5-5-2019

Concert: Ithaca College Orchestras with Ithaca College Choir

Ithaca College Orchestras
Ithaca College Choir
Octavio Más-Arocas
Janet Galván
Kin Szeto

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Ithaca College Orchestras
with Ithaca College Choir

Octavio Más-Arocas, music director and conductor
Janet Galván, director of choral activities and conductor
Kin Szeto, conductor

Ford Hall
Sunday, May 5th, 2019
4:00 pm
Program

Bombast in Oblast

Nicholas Fagnilli
(b. 1997)

World Premiere, IC Orchestras Fanfare Project

Overture to Egmont, Op. 84

Ludwig van Beethoven
(1770-1827)

Kin Szeto, conductor

Chichester Psalms

Leonard Bernstein
(1918-1990)

I. Maestoso ma energico
II. Andante con moto, ma tranquillo
III. Sostenuto molto—Peacefully flowing

Andrew Owens, boy soprano
Syona Ayyankeril, soprano
Margaret Storm, alto
Raul Dominguez, tenor
Anthony Pilcher, baritone
Janet Galván, conductor
Connor Buckley, rehearsal accompanist

Intermission

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev
(1891-1953)

I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso

Octavio Más-Aroca, conductor
Program Notes

Beethoven: Overture to Egmont

Commissioned by the Vienna Burgtheater, Beethoven completed a set of incidental music consisting of an overture followed by a sequence of nine pieces for Johann Wolfgang von Goethe’s drama Egmont. The story is set in the Netherlands in 1567, where the Spanish autocratic rule brings agony to the Flemish. With the yearning of freedom, Count Egmont—a symbol of strength and courage—stands up for his town and leads the citizens to resist the invasion of the Spanish army. In the end, he dies a martyr’s death, intensifying the people’s fire to fight for their independence.

It is said that Beethoven was forced to study music early in his childhood by his father. Though he became independent in adulthood, his childhood experience made the concept of freedom for the individual important in his mind. Because of this reason, Beethoven was drawn to the connotation of Egmont: the struggle for freedom. During the time that Beethoven was asked to write the music, Vienna was under the control of Napoleon. With the inspiration from Count Egmont, he may have been expressing his political concerns by paralleling his wish of freedom with the implication of the play.

The full drama was rarely repeated after the premiere due to the complexity of the production. However, this overture, powerful and expressive, immediately gained huge success and has remained one of his most popular concert repertoires.

The piece opens with a slow, solemn introduction. The Sostenuto ma non troppo represents the oppression of Spanish’s domination. The subsequent Allegro expresses the anger of Count Egmont and depicts the revolutionary fight scene; then a sudden halt happens near the end of the music, representing Egmont’s execution. Lastly, the Allegro con brio, foreshadows the eventual overthrowing of the Spanish rule and liberation of Count Egmont’s people.

Program notes by Kin Szeto
Bernstein: Chichester Psalms

In 1965, Leonard Bernstein took a sabbatical from his post as the Music Director of the New York Philharmonic in order to focus his energy on composing. One of the projects that he worked on during this year was the commission from Reverend Walter Hussey, the Dean of the Cathedral of Chichester in England. He politely inquired if Bernstein could write a piece to be performed at their music festival, combining the vocal ensembles of Chichester, Winchester, and Salisbury. Though the festival was to be a sacred event, the Reverend added in the letter: “Many of us would be very delighted if there was a hint of West Side Story about the music.”

Chichester Psalms contrasts with many other works that Bernstein wrote during the year, which involved 12-tone and other extended techniques. The composer revealed in his press conference 12 years later that, though these experiments were important for his own development as a composer, he felt that they were not genuinely his voice. What was his voice was Chichester Psalms. The piece also marked a change of mood from his previous major work, the Kaddish Symphony written in memory of President Kennedy. Though both pieces use a chorus singing in Hebrew, unlike Kaddish Symphony’s lamenting despair, Chichester Psalms’ is a statement of persistent optimism and hope, expressed in the composer’s eccentric but accessible style.

Bernstein scored the work for an unusual orchestral combination, featuring no woodwind instruments but a colorful array of percussion instruments and two harps. He considered the harps to be an integral part of the piece, paralleling the text’s mentioning of harp in the opening verse. Indeed, unlike many other orchestral works in which harps are used just for special effects or color, in Chichester Psalms, they almost always double other parts or carry their own parts. Bernstein was also specific about his designation of the second movement solo to a boy soprano or a countertenor, creating the effect of hearing the Psalm of David text as sung by the boy David himself.

Chichester Psalms opens with a loud fanfare and proceeds in energetic 7/4 time, setting the music in perpetual forward motion that celebrates the meaning of the text. The second movement opens with a tranquil solo by the boy soprano followed by the echo of sopranos and altos. The middle section, sung by the tenors and the basses and reinforced by percussion, is a violent rebuke of the unfaithful, which forms a sharp juxtaposition against the opening prayer. The violent call eventually settles, and the peaceful prayer returns, though the echo of the violence still remain at the end. The last movement brings back the opening fanfare in strings, then gives way to a lyrical chorale reaffirming the text’s optimism and hope.
I.

Urah, hanevel, v’chinor! Awake psaltery and harp:
A-irah shahar! I will rouse the dawn!

Hariu l’Adonai kol haarets. Make a joyful noise unto the Lord all ye lands.
Lv’du et Adonai b’simha. Serve the Lord with gladness.
Bo-u l’fanav bir’nannah. Come before His presence with singing.
D’u ki Adonai Hu Elohim. Know ye that the Lord, He is God.
Hu asanu, v’lo anahnu. It is He that hath made us, and not we ourselves.
Amo v’tson mar’ito. We are His people and the sheep of His pasture.
Bo-u sh’arav b’todah, Enter into His gates with thanksgiving.
Hatseirotav bit’hilah, And into His courts with praise.
Hodu lo, bar’chu sh’mo. Be thankful unto Him, and bless His name.
Ki tov Adonai, l’alom has’do, For the Lord is good, His mercy is everlasting.
V’ad dor vador emunato. And His truth endureth to all generations.

