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Concert: Ithaca College Choir - 2014 Choir Tour

Ithaca College Choir

Janet Galván

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Ithaca College Choir

Janet Galván, conductor

Christopher Harris, graduate assistant
Justin Ka'upu, graduate assistant
Samuel Martin, collaborative pianist

2014 Choir Tour



ITHACA COLLEGE

School of Music

Ithaca, My Ithaca
Janet Galván, conductor
Christopher Harris and Justin Ka'upu, graduate assistants
Samuel Martin, collaborative pianist

The Conservatory and the Community

From *The Creation* Franz Joseph Haydn
(1732-1809)
Recitative: And the heavenly hosts
proclaimed
Awake the Harp (sung in German)
The Heavens Are Telling The Glory Of God
(sung in German)
*Kate Clemons or Laura McCauley, Gabriel
Eric Flyte or Torrance Gricks, Uriel
Eliodoro Castillo or Fred Diengott, Raphael*

Ithaca and Sense of Home

Entreat Me Not to Leave You Dan Forrest
(b.1978)

Va, Pensiero Giuseppe Verdi
(1813-1901)
from *Nabucco*

Lead, Kindly Light Dan Forrest

MLK U2
arr. Bob Chilcott
(b.1955)
Christopher Harris, Dave Klodowski or D'Quan Tyson, soloist

The Journey to Ithaca Dominick DiOrio
(b.1984)

Ithaca and Fellowship

Tafellied Johannes Brahms
(1833-1897)

Intermission

Ithaca and Inspiration

Alleluia: Incantations Michael McGlynn
(b.1964)

Bring Me All Your Dreams Christopher Harris
(b.1985)

Ithaca and the Global Community

'Alekoki Lizzie Alohikea
arr. Aaron Salā
(b.1977)

Peze Kafé Traditional Haitian
arr. Sten Källman

Al Shlosa Allan E. Naplan
(b.1972)

Dave Klodowski or Brett Pond, soloist

Véñiki Russian Folk Song
arr. by Feodosiy Rubtsov
(1904-1986)

Ithaca Tradition

My Soul's Been Anchored in the Lord Traditional Spiritual
arr. Moses Hogan
(1957-2003)

*Christopher Harris, baritone
Lyndsey Boyer or Kate Clemons, soprano*

Deep River Traditional Spritual
arr. Harry Thacker Burleigh
(1866-1949)

Ezekiel Saw de Wheel William Dawson
(1899-1990)

Program Notes

While this is a celebration of Ithaca for us, it is a celebration of any place that is home. Ithaca College began as a Conservatory of Music and our first set celebrates one of the great monuments of western music.

Our second section is a combination of one of the great opera choruses from the past as well as music that was written within the last few years, including the piece by Dominick DiOrio which was commissioned this year by Ithaca College for the choir. The poem describes a journey to Ithaca, but Ithaca is an ideal rather than a place. Dan Forrest is a composer who has quickly become one of the most programmed composers of our time. The boundaries of choral music are expanding, and we have included a tune by U2 that has been brought into the choral music world.

Singing has always brought people together in celebration. The first half of the program ends with a rousing song of fellowship by Johannes Brahms.

The second half of the program begins with songs of inspiration. Michael McGlynn's unique voice is expressed in the uplifting celebration of all things in nature. Michael's musical life began as a rock musician, and he is a pioneer in building a new tradition of Irish choral music. The key of this particular piece was inspired by the humming of his motorcycle as he drove over an hour to visit his girlfriend. Christopher Harris's composition is inspired by the words of Langston Hughes. Ithaca College has been a champion of music from many cultures for many years. This year we have explored traditional music from Hawaii, a Haitian folk song (dance moves learned from a performance of this piece by a group from Haiti), a beautiful contemporary setting of an inspiring Hebrew text, and finally, a Russian folk song. Dr. Galván studied this with several different singers from St. Petersburg.

