

# Winter Choral Concert

## **Ithaca College Chorus**

Derrick Fox, conductor

## **Ithaca College Madrigal Singers**

Derrick Fox, conductor

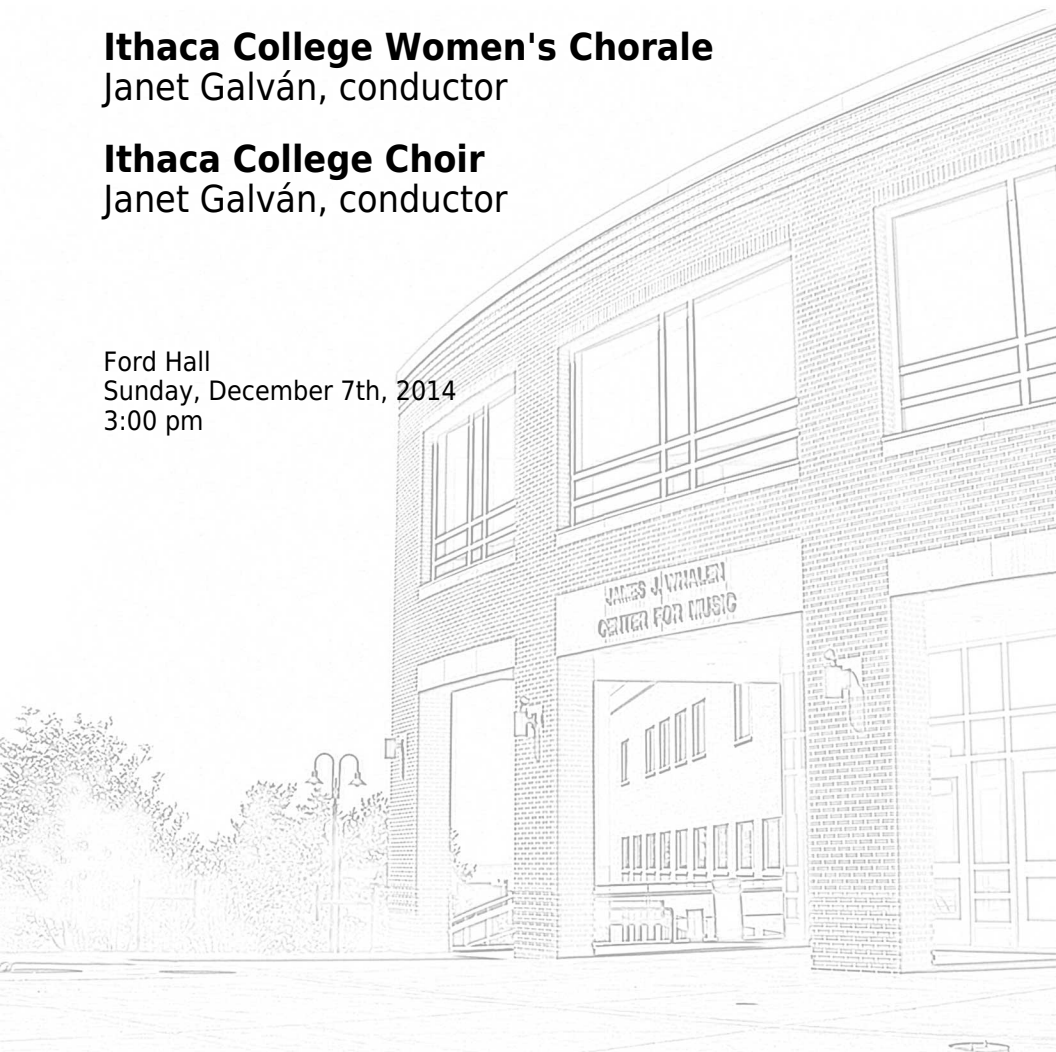
## **Ithaca College Women's Chorale**

Janet Galván, conductor

## **Ithaca College Choir**

Janet Galván, conductor

Ford Hall  
Sunday, December 7th, 2014  
3:00 pm



**ITHACA COLLEGE**

School of Music

# Program

**Ithaca College Chorus**  
**Derrick Fox, conductor**  
**Alexander Greenberg and Jonathan Vogtle,**  
**collaborative pianists**

