2-11-2010

Concert: Ithaca College Women's Chorale

Ithaca College Women's Chorale

Janet Galvan

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ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Michael Galván, clarinet
Lee Goodhew Romm, bassoon
Elizabeth Simkin, cello
Susan Waterbury, violin

Jennifer Sengin, graduate conducting assistant
Jonathan Riss, piano
Colleen Clark, percussion
Lee Wright, rehearsal accompanist

ACDA Eastern Division Conference
First Baptist Church of Philadelphia
Philadelphia, Pennsylvania
Thursday, February 11, 2010
11:15 a.m.
WE THE PEOPLE

We the people communicate.
Ho-ja-ja, Ho-ja-ja
Otmar Mácha

We the people find serenity.
The Lake Isle of Innisfree
Eleanor Daley

We the people hope.
Vivos Voco
Joan Szymko
Lee Wright, Colleen Clark, Maggie Cox, Adrianne Fedorchuk,
Kimberly Hawley, handbells

We the people mourn.
Ahuv Sheli
Sharon Farber
Susan Waterbury, violin
Elizabeth Simkin, cello
Michael Galván, clarinet
Lee Goodhew Romm, bassoon
Jonathan Riss, piano

We the people invent.
Pseudo-Yoik Lite
Jaakko Mäntyjärvi

We the people celebrate.
Maximína
Trad. Colombian
arr. Julián Gómez Giraldo

We the people rise above adversity.
Still I Rise
Rosephanye Powell
Colleen Clark, percussion
Program Notes

We The People

What does "We the People" have to do with choral music, and how can one build a program based on this theme? Relating program choices to the origin of the phrase "we the people" has been an interesting journey. While written in 1787, the Constitution was based on many documents of political foundation that had been written in the colonies between 1620 and 1776. These documents had two elements in common that were of special interest in the creation of this program. Each of the documents "created, defined or redefined a people, a community of individuals" and "laid out the fundamental values or goals which described the kind of people this community was or hoped to become." (Lutz) This program reflects who we — the Ithaca College Women's Chorale — are, and who we are striving to become.

Constitutions are never written in a vacuum but offer a picture of the balance of forces at the time of their writing. The phrase "we the people" was first used in the preamble to the Constitution. Most of the earlier colonial documents began with "We the undersigned." The undersigned were generally free, property-owning adult males in the community. The framers of the constitution were also from the elite, but they wanted to forge a nation made up of the common man. This program is based on the idea that "we the people" needs to include music "of the people." The demographics of the United States have changed and are continuing to change. "We the people" is embracing a wider range of backgrounds than ever before.

"We the people" was written at a time when the founding fathers saw a need to improve the government. The group members who gathered in Philadelphia and eventually agreed upon the Constitution were considering the failures of the Articles of the Confederation as well as the failures of known European governments of the time. It was time for new ways of working with more division of power. It was a time to look at the past and to try to create ways of working for a people yearning for something better.

In many ways, we are at that place in choral music today. We too are looking for new means of working. With a changing population and funding cuts to the arts, arts organizations are looking for different ways and places to present their art forms. We are also searching for ways to reach new audiences. The last World Symposium on Choral Music called for performance groups to
present choral music that was visual as well as aural. We are also seeing new ideas in the manner of running ensembles. All of these considerations inspired decisions on “We the People” as presented by the Ithaca College Women’s Chorale. In this program, the ensemble is sharing a variety of styles that represent just a few of the backgrounds and experiences of “the people.” This includes a wide spectrum of moods and emotions of the people. The program also includes different voicings, demonstrating that beauty and power is sometimes presented in unison, and other times in eight parts.

As the conductor, I began with music of the people in our audiences and in our chorus – music that had touched our audiences and music that had inspired the young women in WoCho (the affectionate name for the Ithaca College Women’s Chorale). Last year we performed the American premiere of Sharon Farber’s Ahuv Sheli. We worked very closely with the composer, and the women were moved by Nathan Yonatan’s poem and Ms. Farber’s beautiful setting.