Finally, the choir has always embraced spirituals, and we continue this proud tradition as we close with three selections at the heart of the genre. We dedicate this final section to Lawrence Doebler, who was the Director of Choral Activities for 35 years and began the tradition of inviting alumni to sing with us at the end of the concert.

The Creation

Franz Joseph Haydn was born in Austria in 1732. Haydn wrote *The Creation* from 1796 to 1798. *The Creation* libretto is based on the Old Testament and texts inspired by John Milton's

Paradise Lost. The oratorio is divided into three parts. Part I covers the first four days of creation, from chaos through the appearance of the sun, moon, and stars; Part II—days four through six—recounts the creation of birds, fish, and beasts, culminating with humanity; Part III commences with Adam and Eve’s awakening and ends with their idyll in Eden. The choruses performed tonight are from Part I. The first chorus celebrates the end of the 3rd day of the creation.

Translation:

And the heavenly host proclaimed the third day praising God and saying: Awake the harp, the lyre awake! In shout and joy your voices raise! In triumph sing the mighty Lord! For He the heavens and Earth has clothed in stately dress.

The next chorus celebrates the end of Day 4 and celebrates the creation of the sun, the moon, and the stars.

Translation:

The heavens are telling the glory of God; the wonder of His works displays the firmament. Today that is coming speaks it the day; the night that is gone to following night. In all the lands resounds the word, never unperceived, ever understood.

Entreat Me Not to Leave You

Born in 1978, Dan Forrest is a composer whose music has already established a lasting presence in the U.S. and abroad. Dan holds a doctoral degree in composition from the University of Kansas and a master’s degree in piano performance. He is a former professor of music at Bob Jones University, where he served as Department Head of Music Theory and Composition for several years. This composition by Dan Forrest was commissioned by the Salt Lake Vocal Artists, a professional choral ensemble. The text is adapted from Ruth 1:16-17.

Text:

Entreat me not to leave you.
Nor to turn back from following after you.
For where you go, I will go; And where you live, I will live; Your people shall be my people, And your God my God. Where you die, I will die, And there will I be buried
The Lord do so to me, and more also,
If ought but death parts you and me,
Entreat me not to leave you.

Va, Pensiero

This chorus from the third act of Verdi’s opera *Nabucco* (1842) is also known as the Chorus of the Hebrew Slaves. The text by

Temistocle Solera was inspired by Psalm 137. The setting of the opera is 587 BCE in Jerusalem and the defeat of the Israelites and the destruction of the First Temple by the armies of Nabucco (Nebuchadnezzar). The Israelites are taken captive and removed from their homeland. They sing this piece in lament of this loss. They sing on the banks of the Euphrates as they rest from their forced labor. This is an important anthem in Italy. Some scholars thought that the chorus was intended to be an anthem for Italians who were longing for freedom from foreign control. As recently as 2009, there was a proposal to replace Italy's national anthem with *Va, Pensiero*. In 2011 conductor Riccardo Muti interrupted a performance of the chorus in Rome to protest national budget cuts to the arts. The audience was invited to sing along. There is one reference to the harps in the trees in the text. This refers to the time when the Jewish people who were slaves chose to give up playing harps rather than share the beauty of the sound with their captors. They hung their harps on willow trees. This was a sign of mourning. At the first performance in 1842, the audience members stood and cheered Verdi's name and went into the streets of Milan singing *Va, Pensiero*. Musicians who have traveled to Italy remark upon the fact that everyone in Italy seems to know the piece and will sing along if it is performed. *Nabucco* is considered Verdi's first great success and made him a national figure. When he died, the crowds at his funeral procession spontaneously sang *Va, Pensiero*.

Translation:

Go, thoughts, on golden wings. Go settle upon the slopes and hills where the sweet and soft air of the native land smell fragrant! Greet the shores of the Jordan River, the toppled towers of Sion. Oh, my country, so beautiful and lost! Oh remembrance, so dear and fatal. Golden harp of the prophetic seers, why do you hang mutely from the willow? Rekindle memories in our breasts, and speak to us about the time that once was. Oh, like the fate of Solomon give a sound drawn from crude mourning, may the Lord inspire you a harmony of voices which may give virtue to the suffering.