Veni Sancte Spiritus K.47

Wolfgang Amadeus Mozart  
(1756-1791)

*Soloists:*

*Kathleen Maloney, soprano*  
*Ryan Kennedy, alto*  
*Nick Kelliher, tenor*  
*St. John Faulkner, baritone*

*Orchestra:*

*Emily Kenyon, Corey Dusel, violin I*  
*Darya Barna, Amy Chryst, violin II*  
*Erin Kohler, Michael Petit, viola*  
*Emily Doveala, David Fenwick, cello*  
*Nora Murphy, bass*  
*Alex Miller, Ray Fuller, trumpet*  
*Jacob Walsh, Melissa DeMarinis, oboe*  
*Eliabeth DeGross, Neil Holcomb, horn*  
*Derek Wohl, timpani*

Sure On This Shining Night

Morten Lauridsen  
(b.1943)

Naiman Sharag (The Eight Chestnut Horses)

Se Enkhbayar  
(b.1956)

*Seamus Buxton and Drew Carr, tenors*

Didn't My Lord Deliver Daniel

trad. African American Spiritual  
arr. Moses Hogan  
(1957-2003)

**Ithaca College Madrigal Singers**  
**Derrick Fox, conductor**

**Program to be selected from:**

- My Spirit Sang All Day Gerald Finzi  
(1901-1956)
- O Nata Lux Thomas Tallis  
(1505-1585)
- Carol of the Bells Words & Music : Peter J. Wilhousky  
Adapted from "Shchedryk" by  
Mykola D. Leontovych  
(1877-1921)
- Conventry Carol arr. Walford Davies  
Adapted for Male Chorus by  
Derrick Fox  
(1869-1941)
- Wassail Song (We've Been Awhile A-Wandering) Edwin Fissinger  
(1920-1990)

**Ithaca College Women's Chorale**  
**Janet Galván, conductor**  
**Emily Preston, graduate assistant**  
**Sarah Broadwell and Marci Rose, collaborative**  
**pianists**

- Snow Angel Sarah Quartel  
I. Prologue\*\*  
II. Creatures of Light\*\*  
III. God Will Give Orders/IV. Sweet Child  
V. Snow Angel

*Conrad Alexander, percussion\**  
*Elizabeth Simkin, cello\**

*\*Ithaca College Faculty Guest Artist*

*\*\* New York Premiere*

*Movements III-V were premiered at the NYSSMA Opening Concert on  
December 4, 2014*

**Ithaca College Choir**  
**Janet Galván, conductor**  
**Justin Ka'upu and Emily Preston, graduate**  
**assistants**  
**Ali Cherrington, collaborative pianist**

Missa Brevis in F Major

Wolfgang Amadeus Mozart  
(1756-1791)

*Leanne Contino, soprano*  
*Samantha Kwan, alto*  
*Torrance Gricks, tenor*  
*Eliodoro Castillo, bass*

Spring and Fall

Tawnie Olson

Northern Lights

Ēriks Ešenvalds  
(b.1977)

Alleluia

Jake Runestad  
(b.1986)

# Biographies

## Dr. Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the IC Chorus, IC Madrigal Singers and teaches choral conducting and rehearsal techniques. He actively adjudicates and clinics at the regional, state, national at the middle/junior high school through the collegiate level. He has worked with ensembles and presented in Arkansas, Pennsylvania, Kansas, Missouri, West Virginia, Texas, Iowa, North Carolina, New York, Florida and Michigan. Dr. Fox's solo voice collaborations include work with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). He can be heard singing selections from Gershwin's Porgy and Bess on the CD In This Hid Clearing, available on the Naxos Classical Music label. He holds degrees from Arkansas State University (B.M.E.), the University of Missouri - Columbia (M.M.) and Michigan State University (D.M.A.) He currently serves as the Multicultural and Ethnic Perspectives R & S for the New York chapter of ACDA. Dr. Fox's upcoming engagements include West Virginia All - State MS/JH Honor choir, St. Louis All Suburban 9-10 honor choir, NYSCAME/SCMEA All County Women's choir (NY), DCMEA All County High School Mixed honor choir (NY), DCMEA Jr High All-County choir (NY), Blair County Junior High Choir (PA), 2016 Tennessee All-State Treble Honor choir, 2017 Arkansas All-State Mens Choir and the 2015 American Choral Directors Association National Convention in Salt Lake City, Utah.

