

10-14-2017

Concert: Choral Collage 2017

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Choir

Sean Linfors

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

Choral Collage 2017

Ithaca College Chorus

Sean Linfors, conductor

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Women's Chorale

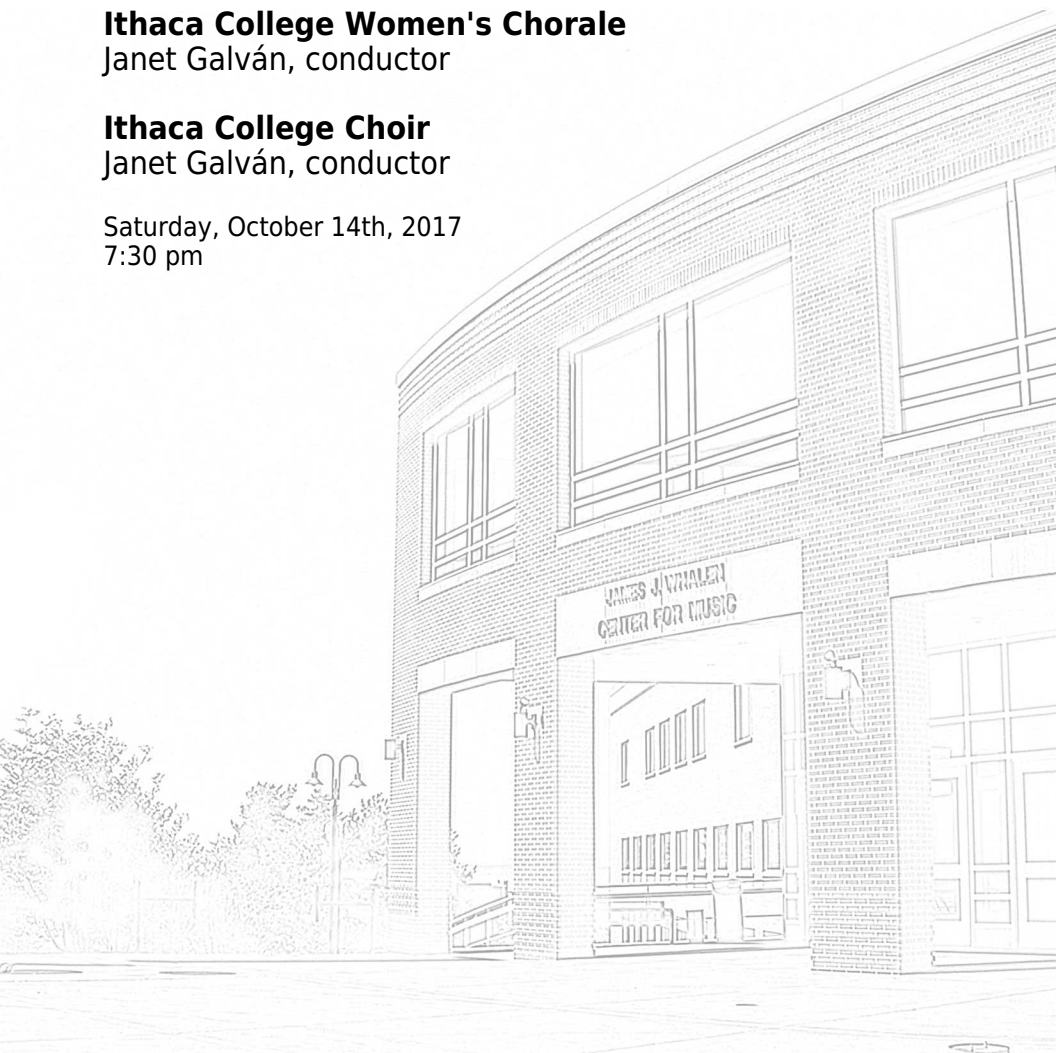
Janet Galván, conductor

Ithaca College Choir

Janet Galván, conductor

Saturday, October 14th, 2017

7:30 pm



ITHACA COLLEGE

School of Music

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

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

Ithaca College Madrigal Singers
Sean Linfors, conductor

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

Ithaca College Women's Chorale

I AM THE VOICE

Janet Galván, conductor

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

Ithaca College Choir

Witness

Janet Galván, conductor

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

Biographies

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

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

Sought after as a guest conductor of choral and orchestral ensembles, she has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra, in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. Her own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall as well as in concert halls throughout Europe and Ireland. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall. She was also a guest conductor for the Mormon Tabernacle Choir.

Galván has been a guest conductor and clinician in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Many of her former students are now conducting university and professional choirs. In addition, she has been an artist in residence at many universities, leading masterclasses, working with university choirs, and presenting sessions.

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

Ithaca College Chorus: Soon Enough

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

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

KwaMashu - Folk Song

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

Wena - You

Usubenza - working

KwaMashu - at KwaMashu

Maye - (an exclamation)

KuseThekwini - in Durban

Ballade to the Moon - Text by Daniel Elder

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

Conductor's note:

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

Prayer

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

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

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

Soon-Ah Will Be Done

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

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

Ithaca College Madrigal Singers

Sing Joyfully

Psalm 81, v.1-4

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

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

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

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

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

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

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

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

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

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

Alleluja

Alleluia

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

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

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

Ithaca College Women's Chorale: I AM THE VOICE

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

Akakomborerwa

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

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

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

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

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

Voice on the Wind

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

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

Blessing

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

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

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

Music Down In My Soul

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

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

Ithaca College Choir: Witness

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

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

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

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

The Bartered Bride

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

Translation:

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

So I'll Sing With My Voice

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

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

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

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

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

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

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

—August 2012

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When Memory Fades

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

My God Is A Rock

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

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

Chorus

Soprano I

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

Soprano II

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

Alto I

Anna Bornstein
Sarah Capobianco
Margaret Chan
Willa Capper

Tenor I

Will Fazzina
Jack Hogan
Tommy Koo
Nick Paraggio

Tenor II

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

Baritone

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

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

Alto II

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

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

Bass

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

Madrigal Singers

Soprano

Juliana Child
Allison Fay
Imogen Mills
Madeleine Parkes
Laura Stedge

Alto

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

Tenor

Raul Dominguez
Will Fazzina
Shaun Rimkunas
Grant Wheeler

Bass

Ethan Barr
Caleb Bates
Logan Mednick
David Shane

Women's Chorale

Soprano I/II

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

Soprano II

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

Soprano II/Alto I

Kate Bobsein
Melanie Lota
Kelly Meehan
Meghan Murray
Olivia Rhein

Alto I

Sarah Aliperti
Madeleine Heide
Brittany Mechler
Jaclyn Scheiner
Margot Wegman

Alto I/II

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

Alto II

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

Choir

Soprano I

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

Soprano II

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

Alto I

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

Alto II

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

Tenor I

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

Tenor II

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

Baritone

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

Bass

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