Lead Kindly Light

This text by John Henry Newman and Edward Bickerstith was made famous by inclusion in a number of hymnals to a tune by John B. Dykes. Here, Dan Forrest gives us a masterful original work for large mixed chorus with a substantial piano accompaniment. Dan Forrest has been described as "a composer of substance" (Columbus Dispatch), with "superb

choral writing...full of spine-tingling moments" (Salt Lake Tribune).

MLK

According to Bono of U2, this was written as a tribute to Martin Luther King, Jr. (January 15, 1929-April 4, 1968). Bono stated: "MLK" has been written "as sort of a lullaby for an idea that was dying in our country: the idea of non-violence...All inspired by a reverend from Atlanta who refused to hate because he thought love would do a better job." Paul David Hewson KBE (born 10 May 1960), known by his stage name Bono is an Irish singer-songwriter best recognized as the frontman of the Dublin-based rock band U2. Bono has written almost all U2 lyrics, frequently using religious, social, and political themes. Bono is also widely known for his activism concerning Africa, for which he co-founded DATA, EDUN, the ONE Campaign and Product Red. He has been nominated for the Nobel Peace Prize, was granted a knighthood by Queen Elizabeth II of the United Kingdom, and, with Bill and Melinda Gates, was named Time Person of the Year in 2005.

The Journey to Ithaca

From the composer, Dominick DiOrio:

Commissioned by the Ithaca College School of Music and the Ithaca College Choir, *The Journey to Ithaca* came about through the imagination and dedication of Janet Galván, my first conducting mentor and teacher. She was so touched by the emotions found in this poetry that she felt compelled to commission a musical tapestry to enweave it. This work is a brilliantly optimistic composition. The lines and phrases are ebullient, flowing with a sense of vitality, exuberance, and hope. Central to the message of the text is this important philosophical idea: riches are found not only in the accomplishment of a goal or the achievement of a prize, but in the many and varied experiences that accompany such a quest, such a journey. My own four years at Ithaca College fit so seamlessly into this same narrative. I set out for Ithaca as one man, and left from it a very different one. I owe that beautiful and profound transformation—my own personal *journey to Ithaca*—to the incredible professors and mentors that shaped my own education. I tell many that I would not be where I am today without the patient and caring teaching of Janet Galván. And I know that I am just one of many hundreds of students who feel this way. This work is dedicated humbly to Janet Galván and to the many students that she has helped to

set forth from Ithaca. They will no doubt continue to enrich the lives of people across the country through their advocacy for education and pursuit of musical excellence. Cavafy wrote *Ithaka*, inspired by the Homeric return journey of Odysseus to his home island, as depicted in the *Odyssey*. The poem's theme is that enjoyment of the journey of life, and the increasing maturity of the soul as that journey continues, are all the traveler can ask.

Tafellied

Born in Hamburg, Germany, Johannes Brahms was a composer and pianist of the Romantic period, who wrote symphonies, concerti, chamber music, piano works, choral compositions, and more than 200 songs. Throughout his life Brahms worked with choirs and had an interest in writing music for them. He had an extensive understanding of their capabilities. In 1884 Brahms composed *Tafellied* for six-part mixed chorus to a text by Joseph von Eichendorff (1788-1857) as a gift for his friends in the Krefeld Singing Society on the occasion of their 50th anniversary. Normally, he would not agree to write occasional pieces but made an exception to provide this delightful "table song."

Translation:

The women: Just as the echo of happy songs must give a happy answer, so we also approach and return the gallant greeting with thanks.

The men: Oh, you kind and charming ones! For the fair flight of the echo take from the joyful musicians the homage that is offered!

The women: Ah, but we perceive that you pay homage to other Gods as well. Red and gold we see it twinkling, tell us how should we take that?

The men: Dear ones! Daintily with three fingers, more securely with the entire hand - And so the glass is filled from those not halfway, but to the rim.