## Dr. Janet Galván

Dr. Janet Galván, Director of Choral Activities at Ithaca College, has conducted national, regional, and all-state choruses throughout the United States. 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 throughout Europe and the United Kingdom. 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, Canada, throughout Europe, 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 in February of 2012 and on the Oberlin Conducting Institute Conducting Faculty 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. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

## **Elizabeth Simkin**

Elizabeth Simkin, Associate Professor of Violoncello, did her doctoral study at the Indiana University in Bloomington, Indiana. Her Master of Music degree was from Eastman School of Music, and her Bachelor of Music degree was from Oberlin College. Simkin studied with Janos Starker, Steven Doane, Richard Kapuscinski, and Toby Saks. She served as a teaching assistant to Janos Starker and as a faculty member at Indiana University, Earlham College, Eastman School of Music, Bowdoin Summer Music Festival, and the Heifetz International Music Institute. Simkin was also a member of the Richmond Symphony Orchestra and the Cayuga Chamber Orchestra. She has played with the Ariadne String Quartet, Ensemble X, and the Taliesin Trio. She has also performed as a soloist with the Buffalo Chamber Orchestra, New Music Festival. She had a Fellowship at the Tanglewood Music Center. She has also performed International recitals as a United States artistic ambassador.

## **Conrad Alexander**

Conrad Alexander, percussionist, received a Master of Music Degree from Southern Methodist University and a Performer's Certificate from the Eastman School of Music. He studied with John Beck, Don Liuzzi, Kalman Cherry, Doug Howard, John Bannon, and Charles Owen. He has been an Instructor at Ithaca College, an instructor at Mansfield University, a teacher at the Brevard Music Center in North Carolina. He has also taught at Interlochen Center for the Arts, James Madison University, University of Virginia, the Odessa/Midland (TX) school system and the Blue Lake (MI) Fine Arts Camp. He has performed with the New York City Opera Touring Orchestra, the Albany and Harrisburg Symphonies, as well as the Dallas, Richmond, Greensboro, Knoxville (, Oklahoma, and Anchorage Symphonies. He is the owner of DAY Percussion Repair, specializing in all facets of keyboard modification and percussion instrument repair.

# Program Notes

## Ithaca College Chorus

**Veni, Sancte Spiritus** was written at the age of 12 by Mozart for the dedication of a chapel on Rennweg and may have also served as a compositional exercise in preparation for the *Missa Brevis* in G (K. 49). There are several Feasts of the Church wherein a “sequence” hymn may be sung. *Veni Sancte Spiritus* is one of five sequences that can be sung just before the Alleluia (Gospel acclamation). After the Council of Trent, in the Missal of Pius V (published 1570), the number of sequences was reduced to four. Mozart’s light-hearted setting of the text is cleverly infused with classical harmonic language and components of classical formal structure that have become monikers of Mozart’s compositional oeuvre.

Translation:

Veni sancte Spiritus:

Reple tuorum corda fidelium:  
et tui amoris in eis ignem  
accende.

Come Holy Spirit:

fill the hearts of your faithful,  
and kindle your love in them.

Qui per diversitatem linguarum  
cunctarum gentes in unitate fidei  
congregasti.  
Alleluia.

You have gathered the  
nations together in the unity of  
faith.  
Alleluia.

