2-26-2006

Concert: Ithaca College Women's Chorale & Ithaca College Choir

Ithaca College Women's Chorale

Ithaca College Choir

Elizabeth Swanson

Janet Galván

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ITHACA COLLEGE WOMEN'S CHORALE
Elizabeth Swanson, conductor

ITHACA COLLEGE CHOIR
Janet Galván, conductor

Ford Hall
Sunday, February 26, 2006
3:00 p.m.
Winter Cantata (Cantata No. 2) Op. 97
Vincent Persichetti (1915–1987)

Beth Golden, flute
Yu-Tzu Huang, marimba

I. A Copper Pheasant
A copper pheasant wakes with shrill-edged cry;
The silver crescent cuts the chilly sky.

II. Winter’s First Drizzle
Winter’s first drizzle falls,
The air is raw,
That shivering monkey needs a cape of straw.

III. Winter Seclusion
Winter seclusion:
on the window pane,
The silver fern of frost has grown again.

IV. The Woodcutter
Within the wintry grove,
my axe-head fell
And bit the bark
how startling was its smell!

V. Gentlest Fall of Snow
Ah! the first,
the gentlest fall of snow:
Enough to make the jonquil leaves bend low.

VI. One Umbrella
One umbrella,
as snowy dusk draws on,
Has come;
one umbrella has come,
and passes by;
and now is gone.

VII. Of Crimson Ice
The rime has frozen overnight
to gems of crimson ice along the buckwheat stems.
VIII. The Branch is Black
The branch is black and bare again;
a crow shook down its coverlet of powdered snow.

IX. Fallen Leaves
The winter’s fitful gusts, as they expire,
Bring enough fallen leaves to build a fire.

X. So Deep
So deep, the heavy snow since yesterday,
Its drifts remain
Sweep, sweep as you may.

XI. The Wind’s Whetstone
Through jagged cedars rips the winter blast,
honed cragged ledges as it passed.

XII. Epilogue
A copper pheasant...
winter’s drizzle falls...
seclusion...
within the wintry grove...
Ah! the first, the gentlest fall of snow...
one umbrella...
the rime has frozen...
a crow shook down its coverlet to build a fire...
so deep...
through jagged cedars...
as it passed.

INTERMISSION
ITHACA COLLEGE CHOIR

Janet Galván, conductor
Pablo Cohen, faculty guest artist
Michael Lippert, graduate conductor
Jonathan Riss, Michael Lippert, rehearsal accompanists

Anguish, Romance, Despair, and Hope:
Expressions through poetry

There will be rest
Frank Ticheli

I Know Why the Caged Bird Sings
from Winging Wildly

Kirke Mechem

Romancero Gitano

Pablo Cohen, guitar

I. Baladilla de Los Tres Ríos
Stephanie Lauricello, soloist
Rachele Armstrong, soloist
J. Thomas Morris, soloist
Michael Rosenberg, soloist
Gary Mc Linn, soloist

II. La Guitarra
III. Puñal
IV. Procesion
   1. Procession
   2. Paso
   3. Saeta
V. Memento
VI. Baile

Matthew Brouillet, soloist

Andrew McCullough, soloist
Gavin Sidebottom, soloist
J. Thomas Moore, soloist

Lorenz Gabriel, soloist
Women's Chorale Program Notes

"American composer, Vincent Persichetti (1915–1987) was born in Philadelphia, and at the age of five enrolled in the Combs Conservatory, where he learned to play the piano, organ and double bass. He also studied theory and composition ... He became head of the theory and composition departments at the age of twenty-one, after receiving his Bachelor of Music degree ... Persichetti's wide range of expression has made it difficult for some listeners to discern a personal profile or unifying character in his music. With greater familiarity, however, a clearly recognizable personality emerges, characterized by a pervasive geniality of spirit. Following the lineage of Mozart and Mendelssohn, Persichetti seems to exult in the childlike joy of pure musical creativity. He is fond of pandiatonic, quartal, and polytonal harmony, lucid textures, and playful, vital rhythms. He is inclined toward sparse gestures and concise forms—many of his large forms are built upon diminutive concepts.