In addition to the Farber piece, I wanted to end our concert with Still I Rise. This piece has become an anthem for the women. WoCho is not just about singing, but about finding inner strength as women and rising above the challenges placed before us. We were fortunate to be able to work with composer Rosephanye Powell on this piece several years ago. The women were impressed with Rosephanye’s grace, strength, talent, and generosity of spirit. She loved the passion the women found in her piece, and the movement that you will see today.

If one is to present a program called “We the People,” the people of the chorus have to have a voice in choosing the program that they work so hard to prepare. At the first rehearsal, I presented the proposed program to the members of the ensemble with options for several selections. The women agreed with the choices I had made and chose among the options I presented.

Ho-ja-ja, ho-ja-ja
As the women sing this, imagine that they are on four different mountains, calling to one another.

Ho-ja-ja, Ho-ja-ja is by Czech composer Otmar Mácha. He was born in 1922 near the area from which this folk poetry originated. He is one of the Czech Republic’s most highly respected composers.

This piece is the fifth selection from a group of five pieces set on folk texts. The Moravian folk poetry dialect is from the Beskyde Mountains and Valassko region, which is the natural border
between Moravia and Slovakia where shepherding cattle and sheep have been a normal occupation for young boys and girls. This song highlights teenage gossip going on between youthful sheep grazers in the mountains as they call from one mountain to another.

**Translation**

Little, not-tall-one, how is your grazing going, pretty Veronica?

Little, not-tall-one, it is going well, pretty Agnes.

Little, not-tall-one, how is your grazing going, handsome son?

Has your squirrel got new feathers? (Boys added feathers to their caps with each girlfriend that they got!)

That magpie on an elm tree, that Peter Urban is the worst of all. (magpie is a symbol for one who steals)

Magpie on an oak tree, that our little Agnes sleeps in the cottage.

**The Lake Isle of Innisfree**

Eleanor Daley, has had her award winning compositions performed in concert halls throughout the world. Eleanor was commissioned by ACDA to write a work for the 2008 Regional Conventions - the first Canadian composer to have received this honor.

The poem is by W. B. Yeats. We have chosen to perform this piece in a way that allows you to see the face of each performer clearly. Each young woman tells her story of this poem. We have discussed what each line of the poem means to us, and we are unified in our general feelings about the text and Ms. Daley's sensitive setting, we wanted the audience to have the opportunity to see the individual stories within the group.

**Vivos Voco**

The text of this piece is from Medieval virtutes and Julian of Norwich of the 14th century. In 1342, on her deathbed at the age of thirty, Julian suddenly recovered and received a series of visions on the passion of Christ. She wrote them down and spent the next 20 years contemplating their meaning. This meditation resulted in the first book known to be written in English by a woman. It stresses the power of love - that everything is held in being by the love of God, therefore, “all shall be well, and all shall be well, and all manner of things shall be well.” Virtutes, literally, “moral virtues” is the name given to the short statements inscribed on church tower bells in medieval times. Church bells were regarded as somewhat semi-divine beings with distinct personalities (hence the first person statements). Bells rang outward, chasing away the evil spirits that were believed to hover over the rooftops, and upward, as prayers to the heavens. Not only were church bells rung to ward off evil spirits, but to protect the faithful from storms, fires, human enemies, and disease.
Translation of Latin
I call the living. I cry for the dying. I wail for the dead. I console
the living. I disperse the winds. I drive away the overcast of the
sky.

Notes from the composer
I was working on this setting during the time that the deadly
tsunami hit Southeast Asia at the end of 2004. I was struck by what
I kept hearing on the news- that there were no warning systems in
place. This was on my mind as I contemplated the times in which
Julian of Norwich lived, when church bells were the loudest noise
makers known to man. Bells warded off evil and warned medieval
man of disasters. The sound of bells was surely omnipresent, as she
lived in the shadow of a church and through three waves of the
bubonic plague. I redirected my efforts, having decided to
incorporate bell virtues, reflecting on the need for modern warning
systems- the sounds of bells; upon grief - mortuos plango; and on
the human need to believe in a loving God despite unimaginable
tragedy - consolo viva....“all shall be well.”