**“Sure on This Shining Night”** by the American author James Agee (1909-1955) prompted Lauridsen to express his abiding esteem for the composers of the Broadway stage. “One of the things I love most about the great American Broadway songwriters,” he observes, “is that they knew what to do with a long, elegant line,” adding that this influence can be found in the melodic contours of his Agee setting. - Thomas May

**Naiman Sharag**, like many Mongolian songs, praises horses, real and legendary, reflecting the close relationship between horses and humans. A 13th Century chronicling of Chinggis (Genghis) Khan’s rise to power aided by his eight chestnut horses has made these mighty animals a national Mongolian symbol. Indigenous Mongolian musical rhythms are often patterned after the rhythm of running horses. Mongolian music is primarily vocal. Traditional Mongolian music includes a variety of songs: the long-song; short-songs, which are alliterative and more satirical, situational, and full of dialogue; legends and tales; heroic epics; and songs performed before horse races, wrestling matches, and archery contests.

Translation:

Naran del ni namalsun shargad,  
Saran suul ni sagsalsan shargad,  
Delkhiin devjeed denselgesen  
shargad,

The sun-shaped manes fly as  
wings,  
The moon-shaped tails wave  
behind,

Delger tүүкheen devjүүлсөн  
shargad.  
Altan tuuraigaa tsavchilsan  
shargad,  
Aziig sereen jantsgaasan  
shargad,  
Agtiin suriig magtuulsan shargad,  
Aldriin sultiig manduulsan  
shargad, minu zee.

Joloo dugt'ran jirelsen shargad,  
Zor'giig badraan termuulsan  
shargad,  
Uudmiin kholiig tuulsan shargad,  
Usnii tun'(a)giig uusan shargad.  
Bayar jargal khuvaaltsan  
shargad,  
Bakhdam tuuliig buteeltsen  
shargad,  
Bay'lag or'noon duursuulsan  
shargad,  
Baatar tüm'neen duuluulsan  
shargad, minu zee.

Ene shargad'n erdniin hölgүүд,  
Ezen bidнү ermiin surгууд,  
Ekh baigaliin ernii dursгал, t  
Egshiglien tugekh enkhiin duulal.

Mongal mor'diin, khangal sur,  
Mini ardiin, shutekh, shutel,  
Urmiin gerch, ukhaanii och,  
Uragshilakh erchim, undrakh  
khuchin.

Teng'riin unaa, temuulekh sanaa,  
Domgiin gilbaa, dorniim javkhaa,  
limel saikhan khusliin naiman  
shargad, minu zee.

These chestnut horses shook the  
world scene  
And created history on this earth.  
Their golden hooves beat the soil.  
Their strong voices awoke Asia,  
*Making known the horses' might,*  
Earning much fame to our name -  
my chestnut horses.

The horses that run ahead of  
time,  
Encouraging my will and soul,  
Are the horses that cover any  
distance,  
Drinking the clearest of waters,  
Sharing all my joy and sorrow,  
Originating proud epics and tales  
That spread the fame of this  
country  
And of this heroic people - my  
chestnut horses.

These chestnut horses are a  
treasure to us,  
A valuable gift of nature. Like a  
peaceful song  
That sounds everywhere, so is  
the true image of the  
Mongolian horse worshipped by  
my nation.

This image is the source of my  
encouragement  
And the flame of my insight and  
learning.  
This image is the energy that we  
need to progress  
And the might that leads up to  
prosper.

Let us call it the will to reach high  
spheres  
And the key to open wise myths.  
Like the very brilliance of the  
East,  
So are the eight chestnut horses  
of my dream.



# Ithaca College Madrigal Singers

Wiltshire. His popular Seven Partsongs, setting the poetry of Robert Bridges, was published in 1934. In 1937, Finzi and his wife bought 16 acres of land and built a house at Ashmansworth, Hampshire, where Finzi devoted himself to composing, collecting and growing rare English apple varieties, and amassing a valuable library of 4000 volumes of English poetry, philosophy and literature that was given to the University of Reading after his death. In “**My Spirit Sang All Day**” (No. 3), Finzi captures the happiness expressed by the poet through the use of rapid tempi and varied dynamics, with an emphasis on the word “joy” throughout the composition. As Finzi’s wife was named Joyce, the composition must have had special meaning for both of them.- Helen Whitson