"The terse economy of means characteristic of haiku is compatible with Persichetti's aesthetic. He was moved to compose his Winter Cantata in 1964 after his daughter gave him a collection of translated haiku, A Net of Fireflies ... Without any overt musical references, the work is Japanese in spirit, largely as a result of its own delicate, highly concentrated gestures. The coolness of the flute and brittleness of the marimba evoke the winter moods and images of the poems. The main unifying musical motifs are a chord based on the first five steps of the Phrygian mode, which appears at the outset of the work, and a minor-seventh arpeggiation, which increases in importance as the work proceeds. There are also subtle motivic links that connect each movement to the next. Within the overall unity of mood and subject matter there is great contrast and variety in gesture and articulation. The Epilogue, a compositional tour de force characteristic of Persichetti, consists of word groups and associated musical motifs drawn in sequence from all the preceding movements and woven into a coherent poetic and musical entity, and appropriate "index" to the entire work."

Haiku is an art form dedicated to revealing the poet's first impression of a specific object or scene in nature. Appearing to be simple at first glance, true artistry comes forth when haiku is composed within the means of a specific set of rules. Each haiku is three lines in length with an exact number of syllables per line: five, seven, five and a seasonal descriptive word must be incorporated within each poem. The poems used in Winter Cantata include at least one word to describe winter. The translation from Japanese to English by Harold Stewart captures the essence of each poem.

Yu-Tzu Huang was born in 1982, Kaohsiung city, Taiwan, R.O.C. She started to play the piano at the age of 4. At the age of 10, she began studying percussion with Mr. Chi-Hung Cheng. For four years while working on her Bachelors degree, studying with Ms. Pei-Ching Wu, she was also a member of the Jumping Percussion Group (the junior group of the Ju Percussion Group) in Taiwan. She performed mostly with the Jumping Percussion Group and sometimes with the Ju Percussion Group for a total of more than 60 concerts a year. She also gave five recitals in three years. She was one of the winners of Ithaca College Annual Concerto Competition in 2005 and 2006. She attended the Taipei International Percussion Summer Camp in 2000, '01, '02, and '03, the Zeltsman Marimba Festival in 2003 and 2004, and the International Marimba Competition in Belgium in 2004. She has attended master classes given by Keiko Abe, Anders Astrand, Bogdan Bacanu, Ivana Bilić, Michael Burritt, Ricardo Gallardo, Jack Van Geem, Momoko Kамия, Joe Locke, Ney Rosaura, Emmanuel Sejourne, Leigh Howard Stevens, She-e Wu, and Nancy Zeltsman. She graduated from the Taipei National University of the Arts in 2004. She is currently a Masters student studying with Gordon Stout at Ithaca College, NY.

Beth Golden, summa cum laude graduate of Penn State University, earned a BM in Flute Performance in 2004 studying under Eleanor Duncan Armstrong. While at Penn State, she was the recipient of numerous scholarships and awards, including the Jack Kent Cooke National Scholarship (2002-2004), the Penn State College of Arts and Architecture Creative Achievement Award (2003), and first prize in the Penn State...
Undergraduate Exhibition (2003). Beth was also a member of the Schreyer’s Honors College and served as the Penn State School of Music Graduation Marshall in 2004. Her Schreyer Honors College Thesis Recital focused solely on works written by Penn State student composers. Beth will be graduating with a MM in Flute Performance from Ithaca College in May 2005, after completing her studies with Wendy Herbener Mehne. At Ithaca, she is active as a graduate teaching assistant, as the director of the Ithaca College Flute Ensemble, and as a member of the Ithaca College Contemporary Chamber Ensemble. She has performed in numerous masterclasses, including those held by Robert Dick, Patricia Spencer, Peter Lloyd, and Claudia Anderson.

Choir Program Notes

This program explores the poetry of three great poets. Poets express their thoughts in imagery, color, and beauty. These are three very different poets, but each has a place in history. Each has had their works set to music many times because their words inspire. Each poet dealt with human emotions: anguish, despair, romance, and hope.

There Will Be Rest

The opening number is a piece of great beauty and with special significance to the Ithaca Community because it was written “in loving memory of Cole Carsan St. Clair” who was born on January 2, 1998 and died tragically on July 26, 1999. Cole was the son of renowned and beloved conductor Carl St. Clair.

Maestro St. Clair is now the Music Director of the Pacific Symphony Orchestra, and this composition was commissioned by The Pacific Chorale. Ticheli who was a visiting artist to Ithaca College last year chose a text written by Sara Teasdale. In the composer’s words:

Sara Teasdale who lived from 1884 to 1933 is regarded as one of the great American lyric poets. Her lyrical style has its roots in the works of Sappho, Christina Rosetti, and Housman. Haunted by depression in later years, Teasdale took her own life at the age of 48. Many of her poems address the pain that tormented her spirit, but to the end she seemed to draw strength and hope from the stars and their permanent radiance. “There Will Be Rest,” one of her last poems, is a perfect summary of her lifelong concern for the stars and their ancient promise of peace. This choral setting is designed to capture the poem’s purity of spirit and delicate lyricism.