The women: Now we see that you are masters. But we are liberal today. Hopefully, as handsome spirits you can be led to some ideal.

The men: Each one sips and thinks of his own lady and he who doesn't have one in particular - now, he drinks in general renewed praise to all beautiful ones!

All: That is right! All around clink toasts and returned toasts! Where singers and women are united, there will be a bright sound!

Alleluia: Incantations

Irish choral music has little history before the latter part of the twentieth century. This is somewhat understandable for a country often subjugated, but with such a strong indigenous musical identity of its own. In 1987 Dublin composer Michael McGlynn founded ANÚNA, Ireland's National Choir. Much of the group's repertoire explores the relationship between traditional choral ideas in combination with the musical heritage of McGlynn's native land. The choir's name, originally An Uaithne, derives from the collective term for the three ancient types of Irish music, Suantraí (lullaby), Geantraí (happy song) and Goltraí (lament). They have, over the last quarter century, created a unique choral voice for Ireland, receiving wide accolades for the originality of their performances, recordings and the natural quality of their vocal production.

Translation:

You are the stag, you are the bird, you are the fish, alleluia. You are the wind, you are the cold, you are the sea, alleluia. You are the sun, you are the star, you are the sky, alleluia. You are the grass, you are the flower, you are the trees, alleluia. Alleluia my Jesus, alleluia my heart, alleluia my Lord, alleluia my Christ.

Bring Me All Your Dreams

Bring Me All Your Dreams was composed four years ago and premiered in Houston, Texas by the Houston Master Singers. The simple musical nature was inspired by the simple yet profound nature of the text, "The Dream Keeper" by African American poet Langston Hughes.

'Alekoki

This song describes the beauty of various spots in the valley of Nu'uaniu on the island of O'ahu. With its strange translation, it quickly becomes apparent that a different story is being told altogether. In true Hawaiian fashion, Prince William Lunalilo, tells the story of a love that was ultimately not to be. As with many traditional songs, the original melody was lost and various others have been composed; you will hear all of those in this arrangement.

Translation:

Unbelievable waters of the 'Alekoki, Like the rains of the uplands in Nu'uaniu, Cold forsaken me
Waiting there, believing certain your thoughts are of me. This body is captive to your voice
Thoughts linger at the waters of Kapena. Blocked. Upland

streams and I am above In little rooms
One brave man faces the storm. The storms above and the
blustering wind
I behold beauty and the flowers of the Mauna'ala
Tell the refrain water of 'Alekokoi.

Peze Kafé

Haitian coffee is serious, and so is the rich culture surrounding it. The history of Haitian coffee is as vibrant as the history of the country itself – fraught with trials and tribulations and intense spirit and tradition. Haiti was once a major coffee exporter, but has fallen economically, its infrastructure most recently rocked by the devastating earthquake. Haitian coffee is strong and satisfying, and people often have a single cup in the morning, sustaining them all day. Children partake in this culture, too; they begin to drink coffee at a tender age (mixed with various sweetening ingredients). Embodying this culture is “Pezé Kafé,” a popular folk-song known by all, even children. The song tells the story of a child sent to weigh, or buy, coffee for his family. On his return home, he gets arrested. As they carry him and his coffee away, he wails “What am I going to do? What will I tell my mother about the coffee?” He is more concerned about the coffee than the arrest. We would be concerned too if an officer took our coffee.

Véñiki

The text of this Russian folk song is a Russian tongue-twister, the text of which is essentially meaningless. For the curious, it means: Brooms, brooms, yes brooms – sweepers yes on the hearth laid about, yes from the hearth were torn off. Godfather Gabriel, godfather Gabriel, I to Gabriel was saying.

Al Shlosha

Al Shlosha is a lyrical setting of the popular maxim for *Pirkei Avot* (Jewish morality laws). Naplan set Verse 18 which is a quotation from Rabban Simon ben Gamliel. Allan Naplan's works have been performed and recorded in over forty countries, and have been featured at Carnegie Hall, the Kennedy Center, the White House, and aboard the Space Shuttle Columbia. Allan Naplan has a Bachelor of Music Degree from Ithaca College where he majored in vocal performance and music education.