**O nata lux de lumine** almost certainly dates from this final Elizabethan period. Its earliest source is a 1575 volume published jointly by Tallis and his former student, William Byrd; the two had recently been granted a monopoly on the printing of music. The piece most closely fits the norms established by Elizabeth: the text in Latin, the music predominantly homophonic (with all voices moving simultaneously, rendering the text clearly intelligible) and syllabic (with one note per syllable of text). O nata lux is one of Tallis’s most simply but beautifully crafted works: the occasional moving line in the inner voices provides motivic consistency and rhythmic flow, and the casual cross-relations (conflicting dissonant notes such as F and F-sharp being sung simultaneously) yield harmonic variety. – Gary D. Cannon

In 1916, Leontovich was commissioned by Oleksander Koshyts to write a song based on Ukrainian folk melodies for a concert. Using the four notes and original folk lyrics of a well-wishing song he found in an anthology of Ukrainian folk melodies, Leontovich arranged a work entitled "Shchedryk." The song tells the tale of a swallow flying into a household to proclaim the plentiful year that the family will experience. When Peter Wilhousky, an American choir director and arranger, heard Leontovich's choral work, it reminded him of bells; so he wrote new lyrics to convey that imagery. He copyrighted the arrangement in 1936 and also published the song, despite the fact that the work was published almost two decades earlier in Soviet Ukraine. **Carol of the Bells** become a musical moniker of the Christmas season in the United States.

Translation:

O nata lux de lumine,  
Jesu redemptor sæculi, dignare  
clemens  
supplicum laudes preces que  
sumere.

O light born of light,  
Jesus, redeemer of the world,  
deign mercifully  
the kneeling praises and prayers  
to receive.

Qui carne quondam contegi  
dignatus es pro  
perditis, nos membra confer

As in flesh you formerly clothed  
yourself for the  
sake of the lost, grant that we

effici, tui beati  
corporis.

become limbs  
of your blessed body.

— from the hymn for Lauds on  
the Feast of Transfiguration

**The Coventry Carol** was commonly performed in Coventry, England in the 16th Century. It is a hymn that was written to depict Mary's sorrow over the impending death of her (approximately) 2 year old son, Jesus, as required by King Herod's edict that all infant boys in Bethlehem be put to death. In the 16th century, it was performed as part of a play at the annual Shearmen and Tailors Guild annual Christmas pageant. In the play the mothers of Bethlehem try to send their children to sleep lest their crying alert Herod's soldiers to their presence. Because of the aforementioned performance of the piece, its relation to the Feast of the Holy Innocents (also called Childermas), celebrated on December 28, and text concerning the infant Jesus, *The Coventry Carol* has become a standard Christmas carol.

**Wassail Song (We've Been Awhile A-Wandering)** is one of many 'wassail' songs that use similar texts, but have different melodies and moods. "Wassail", derived from the Middle English or Old Norse "wes heil," is both the name of a drink and the act of drinking, and represents an English seasonal custom of caroling. This is one of many carols of the "Waits," troubadours of the seventeenth and eighteenth centuries. The tune in this version carries the name "Leeds" and is known to have been sung in the north of England.

## Ithaca College Women's Chorale

**Snow Angel** is a five-movement choral work that is touching many across the globe. After receiving performances at a host of prestigious venues including the 10th World Symposium on Choral Music and the 2014 Chorus America Conference, this is the piece's New York premiere.

Through song and narrative, *Snow Angel* weaves together stories of love and light, rebirth and rejuvenation, and highlights the strength and beauty a child's voice can bring to our often-troubled world. Three angels speak the narrative between movements, written by Lisa Helps, the first, old and grey, is looking back at a different time of life. The second, young and tattooed, is aching to make a difference in the life of a human charge. The third, a playful angel child, is happy to bring a smile to the face of a sad friend. Tonight's performance includes movements sung by the second and third angels.

Sarah Quartel's compositions have been featured by groups such as the National Youth Choir of Canada, the Nathaniel Dett Chorale, and the a cappella group Rajaton. In 2015 her ACDA commissioned work, *Wide Open Spaces*, will receive its premiere performance under the baton of Bob Chilcott at the American Choral Directors Association national conference in Salt Lake City.