Frank Ticheli’s music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular”, (New York Times), “brilliantly effective,” (Miami Herald) and “powerful, deeply felt” (South Florida Sun Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and its musical director, Carl St. Clair.

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace,—above me
Stars I shall find.

I Know Why the Caged Bird Sings

This composition is a setting of Paul Dunbar’s poem, “Sympathy.” The last line of this poem is “I know why the caged bird sings.” Maya Angelou who is a fan of Dunbar’s used the last line of his poem as the title of her critically acclaimed first volume of her autobiography. She also wrote a poem entitled “Caged Bird.” The theme of the caged bird is also seen in the song by Alicia Keys. Paul Dunbar’s text is powerful and painful
- describing the frustration of the bird in captivity. "Sympathy" was written in 1899. It is a poem about the caged bird who wants to be free and tries, tries and tries again to break out of its cage. Each time, it is unable to break free and instead only injures itself, adding to injuries left over from past escapes. Dunbar depicts the bird's desperate and unsuccessful struggle for freedom and the beauty of nature which is outside and out of his reach.

Paul Laurence Dunbar was the first African-American to gain national eminence as a poet. Born in 1872 in Dayton, Ohio, he was the son of ex-slaves. Although he lived to be only 33 years old, Dunbar was prolific. He wrote short stories, novels, librettos, plays, songs and essays as well as the poetry for which he became well known.

Dunbar was the only African-American in his class at Dayton Central High. He often had difficulty finding employment because of his race, but he was highly successful in school. He was a member of the debating society, editor of the school paper and president of the school's literary society. He also wrote for various Dayton newspapers. He worked as an elevator operator in Dayton's Callahan Building until he became established as a writer. He published an African-American newsletter in Dayton, the Dayton Tattler, with assistance from the Wright brothers.

Dunbar's second book propelled him to national fame. William Dean Howells, a novelist and widely respected literary critic who edited Harper's Weekly, praised Dunbar's book in one of his weekly columns and launched Dunbar's name into the most respected literary circles across the country. Dunbar married Alice Ruth Moore, a young writer, teacher and proponent of racial and gender equality who had a master's degree from Cornell University. Dunbar began working at the Library of Congress in Washington, D.C. He found the work tiresome, and it is believed the library's dust contributed to his tuberculosis. He worked there for only a year before quitting to write and recite full time. He died in Dayton on Feb. 9, 1906.

Kirke Mechem was born and raised in Kansas and educated at Stanford and Harvard universities. He is the composer of more than 250 published works in almost every form. He conducted and taught at Stanford and was for several years composer-in-residence at the University of San Francisco.

ASCAP recently registered performances of Mechem's music in 42 countries. Mechem's talents have been acknowledged through numerous honors, including retrospectives, grants, commissions and special anniversary performances. They have come from, among many others, the United Nations, the National Gallery, the National Endowment for the Arts, the American Choral Directors Association, the Music Educators National Conference and the National Opera Association (lifetime achievement award).

Vocal music is at the heart of Mechem's work. He is often called the "dean of American choral composers." Eight doctoral dissertations have been written on various aspects of his choral music. The Choral Journal has written that "his musical settings combine high artistic integrity with the ability to communicate directly with performers and audience."

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opens,
And the faint perfume from its chalice steals--
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting--
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!

Romancero Gitano
In this multi-movement work, Castelnuovo-Tedesco used the guitar and chorus to express the anguish and despair of Garcia Lorca’s text. The text includes selections from Lorca’s Poema del cante jondo (profound love song), but the title is taken from Lorca’s Romancero Gitano. Castelnuovo-Tedesco added flamenco stylizations to the Lorca texts. In the first piece, the Guadalquivir River of Sevilla represents hope (because it is an outlet to the sea which Lorca loved) as opposed to the Dauro and Genil Rivers of Granada which represent sadness (tears and blood). Between each verse there is a refrain expressing the futility of trying to recover love that has gone. In contrast to the love that goes away, the flow of the rivers is eternal.

The second movement is one of sadness. The guitar is the symbol of one who must weep and cannot be silenced. Funal is about the dagger which penetrates the soul when one is grieving. The fear of the dagger returning is heard in the repeated cry, “No, do not pierce me.”