In addition to being an active composer, Joan Szymko has directed
choirs in the Pacific Northwest for over twenty-five years. Especially
noteworthy is Szymko’s significant contribution to the body of
literature for women’s voices.

Ahuv Sheli
Notes from the composer
Poet Nathan Yonatan (1923-2004) had two children, Ziv and Lior,
of whom the eldest, Lior, was killed in the Yom Kippur war. This
aching loss colored his later works and became his hallmark. As an
artist, it was an emotional experience for me to set Yonatan’s
beautiful poetry to music, trying to express through melody and
harmony what he had so hauntingly articulated in words. Thus, the
piece starts in unison, to symbolize the uniting grief felt by those
who share the pain of losing a child. The piece immediately divides
into four parts, as we are all different in the way we deal with loss.
One beautiful and heartbreaking phrase that has moved me is “A
sad dream of beauty” (chalom atzuv shel yofi). Much like Nathan
Yonatan’s way of showing feelings without being melodramatic, I
have tried to deal with this phrase in a unique way at the end of
each verse; twice in a delicate, self-reflected way, but then
eventually, the author is crying out his pain, and the music cries
with him. Yet, he immediately quiets down to the final statement,
knowing that his son will not come back, slowly ending the same
way it started, with those simple, yet painful words, “ahuv sheli -
my beloved”.

My Beloved
Translation by Sharon Farber

My beloved
Where did he go, where
Like an illuminating cloud of morning.
There, between sand and sea
Rose, in the heart of my boy's stillness
A sorrowful dream of beauty
And a smile that will never fade.
My beloved
The light and shadows
In the dimness of the evening's star.
His smile, bitter
The anguishing pain that never stops, my boy,
A sorrowful dream of beauty
And a smile that will never fade.
My beloved
Weeping has no words—
A lonely tree in the wind.
I wish I could, like ashes,
embrace my boy with love
A sad dream of beauty
And a smile that will never fade.

Poem used with kind permission of Nili Yonatan-Carmel

Sharon Farber, originally from Israel, has received critical acclaim as a composer in the concert world as well as that of Film and TV. She brings to her music influences from her Middle Eastern heritage as well as her extensive knowledge of Classical and Western music. In 1997 Sharon moved to Los Angeles to begin her professional career. In the Film and TV industry, Sharon has worked with the NBC daytime series "Starting Over" and "Passions" and the animated series "Superman & Batman". Sharon has scored music for independent features. Ms. Farber has continued writing concert and choir music in parallel to her film-scoring career. Her choral composition, "The Third Mother/Mothers' Lament", written in dedication to Professor Judea and Ruth Pearl, in honor and memory of their son, Daniel Pearl, was world premiered by the Los Angeles Master Chorale, at the Dorothy Chandler pavilion in Los Angeles, and is published by Roger Dean.

Pseudo-Yoik Lite
Notes from the composer
The Pseudo-Yoik has nothing to do with the genuine traditional Lappish or Saame yoik and should thus be considered to have the same degree of authenticity as local color in bel canto opera. (Yoik is most directly translated as song in the Saame language. While
described as an emotional expression of various experiences, the yoik is signified by a repetitive use of short motifs within the 4-5 tone melodic range. In contrast, the rhythmic patterns are extremely complex and well developed, with frequent changes in meter.

If a connection must be sought, I would prefer to describe this piece as an impression of a stereotype - the stereotype that most Finns associate with Lapland and its people. The text exists merely to give form to the music and is meaningless, although the laws of probability dictate that there must exist an obscure language in which it makes perfectly good sense. The overall sound should be somewhat coarse and nasal – almost to the point of parody.

Jaakko Mäntylävä was born 1963 in Turku, Finland. He describes himself as an eclectic traditionalist: he adopts influences from a number of styles and periods, fusing them into his own idiom.