# Ithaca College Choir

***Missa Brevis in F Major***, also known as the “Little Credo” was written when Mozart was 18 years old (younger than most of the singers in this choir), *Missa Brevis in F, K. 192*, is an exuberant, short mass. It is a model of brevity and childlike simplicity and yet, contains many elements of Mozart's later writing. The three movements sung today are Sanctus, Osanna, and Benedictus.

The opening Sanctus, though brief, intertwines beautiful lines from each voice, each of which could stand alone. Neal Zaslaw describes the lines in the following way: “Its melodic curves are flexible, graceful, and tender.” The very short and economical Osanna repeats after the solo quartet of Benedictus. Four soloists each have lyrical lines that emerge from within the choral settings rather than as separate arias or ensemble movements.

***Spring and Fall*** was commissioned by the Ithaca College School of Music, the Ithaca College Choir, and Janet Galván. It is dedicated to the Ithaca College Choir, and to my father, Tom Olson.

I have loved Gerard Manley Hopkins’ poetry since I first encountered it as a teenager. When Janet Galván first asked me to write a piece for the Ithaca College Choir, however, I intended to set a poem by a different author. I spent some time researching it and was ready to start sketching when the opening of this piece sprang into my head, along with an idea of how the music might continue. I felt oddly compelled to work with this text, perhaps because it speaks to where I am in my life's journey.

Several features of this piece were directly inspired by Janet Galván and the Ithaca College Choir. I was particularly impressed by the choir's excellent unison singing; the fact that this piece begins and ends with sections singing together in unison is not a coincidence. Maestra Galván also told me that she really enjoyed another choral work of mine: *Scel lem duib*, a composition that sets an ancient Irish poem about the transition from autumn to winter. *Spring and Fall* differs from that piece in several important ways, but Janet's kind words inspired me to connect the two pieces by adapting certain types of small-scale compositional processes from the older piece for use in the new one.

– Tawnie Olson

Text:

Márgarét, are you grieving  
Over Goldengrove unleaving?  
Leáves, like the things of man, you  
With your fresh thoughts are for, can you?  
Ah! ás the heart grows older  
It will come to such sights colder  
By and by, nor spare a sigh

Though worlds of wanwood leafmeal lie;  
Now no matter, child, the name:  
Sorrow's springs áre the same.  
Nor mouth had, no nor mind, expressed  
What heart heard of, ghost guessed:  
It is the blight man was born for,  
It is Margaret you mourn for.

**Ēriks Ešenvalds** studied composition with Selga Mence at the Latvian Academy of Music, completing his Master of Music there in 2004. He furthered his study by participating in various workshops and master classes throughout Europe. He has received many accolades for his compositions including the LATVIAN GREAT MUSIC PRIZE in 2005 and 2007. For his work LEGENDE DE LA FEMME EMMUREE (LEGEND OF A WALLED-IN WOMAN) he was awarded first place at the 2006 International ROSTRUM for Composers in the Young Composers category. He is also a laureate of the AKKA/LAA COPYRIGHT AWARD (2006) and Diena's Annual Culture Award (2007). In 2010, he received a British Composer Awards Nomination and a Composition Teaching Achievement Award from the Riga Dome Choir School. More recently, during the 2011-2013 academic years he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK.

It's not quite right to say that inspiration struck Ēriks Ešenvalds like a bolt of lightning for **Northern Lights**, but it's close. The Latvian composer dreamed something up after seeing the Northern Lights during a trip to Norway. He wrote the song for a choir with hand chimes and water-filled goblets. "His attempt was to create the sound of the Northern Lights.

A soloist sings an intro in Latvian before the group's other 40 voices join in with an English text the composer borrowed from journals that Charles Francis Hall (1821-71) and Fridtjof Nansen (1861-1930) recorded on separate Arctic expeditions.

It was night, and I had gone on deck several times. Iceberg was silent; I too was silent. It was dark and cold. At nine o'clock I was below in my cabin when the captain hailed me with the words: "Come above, Hall! Come above at once!"

The whole sky was one glowing mass of colored flames. ... It was like softly playing, gently rocking, silvery waves on which dreams travel into unknown worlds.