Procesion is set in three parts from three different poems. It describes a religious procession with elaborate floats and costumes. The first part describes the parade of astronomers, magicians, and knights. The second describes the float of the Virgin. The third, a slow march depicting the movement of the parade, describes a dark Christ with high cheekbones. In the tango of “Memento” the gypsy describes his closeness to his guitar. He wants it to be buried with him. In Baile, the women’s voices imitate castanets while the soloist sings of an old Carmen dancing through the streets at night, remembering men of her past. The young girls of the town are told to draw their curtains. Because of Carmen’s presence, the streets are deserted, but the poet says that behind their houses, the people are also remembering past pains. Crótalo is the final piece. A great example of Lorca’s imagery, this poem compares the castanets to an Egyptian beetle. In spidery hands, they fill the air with wooden trills.

Federico García Lorca was born at Fuente Vaqueros, a village on the banks of the River Genil, a few miles from Granada. This Moorish city is mentioned in many of his works. In the 1920’s García Lorca collaborated with Manuel de Falla, becoming an expert pianist and guitar player. In 1919 he moved to Madrid, where he lived at the Residencia de Estudiantes, the intellectual center of the town. His friends included the writers Juan Ramón Jiménez and Pablo Neruda. He also worked with the Catalan painter Salvador Dalí and the film director Louis Buñuel. Dalí and Lorca met in 1923.

The crucial moment in Lorca’s literary career was folk music festival Fiesta de Cante Jondo in 1922, where he found inspiration for his work from the traditions of folk and gypsy music. Poema del Cante Jondo (1931, Deep Song), written already in 1921, and Primer Romancero Gitano (1924-1927), published in 1928, made García Lorca the poet of Andalusia and the poet of the gypsy subculture in Andalusia. In these collections, he used old ballads and mythology to express his tragic vision of life.

By 1928 he was the best-known of all Spanish poets, and leading member of the “Generation of 27”, which included Luis Cernuda, Jorge Guillen, Pedro Salinas, Rafael Alberti, and others.

After a short visit to Cuba, García Lorca was back in Spain by 1931 García Lorca’s central themes are love, pride, passion and violent death, which also marked his own life. August 9, 1936, Falangist soldiers dragged the Spanish poet and playwright
Federico García Lorca into a field, shot him and tossed his body into an unmarked grave. The Spanish Civil War began in 1936 and García Lorca was seen by the right-wing forces as an enemy. The author hid from the soldiers, but he was eventually found.

Franco's government tried to obliterate the memory of Lorca. His books were prohibited, his name forbidden. One of the first and most famous casualties of the Spanish Civil War, Lorca quickly became an almost mythical figure, a symbol of all the victims of political oppression and fascist tyranny. People began speaking publicly about Lorca again in the late 1940's. Though foreign influence helped to loosen the Franco regime's control over Lorca's work, bans were still placed as late as 1971. Due to public outcry however, Lorca's work was produced again.

Mario Castelnuovo-Tedesco (b. 1895) was born into an Italian family that had been in Tuscany for over four hundred years. In 1492, the Castilla Nueva family emigrated from Spain and settled in Tuscany. By the 1800's the name had evolved into Castelnuovo and in the nineteenth century, Mario's paternal great aunt married Samuel Tedesco. They had no children and they named Mario's grandfather their heir on the condition that the family would take the name "Tedesco." Therefore, Mario's father became Castelnuovo-Tedesco.

His early musical training was provided by his mother. He studied formally in Florence and Bologna. In 1939, he moved to Los Angeles as a result of the fascist racial laws. His opera *Il mercante di Venezia* was given the first prize of the Concorso Internazionale Campari sponsored by La Scala in 1958. He did not write for the guitar until he was almost 40 years old. His first guitar work was requested by Andrés Segovia. After receiving the work, Segovia said that "It is the first time that I find a composer who immediately understands how to write for the guitar." Romancero Gitano was written in 1950 and is an excellent example of his mature work. He died in 1968.

**Ballad of the Three Rivers**

*The Guadalquivir*

Flows through orange trees and olive groves

*The two rivers of Granada*

Trickle from the snows down to the wheat fields.

Ah, love

that left and never returned!

*The Guadalquivir*

Has a crimson beard.

*The two rivers of Granada,*

One carries tears and the other blood.

Ah, love

That has vanished into the wind!