The text means:

The world is sustained by three things, by truth, by justice, and by peace.

My Soul's Been Anchored in the Lord

Moses Hogan was a hugely talented and influential director and arranger of African American Spirituals. Born in 1957 he studied at the New Orleans Center for Creative Arts, the Oberlin Conservatory of Music, the Juilliard School of Music, and Louisiana State University. He created sparkling new arrangements of classic spirituals and formed new choirs to perform them. The Moses Hogan Chorale became an internationally renowned choral group under his direction. During his short life, he published more than 70 works and was the editor of the *Oxford Book of Spirituals*, a wonderful collection of spirituals.

Deep River

Through his own arrangements of spirituals, his compositions, and his influence on Dvorák, Harry T. Burleigh had a significant affect on American music. Through his singing of spirituals, he introduced Dvorák to the African American spiritual. This is reflected in Dvorák's use of African-American musical elements in the *New World Symphony* and other American compositions. Burleigh's vibrant singing spirituals, alongside traditional recital repertoire, provided Americans with new aural ideas of African-American culture. By the second decade of the 20th century, his secular art songs were being sung by some of the most distinguished international artists. And when he began to publish choral and solo arrangements of spirituals (in 1913 and 1916, respectively), he pioneered a distinctive African-American voice into American choral and art song repertoire, making these "sorrow songs" accessible to singers of all national and ethnic backgrounds. Since the 1916-17 season, when his arrangement of *Deep River* was the song most often performed in New York City recitals, Burleigh's solo arrangements of spirituals have been standard recital fare.

Ezekiel Saw de Wheel

Known and revered the world over, William Levi Dawson was one of the greatest contributors to the art of American choral music. Deeply rooted in the flowering era of the American a cappella choir and African-American folk traditions, William Dawson fashioned the most widely performed selection of such original American choral music, the Tuskegee Choir Series.

Deep River and *Ezekiel Saw De Wheel* are sung at the end of all Ithaca College Choir tours and alumni are asked to join the choir onstage to sing these pieces.

Ithaca College Choir **Janet Galván, conductor**

The Ithaca College Choir, under the direction of Janet Galván, is recognized through its annual tour, performances at ACDA and MENC Conferences and international concerts as one of the most innovative ensembles at the collegiate level. The 2014 choir tour is the 36th annual tour. The Choir was formerly under the direction of Lawrence Doeblér.

The Ithaca College Choir has toured extensively on the East Coast, South and Mid-West United States and in 2002 performed in Ireland. The Choir has presented major concerts at the American Choral Directors Association in Providence, the Music Educators National Conference in Baltimore and Providence; Lincoln Center Avery Fisher Hall and Alice Tully Hall, Carnegie Hall, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; the Brooklyn Academy of Music in Brooklyn, the Troy Savings Bank in Troy, NY and the Strand Theatre in York, PA. In addition to the a cappella tradition, the choir has performed with the Cayuga Chamber Orchestra, the Ithaca College Orchestra and Chamber Orchestra and Wind Ensemble.

In each of the last thirty-five years, the Ithaca College Choir has premiered a work that premiered at the Ithaca College Composition Festival.

Dr. Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale, and is Artistic Director for the Ithaca Children's Choir. 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. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelletti, 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' Symphony 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, 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.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in August of 2007 and was reprinted in *La Circulare del Secretariat de Corals Infantils de Catalunga*.

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).

Galván is the founder and faculty advisor of the Ithaca College ACDA Student Chapter. This chapter has won Outstanding Student Chapter at the last three national conventions of ACDA. She is past president of NYACDA.