Maximína This is a Porro Chocoano from the Chocó region in Colombia's Pacific Coast. The words tell a story of a woman, Maximína, who has a piece of fabric, which she has not been able to sew because the sewing machine of her neighbor, Fermina, is broken. Isidro, Maximína's husband, goes down to the river to get her a sewing machine, but without success. At the end of the piece, the sewing machine is still broken, there is not a new one, and Maximína is left with a piece of fabric with which she cannot do anything.

In this culture, such a seemingly insignificant event is actually quite an undertaking, because owning a sewing machine was not easy, and due to Colombia's jagged topography, the transportation of anything was difficult through the rivers and mountains. The happiness behind the song has to do perhaps with the sense of drive in a culture that tries to defy adversity by absorbing the most from a given moment, and an insignificant event as this is more than enough to have fun.

The women will sing this as a mini-drama – showing what might be a crowd scene from a Colombian folk opera!

Julián Gómez Giraldo was born in Colombia and began his studies at the National Conservatory, the Escuela Superior de Música in Tunja. He is currently Associate Professor of Choral Activities and Director of Choral Music education at the University of Northern Colorado.
Still I Rise

Notes from the composer

Still I Rise was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties—low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment, and the like. In summary, though a woman's life or past may be filled with tears and heartaches, with each day that she finds herself still living, she finds that she has grown stronger and risen a little higher because her circumstances have not overcome her. Thus, every new day can be one of hope and joy because regardless of the past, today, "still I rise!"

Dr. Rosephanye Dunn Powell has been hailed as one of America's premiere composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers. Her work has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country.

The Ithaca College Women's Chorale (WoCho) is one of five choral ensembles in the School of Music. The group includes between 50 and 65 singers, both music and non-music majors, freshmen through graduate students. The Women's Chorale has distinguished itself for its innovative programming and performs a variety of repertoire that balances master composers from all musical periods, compositions of high quality from less celebrated composers, contemporary pieces that stretch the boundaries of choral sound, and works that embody the world's many musical heritages.

WoCho has performed on tour in Ireland, Carnegie Hall, and Lincoln Center's Alice Tully Hall and Avery Fisher Hall. Other performances have taken place at the Eastern Division Convention of the American Choral Directors Association, the national and regional conventions of the Music Educators National Conference, and at the New York State School Music Association (NYSSMA) Conference. The ensemble was the resident artist choir at the first International Women in Song Festival in Toronto, Canada. WoCho has worked with many guest artists including Horace Boyer, Libby Larsen, Chen Yi, Gregg Smith, Lukas Foss, Ron Nelson, and Samuel Adler. The Women's Chorale can be heard on their CD, Cantan which features the treble compositions of Francisco Núñez, produced in collaboration with the composer, and on numerous CDs of live performances at music conventions.
Chen Yi wrote to the ensemble: "I was deeply impressed by your great performance of my choral arrangement. Your performance is so vivid and passionate, youthful and energetic, yet the Chinese pronunciation is so precise and accurate. You have really sung in my expression and style."

**Performer's Biographies**

Janet Galván, a professor of music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus. Under her direction throughout her 28 years at Ithaca College, the Women’s Chorale has been chosen to perform at national, regional, and state music conferences and in concerts in the United Kingdom, in Canada, in Carnegie Hall, and in Alice Tully Hall. The chorus has performed with the Choral Union in Avery Fisher Hall.

Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the country. She was the sixth national honor choir conductor in the over 40-year history of ACDA. Dr. Galván has been a guest conductor and clinician in over 40 states, in the United Kingdom, Canada, Belgium, and Brazil as well as national and regional music conferences and the World Symposium on Choral Music. She was honored in 2002 to conduct the Mormon Tabernacle Choir.

Dr. Galván is the contributing editor to two Roger Dean choral series which bear her name, and she is the series advisor to Latin Accents, a series with Boosey & Hawkes. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers. She is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program*.

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.