*For sailboats*

Seville has a road;

*The waters of Granada*

Are plied only with sighs.

Ah, love

That left and never returned!

*Guadalquivir, a high tower*

And wind in the orange groves.

*Darra and Genil, tiny towers*

Rising dead above the ponds.

Ah, love

That has vanished into the wind!
Who can tell how the water carries ghostly cries!

Ah, love
That left and never returned!

Carry orange blossoms, carry olives,
Andalucia, down to the sea.

Ah, love
That has vanished into the wind!

**The Guitar**
The weeping of
The guitar begins.
Shattering like glass,
Dawn breaks.
The weeping of
The guitar begins.
It is useless
To silence it.
Monotonous crying,
Like water crying.
Like the wind crying
Over fields of snow.
It is impossible
To silence it.
Crying for things distant.
 Burning sands of the South
Asking for white camellias.
Crying like an arrow without a target,
The afternoon without tomorrow,
And the first bird dead
On the branch.
Oh, guitar!
Heart wounded
By five swards.

**Dagger**
The dagger
Enters the heart
Like the blade of the plow
In the wasteland.

*No. Do not pierce me. No.*

The dagger
Like the sun’s ray
Sets fire to the terrible depths.
*No. Do not pierce me. No.*

**Procession**
Through the narrow street come
Strange unicorns.
From what fields,
From what mythological forest?
Closer now,
They look like astronomers.
Fantastic Merlins
And Christ on the cross,
Durandarte enchanted,
Orlando furioso.
Paso
Virgin in spreading crinoline,
Virgin of Soledad,
Opened like an immense tulip.
In your boat of lights
Floating
On the high tide
Of the city
Between turbulent songs
And crystal stars.
Virgin in spreading crinoline,
You float
Down the river of the street,
To the sea!

Saeta
The dark Christ
Goes from being
the lily of Judea
To the carnation of Spain.

Look where he is coming from!

Spain.
The clear and dark sky,
The toasted earth,
And channels where
The water runs slowly.
The dark Christ
With his burned forelocks,
High cheekbones,
And white pupils.
Look where he is going!

Memento
When I die
Bury me with my guitar
Beneath the sand.

When I die,
Between orange trees
And mint.

When I die
Bury me if you wish
In a weathervane.

When I die.

Dance
Carmen is dancing
In the streets of Seville.
She has white hair
And shining eyes.

Little girls,
Draw the curtains!

On her head is coiled
A yellow serpent,
And she dreams of dancing
With good-looking men in days gone by.

Little girls,
Draw the curtains!
The streets are deserted.
In their depths you can sense
Andalucian hearts
Groping for past thorns.

**Castanets**
Sonorous scarab.

In the spider
Of the hand
Curling
The hot air,
And smothering us
In its wooden trill.

"Grand class and enlightened emotion..." These are the words that Les Cahiers de la Guitare used to describe the playing of **Pablo Cohen** upon his debut recital at the Salle Cortot in Paris in 1991. "Fluid and delicate shape" wrote the Philadelphia Inquirer in reviewing his rendering of Giuliani's Concerto for guitar and strings with Concerto Soloist Chamber Orchestra of Philadelphia. His debut at the Ho-Am Hall for Performing Arts in Seoul in 1990 was praised by Korea Times as "One of the foremost South-American guitarist". More recently, he was recognized to record the premier of Carlos Guastavino's Jeromita Linares with Camerata Bariloche Chamber Orchestra of Argentina for Dorian Recordings, "A cordial recommendation: outstandingly fine playing of a repertoire few of us know." Gramophone, Nov. 95. His transcriptions of Chick Corea's Children Songs, along with his unveiling of solo and ensemble music by Latin American masters such as Radamés Gnattali, Horacio Salgán, and Carlos Guastavino represent an exciting new direction for classical guitar today.

An endearing performer, Dr. Cohen has participated in solo, ensemble, and orchestral concerts in the United States, Europe, Asia, Latin America, and the Caribbean. As a featured artist, Pablo Cohen performed at the Salle Cortot in Paris, at the Ho-Am Hall for Performing Arts in Seoul, at Carnegie Hall in New York, Teatro Nacional in Panama, Teatro San Martin in Buenos Aires, and at the Performing Arts Hall of Berkley College of Music in Boston. Festival appearances have included Philadelphia's Mozart on the Square, the Festival Casals in Puerto Rico, the Carrefour Mondial de la Guitare in Martinique, The City of Geneva International Festival, Tel-Aviv Guitar Festival, Calcaño Festival in Caracas, "Festival de Guitarra Clásica" in Buenos Aires and Musikfest in Bethlehem PA. "In short, Pablo Cohen is an outstanding classical player...the kind of artist the festival would do well to find more often." (The Morning Call, Allentown PA).

