schechtman
Maggie Snyder
Kathryn Spellerberg
Elizabeth Stamerra
Maggie Storm
Katelyn Swaenepoel
Kristen Warnokowski
Paige Washington
Judelle White
Paige Whitmore
Cordelia Wilson

Alto

Laurel Albinder
Aleyna Ashenfarb
Lilli Babilonia
Kathleen Barnes
Ally Brown
Rebecca Butler
Willa Capper
Jena Caster
Chelsea Catalone
Stephanie Chan
Molly DeLorenzo

Tenor

Daniel Angstadt
Tyler Bage
David Blitzman
Daniel Block
Scott Byers
Daniel Carney
Griffin Charyn
Zachary Cohen
Kyle Cottrell
Francesco DiLello
Brendan Duffy
Jeffrey Elrick
William Esterling
Will Fazzina
Bryan Filetto
Liam Fletcher
Lucas Hickman
Joseph Horner
Joshua Jensen
Patrick King
Tommy Koo
Alex Kosick
Adam Kruschwitz
David Morris
James Murphy
Nicholas Paraggio
Aaron Roberts
Samuel Sauer
David Willett

Bass

Ryan Brady
Christian Brand
Matt Brill
Hayden Bustamante
Parker Callister
Anthony Carl
Christopher Caza
Christopher Chi
Cameron Costello
Christopher Davenport
Kevin DeLisa
Nicholas Dell'Amore
Alex Dempsey
Jason Eldridge
Paul Fasy
Ben Fleischer
Johnathan Fulcher
Jacob Furco
Ben Futterman

Olivia Dillon
Emily Dimitriou
Darius Elmore
Lilia Farris
Keilah Figueroa
Olivia Gellar
Kristen Harrison
Dana Herbert
Thea Hollman
Julia Imbalzano
Kate Jurek
Rachael Langton
Melanie Lota
Anna Marcus-Hecht
Peri Margolies
Stefanie Nicou
Kristen Petrucci
Sarah Pinto
Emily Roach
Rachel Steiner
Claudia Torzilli
Margot Wegman

Peter Gehres
Eugene Iovine
Dgybert Jean
Conor Kelly
William Latino
Shiyuan Li
Nathaniel Long
Jeremy Lovelett
Matthew Lucas
Dante Marrocco
Daniel McCaffrey
Ryan Mewhorter
Nick O'Brien
Jake O'Connor
Mark Prowse
Shaun Rimkunas
Henry Smith
Ian Soderberg
Andrew Sprague
Alec Targett
Stone Washburn
Joshua Williams
Raheim Williams
Leon Yu
Justin Zelamsky

Madrigal Singers

Soprano

Juliana Child
Allison Fay
Caroline Fresh
Imogen Mills
Laura Stedge

Alto

Catherine Barr
Sarah Loeffler
Claire Noonan
Deanna Payne
Nicole Wills

Tenor

Kyle Cottrell
Brendon Duffy
Max Keisling
James Wolter

Bass

Johnathan Fulcher
Jeremy Lovelett
Shaun Rimkunas
Josh Williams

Women's Chorale

Soprano I/II

Annie Brady
Lucrezia Ceccarelli
Chandler Cronk
Christina Dimitriou
Jamila Drecker-Waxman
Molly Ferguson
Caroline Fresh
Phoebe Holland
Ann-Marie Iacoviello
Nicolette Nordmark
Erin O'Rourke
Madeleine Parkes
Noelle Rai
Anastasia Sereda
Kristy Shuck
Corinne Vance
Aquala Walden
Amber Ward
Laura White
Carlynn Wolfe

Soprano II

Christine DeNobile
Haley Evanoski
Sarah Kieran
Abby Mae Rogers
Haley Servidene
Sage Stoakley
Carolynn Walker
Alexandra Wright

Soprano II/Alto I

D'lane Bowry
Hannah Cayem
Olivia Hunt
Carrie Lindeman
Alison Melchioma

Alto I

Olivia Bartfield
Kate Bobsein
Jenna Caprigione
Virginia Douglas
Emily O'Connor
Olivia Rhein
Nicole Rivera-Diaz
Jaclyn Scheiner

Alto I/II

Jasmine Pigott
Casey Quinn
Michelle Shaubi

Alto II

Alexia Castle
McKinny Danger - James
Lindsey Davis
Meghan Murray
Claire Park
Abby Sullivan
Felicity Thomas
Lindsey Weissman
Karimah White

Choir

Soprano I

Magdalyn Chauby
Juliana Child
Enaw Elonge
Julia Gershroft
Rebecca Guderian
Megan Jones
Kathleen Maloney

Soprano II

Sherley-Ann Belleus
Andrea Bickford
Allison Fay
Lauren Hoalcraft
Imogen Mills
Liliana Saffa
Rachel Silverstein

Alto I

Nick Kelliher
Sarah Loeffler
Deanna Payne
Leah Sperber
Laura Stedje
Jessica Vousinas
Ariana Warren
Nicole Wills

Alto II

Danielle Aviccolli
Catherine Barr
Sophie Israelsohn
Carolyn Kruszona
Claire Noonan
Bergen Price
Victoria Trifiletti

Tenor I

Seamus Buxton
Adam Good
Jacob Kerzner
Joseph Lupa
Taylor Smith
Patrick Starke
Adam Tarpey

Tenor II

Kyle Banks
Andrew Carr
Matthew Coveney
Sean Gillen
Max Keisling
Benjamin Monacelli
James Wolter

Baritone

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

Bass

Luke Armentrout
Ethan Fisher
Michael Galvin
Sean Gatta
Kevin Harris
William Leichty
Logan Metnick