Michael Galván, professor of clarinet, has taught at Ithaca College since 1982. He has been principal clarinetist (John and Ida Wolff Chair) of the Cayuga Chamber Orchestra since 1985, appearing as a soloist under music directors Carl St. Clair, Heiichiro Ohyama, Kimbo Ishii-Eto, and in November, Lanfranco Marchelletti. He has performed with the Syracuse Symphony, Skaneateles Festival, Glimmerglass Opera, Binghamton Symphony, Champaign-Urbana Symphony and the Orchestra of Santa Fe, as well as soloed with
each of Ithaca College’s ensembles. He has taught and performed across the United States, in Europe, and in China and Japan. *The Clarinet* praised his tone, technique and imagery. Galván began his music studies in seventh grade band class in Las Cruces, New Mexico. He studied clarinet at the University of Illinois, Northwestern University and the University of New Mexico. His teachers included Howard Klug, Larry Combs and Floyd Williams. Additionally he studied with Anthony Gigliotti and Stanley Hasty and coached chamber music with Marcel Moyse. He is the clarinetist of the venerable Ithaca Wind Quintet, and is a past president of the International Clarinet Association. Galván’s former students may be found teaching in colleges and public schools; performing in orchestras, the armed services bands, and on Broadway; and studying in graduate programs across the country. From his teacher training and public school teaching in New Mexico through his current class of students at Ithaca College, Michael Galván has maintained a commitment to the community of developing clarinetists.

Lee Goodhew Romm is professor of bassoon at Ithaca College, a member of the faculty since 1989. She is principal bassoon in the Cayuga Chamber Orchestra where she holds the John S. and Marybeth Ostrom Chair. Lee graduated from the University of North Texas, winning the Presser Award. She continued with graduate work at Southern Methodist University and Michigan State University, where she earned her Doctor of Musical Arts degree. Formerly, she served as assistant professor at Western Michigan University and on the faculty of the University of North Texas.

Active as a performer and clinician, she can regularly be heard in solo, chamber and orchestral venues. She performs with the Ithaca Wind Quintet, plays regularly with the Rochester Philharmonic Orchestra and Syracuse Symphony, and was a member of the new music group, Ensemble X at Cornell University.

Her principal teachers were Will Roberts, Edgar Kirk, Maestro Charles Bruck and Maestro Anshel Brusilow, and reed maker Louis Skinner. Dr. Goodhew Romm has recorded for the Open Loop and Mark Records labels. She has served on the board of the Cayuga Chamber Orchestra and was co-host of the 2007 International Double Reed Society Conference at Ithaca College, where her efforts resulted in endowed annual awards for exemplary students of both the bassoon and oboe studios at the college. Dr. Goodhew Romm is currently studying baroque bassoon and has received grants for study in the United States and abroad.
Cellist Elizabeth Simkin joined the Ithaca College School of Music faculty in the fall of 1994. She has also served for seven summers on the artist faculty of the Bowdoin International Music festival. Prior to that, she was the teaching assistant and student of Janos Starker at Indiana University, Bloomington. She received her Master of Music degree with the Performer's Certificate from Eastman with Steven Doane and her bachelor's from Oberlin with Richard Kapuscinski, where she won the John Katz prize in cello performance as well as the Oberlin Concerto competition.

As a United States Artistic Ambassador, Elizabeth has performed extensively in International recitals with pianist Karl Paulnack. She has held summer chamber music residencies at Tanglewood and at the Spoleto festival in Italy. She has been a returning guest artist at numerous chamber music festivals including: Olympic, Roycroft, Skaneateles, Chenango, Garth Newel, and Heifetz. As a founding member of Ithaca's New Music Group Ensemble X, she has toured to major concert halls and universities, and worked personally with many of today's leading composers.

These days, she is staying closer to home; recent projects include featured performances on several tracks of a soon-to-be released CD, "Beauty Crowds Me" for Hospicare of Ithaca, her first performance of all six Bach Suites last January, and regional performances with the Scheherazade Trio with violinist Susan Waterbury and pianist Jennifer Hayghe. She lives with her husband, Nicholas Boyar and their six-year old son, Cole.