Pablo Cohen is an active chamber musician. In addition to the more traditional ensembles, he has participated in unusual groups including duets with bandoneonist Daniel Binelli, marimba player Gordon Stout, soprano saxophonist Steve Mauk and jazz guitarist Steve Brown. Recent engagements during 2002/03 season include performances as featured soloist with Concerto Soloists Chamber Orchestra of Philadelphia, Ithaca College Chamber Orchestra, Mansfield University Chamber Orchestra; a guest appearance at the 92nd street Y with the Young People's Choir of NYC, performances for chamber music series with Ensemble X, the Cayuga Chamber Orchestra and with the Pro Musica Ensemble; and solo recitals in NY, NJ and PA. Last Spring, Pablo Cohen featured two Latin American concerti with the Orchestra of the Finger Lakes at the Clemmens Center, NY. Just recently, Mr. Cohen recorded "Concierto Barroco" by Roberto Sierra with the Sinfonieta de Puerto Rico for Newport Classics; and, with the Ithaca College Women Chorale, the CD "Cantan" featuring the music of Dominican composer Francisco Nunez.
ITHACA COLLEGE WOMEN'S CHORALE
Elizabeth Kay Swanson, conductor

<table>
<thead>
<tr>
<th>Soprano I</th>
<th>Alto I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Katherine Bergmann</td>
<td>Hope Darcey-Martin</td>
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<td>Hilary Bucel</td>
<td>Margaret Flower</td>
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<td>Kristen Gobetz</td>
<td>Sonya Harper</td>
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<td>Justine Steenblok</td>
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<td>Allison Hooper</td>
<td>Lindsay Whitt</td>
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<td>Meghan Kimball</td>
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<td>Jilliann Law*</td>
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<td>Kristin Collom#</td>
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<th>Soprano II</th>
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<td>Dana Ayers</td>
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<td>Alana DePoint</td>
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<td>Kathryn Cooper</td>
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<td>Heather Curtis</td>
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<td>Brenna Gillette</td>
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<td>Melissa Sloand</td>
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<tr>
<td>Nicole Van Hall</td>
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* denotes section leader
# denotes rehearsal pianist
### ITHACA COLLEGE CHOIR
Janet Galván, conductor
Michael Lippert, graduate assistant conductor

<table>
<thead>
<tr>
<th>Soprano I</th>
<th>Tenor I</th>
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<tbody>
<tr>
<td>Malaina Beattie</td>
<td>Dan Lawler</td>
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<tr>
<td>Tiffany Desmond</td>
<td>John Marnell</td>
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<tr>
<td>Amberly Foulkrod</td>
<td>Andy McCullough</td>
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<tr>
<td>Sophia Miller</td>
<td>Matt Montroy</td>
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<tr>
<td>Jenny O’Connell</td>
<td>J. Thomas Morris</td>
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<tr>
<td>Lani Toyama</td>
<td>Gavin Sidebottom</td>
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<td>Kacie Weaver</td>
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<thead>
<tr>
<th>Soprano II</th>
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<tbody>
<tr>
<td>Stephanie Barnes</td>
<td>Brett Boles</td>
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<tr>
<td>Stephanie Chambers</td>
<td>Brian Long</td>
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<td>Alexandra Loutsion</td>
<td>Steve Uliana</td>
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<td>Lindsay Rider</td>
<td>Dave Wilson</td>
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<td>Melissa Sanfilippo</td>
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<tr>
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<tr>
<td>Natalie Andreoli</td>
<td>Steve Buck</td>
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<tr>
<td>Rachele Armstrong</td>
<td>Davidx Fleszar</td>
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<td>Kathryn Beneke</td>
<td>Mike Lippert</td>
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<tr>
<td>Cat Bennett</td>
<td>Gary McLinn</td>
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<tr>
<td>Amanda Lippert</td>
<td>Dan Richards</td>
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<td>Marian Sunnergren</td>
<td>John Rozzoni</td>
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<table>
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<tr>
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<th>Bass</th>
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<tbody>
<tr>
<td>Laura Betinis</td>
<td>Matt Brouillet</td>
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<tr>
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<td>Anthony Healy</td>
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