Personnel

Ithaca College Choir

Soprano I

Leanne Averill
Henrietta, New York
Emily Behrmann-Fowler
Ithaca, New York
Leanne Contino
Stony Brook, New York
Abigail Doering
Altoona, Wisconsin
Josi Petersen
Portland, Oregon
Sarah Welden
Mansfield, Connecticut

Alto I

Annie Barrett
Wilmette, Illinois
Wei En Chan
Singapore, Republic of
Singapore
Kat Krampf
Hopewell, New Jersey
Sarah Loeffler
Bridgewater, New Jersey
Rebecca Saltzman
Princeton, New Jersey
Ariana Warren
East Northport, New York

Tenor I

Eric Flyte
Nazareth, Pennsylvania
Joshua Fogerty
Allentown, Pennsylvania
Joseph Fritz
Bergenfield, New Jersey
Torrance Gricks
Pittsburgh, Pennsylvania
Joseph Kaz
Pawleys Island, South Carolina
Adriel Miles
Shelburne, Vermont

Baritone

Christopher Harris
Fort Worth, Texas
Matthew Jones
Lansing, New York
Dave Klodowski
Endicott, New York
Travis Pilsits
Lewisberry, Pennsylvania
Michael Roddy
Utica, New York
D'quan Tyson
East Stroudsburg, Pennsylvania

Soprano II

Shelley Attadgie
Newtown, Pennsylvania
Lyndsey Boyer
Rochester, New York
Kate Clemons
Newark, New York
Lynn Craver
Ithaca, New York
Laura K. McCauley
Wayne, Pennsylvania
Vicky Trifiletti
Airmont, New York

Alto II

Mika Genatossio
Somersworth, New Hampshire
Samantha Kwan
Nashua, New Hampshire
Namarah McCall
Cherry Hill, New Jersey
Rachel Ozols
Columbus, Indiana
Sunhwa Reiner
Montrose, New York
Melissa Schachter
Wantagh, New York

Tenor II

David Allen
Newark, Delaware
Christopher D'Amico
Southold, New York
Justin Ka'upu
Hilo, Hawai'i
Timothy Powers
Reidsville, North Carolina
Miggy Torres
South Windsor, Connecticut
Bradley Whitemore
Hilton, New York

Bass

Matt Boyce
Collegeville, Pennsylvania
Eliodoro Castillo
Houston, Texas
Fred Diengott
Dover, New Hampshire
Michael Galvin
Loudonville, New York
Nathan Haltiwanger
East Setauket, New York
Brett Pond
New Fairfield, Connecticut

Ithaca College Administration

Thomas Rochon	President
Marisa Kelly	Provost
Karl Paulnack	Dean, School of Music
David Pacun	Interim Associate Dean, School of Music
Townsend Plant	Coordinator of Music Admissions
Christy Agnese	Senior Assistant to the Deans

Choral Faculty

Janet Galván	Director of Choral Activities, Conducting
Derrick Fox	Assistant Professor of Choral Music, Music Education

Voice Faculty

Randie Blooding	Amanda DeMaris
Brad Hougham	Ivy Walz
Carl Johengen	Deborah Montgomery-Cove
Carol McAmis	Jennifer Kay
David Parks	Dawn Pierce
Partice Pastore	Marc Webster

Choral Staff

Christopher Harris	Graduate Assistant
Justin Ka'upu	Graduate Assistant

Collaborators

Dr. Brad Hougham*, Patrice Pastore*, Daniela Schmedlechner -
Diction
Mark Farnum - Sound Engineer
*Ithaca College Voice Faculty

Tour Dates

Danbury, CT

Wednesday, March 12
8:00 p.m.
*Danbury High School
Auditorium*
43 Clapboard Ridge Rd.
Danbury, CT 06811

Melrose, MA

Thursday, March 13
8:00 p.m.
*Melrose First United Methodist
Church*
645 Main St.
Melrose, MA 02176

Newton, NJ

Friday, March 14
7:30 p.m.
Christ Episcopal Church
62 Main St.
Newton, NJ 07860

New York, NY

Saturday, March 15
7:00 p.m.
*Hunter College High School
Auditorium*
71 East 94th St.
New York, NY 10128

Ithaca, NY

Saturday, March 22
8:15 p.m.
Ithaca College
Ford Hall
953 Danby Rd.
Ithaca, NY 14850