Translation of Latvian Folk Song:

Whenever at night in the north, I saw the souls of the dead soldiers having their battle, I was afraid  
"what if they bring their war to my land too?"

**Alleluia** - Considered “highly imaginative...with big ideas” (Baltimore Sun) and “stirring and uplifting” (Miami Herald), award-winning composer **Jake Runestad** (b. 1986) has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and the Master Chorale of Tampa Bay. Dubbed a “choral rockstar” by American Public Media, Jake is one of the most frequently performed composers in the U.S.A. and travels extensively to work with ensembles as a clinician and resident composer. Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, he studied privately with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JR Music.

Through history, the singing of *Alleluia* has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one’s praises rise to the sky.

-notes by the composer

# Personnel

## Ithaca College Chorus

### Soprano I

Sherley-Ann Bellus  
Hannah Cohensmith  
Christina Cimitriou  
Courtne Elscott  
Lillian Fu  
Kate Griffin  
Emilly Heerd  
Erin Kohler  
Alice Lambert  
Kathleen Maloney  
Nora Murphy  
Sandi O'Hare  
Madeline Parkes  
Rachel Rappaport  
Claudi Torzilli  
Corinne Vance  
Carolynn Walker  
Laura White

### Alto I

Vivian Becker  
Zo Bookman  
Lynda Chryst  
Gillian Dana  
Melissa DeMarinis  
Grace Demerath  
Emily Doveala  
Brittany Francis  
Anna Grace Geddes  
Goldye Horan  
Julia Imbalzano  
Ryan Kennedy  
Rachel Langton  
Virginia Maddock  
Stephanie O'Brien  
Shannon O'Leary  
Lauren Saylor  
Emmalouise St. Amand  
Ashley Watson

### Soprano II

Andrea Bickford  
Ava Borowski  
Annie Brady  
Lauren Bristow  
Jenna Capriglione  
Alena Chekanov  
Amy Chryst  
Christine DeNobile  
Elizabeth DeGross  
Rachel Doud  
Angeline Garavente  
Emily Kenyon  
Casey Kobylar  
Jeanette Lewis  
Keeley McLaughlin  
Kelly Meehan  
Amanda Miller  
Alyssa Napier  
Maggie Nobumoto  
Deanna Payne  
Abby Rogers  
Johanna Ruby  
Anastasia Sereda  
Kristen Vollmer  
Judelle White  
Kathleen Winschel  
Carolynn Wolfe  
Alexandra Wright

### Alto II

Darya Barna  
Rachel Benjamin  
Claire Cahoon  
Chutikan Chaikittiwatana  
Kritin Jannotti  
Jamie Kelly  
Breanna Kmiecik  
Stephanie LoTempio  
Hannah Martin  
Brooke Morris  
Lindsay Osgood  
Kailey Schnurman  
Felicya Schwarzman  
Melody Zimmerman

**Tenor I**

Benjamin Bartell  
Daniel Block  
Seamus Buxton  
Drew Carr  
Matthew Della Camera  
Mark Farnum  
Michael McCarthy  
Joseph Michalczyk-Lupa  
Adam Morin  
Joshua Vanderslice  
Patrick Young

**Baritone**

Nicholas Alexander  
Partick Cannady  
Connor Carroll  
Aaron Civic  
Kevin Coveney  
Liam Cunningham  
Thayre Davis  
Stephan Douglas-Allen  
Corey Dusel  
St. John Faulkner  
Sean Gillen  
Alexander Greenberg  
Christopher Hauser  
Partick Holcomb  
Eugene Iovine  
James Johnston  
William Keisling  
Joshua Kelly  
Jesse Law  
Ravi Lesser  
Nathaniel Long  
Jackson Mahy  
Matthew Moddy  
Paul Morgan  
Matthew Morrison  
Jacob Morton-Black  
Daniel Ostrow  
Michael Palmer  
Michael Petit  
Marshall Pokrentowski  
Nathaniel Ring  
Stephen Rothhaar  
William Schmidt  
Brandon Schneider  
Seth Waters  
Ian Wiese  
Derek Wohl