Susan Waterbury earned a Master of Music degree from the Eastman School of Music and a Bachelor of Music from The Ohio State University School of Music which named her "Distinguished Alumna of 1995". She studied violin with Donald Weilerstein, Jens Ellerman, Michael Davis and Walter Levin and was coached extensively in chamber music by the Cleveland, Tokyo, Emerson, and Juilliard Quartets.

From 1995-99 Waterbury was associate professor of violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet. From 1995-2000, Waterbury was Artist-in-Residence and Co-Artistic Director for the Garth Newel Music Center in Hot Springs, Virginia where she performed chamber music concerts year-round.

Waterbury was a founding member of the Cavani String Quartet for 11 years. As a member of Cavani, she performed and taught regularly for concert series and festivals throughout the United States and abroad. The Cavani Quartet garnered many awards including first prize in the 1989 Walter W. Naumberg Chamber
Music, and the Cleveland Quartet and Carmel Chamber Music competitions as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischoff competitions. A new music enthusiast, Waterbury has worked with many composers, including Steven Stucky, Donald Erb, Joan Tower, Ellen Zwilich, Jennifer Higdon, Michael Doherty, Kamran Ince, Sally Lamb, Christopher Rouse, Gordon Stout, and John Adams.

In recent summers, Waterbury taught and/or performed for The Quartet Program, Zeltsman Marimba Festival, the Adriatic Chamber Music Festival (Termoli, Italy), Deia International Music Festival, (Mallorca, Spain), Tuckamore Festival (Newfoundland, Canada), Bennington Music Conference (Vermont), and Garth Newel Music Center (Virginia).

Ithaca College School Of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to become leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College’s other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems throughout the country; music therapists; composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a 100% job placement for music education graduates, and a 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.
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Steve Brown, Professor of Music (retired)
The “dance teachers” within Wocho

We remember

We dedicate this program to Andrea Morton who died on
April 29, 2009 after a brief illness.
Andrea was a member of WoCho. She loved singing and was
particularly fond of “Ahuv Sheli” and “Still I Rise.”
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Jennifer Sengin, graduate conducting assistant

Alexandra Armantrading
Naugatuck, CT

Samantha Free
Port Jefferson, NY

Alyssa Barna
Southbury, CT

Shaylyn Gibson
Northborough, MA

Jessica Bennett
Southampton, NY

Alex Gingrich
South Portland, ME

Rosie Brand
Roseville, MN

Shannon Grace
East Greenwich, RI

Anna Brooks
New Baltimore, NY

Emily Grant
Leeds, ME

Seanna Burke
Oyster Bay, NY

Jaime Guyon
Brewster, MA

Ashley Carver
Lynbrook, NY

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Guilford, CT

Kathryn Cohen
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Janine Colletti
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Ocean, NJ

Taylor Eike
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Santiago, Dominican Republic

Taylor Kohnstam
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East Aurora, NY

Molly Korroch
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Pittsburgh, PA

Krizia Nelson  
Bethlehem, PA

Jocelyn Ponce*  
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Kristine Purcell  
Fabius, NY

Melissa Quiñones  
New Milford, NJ

Haley Rowland  
Oxford, CT

Christina Santoro  
Milltown, NJ

Sarah Scott  
Charlottesville, VA

Jennifer Sengin  
Jefferson, NJ

Kelly Sheehan  
Oak Ridge, NJ

Erin Shults  
Jacksonville, FL

Eva Simkin  
Arlington, VA

Jacquelyn Simone  
Endicott, NY

Sarah Stanley  
Norwood, MA

Jennifer Steiger  
Potomac, MD

Chelsea Swan  
Syracuse, NY

Sarah Vallery  
North Wales, PA

Elizabeth Wadsworth  
Enosburg Falls, VT

Adrienne Wood  
Camillus, NY