**Tenor II**

Thomas Barkal  
Parker Callister  
Taylor Chadwick  
Alexander Clift  
Kyle Cottrel  
Matthew Coveney  
Nicholas Kelliher  
William Latino  
Alex Miller  
Michael Nowotarski  
Paul Penso  
Michael Ranalli  
Matthew Snyder  
Stephen Tzianabos  
Elijahda Warner  
Chris Wold

**Bass**

Mike Alderman  
Anthony Cubbage  
David Fenwick  
Raymond Fuller  
Patrick LaRussa  
William Leichty  
Logan Mednick  
Seam Nimmo  
Nick O'Brien  
Corey Totten  
George Wilhelm  
James Yoon

# Ithaca College Madrigal Singers

## **Soprano**

Leanne Averill  
Lucrezia Ceccarelli  
Leanne Contino  
Imogen Mills

## **Tenor**

Kyle Banks  
Drew Carr  
Jacob Cordie  
Kyle Cottrell  
Nicholas Kelliher

## **Alto**

Mattina Keith  
Gillian Lacey  
Claire Noonan  
Sunhwa Reiner

## **Bass**

Liam Cunningham  
Michael Galvin  
Patrick LaRussa  
Paul Morgen  
Paul Tine

# Ithaca College Women's Chorale

## **Soprano I**

Lucrezia Ceccarelli  
Magdalyn Chauby  
Juliana Joy Child  
Christina Christiansen  
Laura Douthit  
Kimberly Dyckman  
Haley Evanowski  
Allison Fay  
Edda Fransdottir  
Caroline Fresh  
Julia Gershkoff  
Ann-Marie Iacoviello  
Xandry Langdon  
Imogen Mills  
Kelly Timko  
Victoria Trifiletti

## **Soprano II**

Hannah Abrams  
Emily Beseau  
Kendra Domotor  
Elizabeth Embser  
Emily Gaggiano  
Lauren Hoalcraft  
Carrie Lindeman  
Cythnia Mickenberg  
Haley Servidone  
Rachel Silverstein

## **Soprano II/Alto I**

Brittney Aiken  
Annina Hsieh  
Alexa Mancuso

## **Alto I**

Ellen Atwood  
Heather Barnes  
Megan Brust  
Samantha Cruz  
Ellen Jackson  
Alexandria Kemp  
Jenny Schulte

## **Alto I/II**

Catherine Barr  
Sarah Broadwell  
Gillian Lacey  
Meghan Murray  
Marci Rose  
Jessica Voutsinas

## **Alto II**

Cailey Blatchford  
D'Laney Bowry  
Mattina Keith  
Carolyn Kruzona  
Amanda Nauseef  
Bergen Price  
Laura Stedge  
Karimah White



# Ithaca College Choir

## **Soprano I**

Leanne Averill  
Emily Behrmann-Fowler  
Leanne Contino  
Amanda Galuzzo  
Emily Preston  
Sarah Welden

## **Soprano II**

Megan Benjamin  
Kate Clemons  
Laura McCauley  
Josi Petersen  
Liliana Saffa  
Kristi Spicer

## **Alto I**

Annie Barrett  
Wei En Chan  
Ali Cherrington  
Sophie Israelsohn  
Sarah Loeffler  
Ariana Warren

## **Alto II**

Samantha Kwan  
Claire Noonan  
Rachel Ozols  
Sunhwa Reiner  
Caitlin Walton

## **Tenor I**

Jacob Cordie  
Joshua Fogerty  
Torrance Gricks  
Duncan Krummel  
Taylor Smith  
Patrick Starke

## **Tenor II**

David Allen  
Kyle Banks  
Scott Irish-Bronkie  
Justin Ka'upu  
Timothy Powers  
Bradley Whittemore

## **Baritone**

Jordan Bachmann  
Martin Castonguay  
Joshua Dufour  
Matthew Jones  
Paul Tine  
D'quan Tyson

## **Bass**

Matthew Boyce  
Eliadoro Castillo  
Fred Diengott  
Michael Galvin  
Nathan Haltiwanger  
Jason Peterson