II.

Adonai ro-i, lo ehsar. The Lord is my shepherd, I shall not want.
Bin’ot deshe yarbitseini, He maketh me to lie down in green pastures,
Al mei m’nuhat y’nahaleini, He leadeth me beside the still waters,
Naf’shi y’shovev, He restoreth my soul,
Tan’heini b’ma’aglei tsedek, He leadeth me in the paths of righteousness,
L’mo’an sh’mo. For His name’s sake.
Gam ki eilech Yea, though I walk
B’geti tsalmavet, Through the valley of the shadow of death,
Lo ira ra, I will fear no evil,
Ki Atah imadi. For Thou art with me.
Shiv’t’cha umishan’techa Thy rod and Thy staff
Hemah y’nahamuni. They comfort me.

Ta’aroach l’fanai shulchan, Thou preparest a table before me
Neged tsor’rai In the presence of mine enemies,
Dishanta vashemen roshi Thou anointest my head with oil,
Cos’i r’vayah. My cup runneth over.
Ach tov vahesed Surely goodness and mercy
Yird'funi kōl y'mei hayai, Shall follow me all the days of my life,
V'shav'ti b'veit Adonai And I will dwell in the house of the Lord
L'orech yamim. Forever.

Lamah rag'shu goyim Why do the nations rage,
Ul'umim yeh'gu rik? And the people imagine a vain thing?
Yit'yats'vu malchei erets, The kings of the earth set themselves,
V'roznim nos'du yahad And the rulers take counsel together
Al Adonai v'ai m'shiho. Against the Lord and against His anointed.

N'natkah et mos'roteimo, Saying, let us break their bands asunder,
V'nashlichah mimenu avoteimo. And cast away their cords from us.
Yoshev bashamayim He that sitteth in the heavens
Yis'hak, Adonai Shall laugh, and the Lord
Yil'ag lamo! Shall have them in derision!

Adonai, Adonai, Lord, Lord,
Lo gavah libi, My heart is not haughty,
V'lo ramu einai, Nor mine eyes lofty,
V'lo hilachti Neither do I exercise myself
Big'dolot uv'niflaot In great matters or in things
Mimeni. Too wonderful for me.
Im lo shiviti Surely I have calmed
V'domam'ti, And quieted myself,
Naf'shi k'gamul alei imo, As a child that is weaned of his mother,
Kagamul alai naf'shi. My soul is even as a weaned child.
Yahel Yis'rael el Adonai Let Israel hope in the Lord
Me'atah v'ad olam. From henceforth and forever.

Hineh mah tov, Behold how good,
Umah nayim, And how pleasant it is,
Shevet ahim For brethren to dwell
Gam yahad. Together in unity.

Program notes by Andrew J. Kim
Prokofiev: Symphony No. 5 in B-flat major

Sergei Prokofiev grew up as a pampered only-child, after his two older sister’s passing. His parents, both educated and financially comfortable, carefully oversaw their son’s education. When he was four, his mother started to teach him piano, and on his own volition, he began to compose as well. His parents exposed him to opera at a young age as well, and inspired, he composed his own opera at age 9 and led a production with his friends. Composition continued to be a strong interest of his, and just in his teenage years, he wrote four operas, two symphonies, and collections of piano music.

Showing strong natural talent in music, Prokofiev passed the examination to enter the St. Petersburg Conservatory at age thirteen. However, as pampered children can be sometimes, he was a brilliant but recalcitrant student, disregarding lessons of eminent professors such as Rimsky-Korsakov. Two professors he did regard highly were famous pedagogue Anna Yesipova, who turned Prokofiev into a virtuosic pianist, and conductor Nikolai Tcherepnin, who showed him the beauty of Classical symphonies, sowing the seed for Prokofiev’s Neoclassicist compositions. Prokofiev graduated from the conservatory with the Rubinstein Prize, the highest award for a pianist, with a performance of his First Piano Concerto.

When the October Revolution happened in 1917, Prokofiev, like many other artists, left Russia to begin his life in the United States. However, the American audiences had a more conservative taste than Prokofiev expected and preferred the music of another Russian émigré, Sergei Rachmaninoff, who was much more rooted in the Romantic traditions. Though he found some success with his Third Piano Concerto and his opera The Love for Three Oranges, he was ultimately disappointed with his limited success and moved to Paris, where audiences with intellectual bends enjoyed his penetrating and dissonant style.

Though Prokofiev rose to equal prominence as that of Stravinsky in Europe, he began to look back to the Soviet Union. He was undoubtedly aware of the return’s political implications; in his diaries, one can find entries in which he expresses his skepticism about the new political structure while pondering the artistic effects that the move might have on his music. Ultimately, he must have decided that his new Neoclassicist aesthetic—looking back to the simplicity of classical style with a hint of 20th century harmonic language—could be reconciled with the Soviet aesthetic. With the government granting him many special privileges that allowed him to continue his work overseas, he returned to his homeland.

Prokofiev composed many works with political implications after his return to the Soviet Union, but the Fifth Symphony, composed during
the Second World War, is not one of them. It was written in the town of Ivanovo, a retreat for composers to work in a more peaceful setting. Right around the time of the first performance of the Fifth Symphony, the Allies’ victory was becoming more certain, and a sense of optimism permeated the composers village. His work triumphed around the world as well; in the Soviet Union, he won the Stalin Prize, and the premieres with major American orchestras saw similar successes. Prokofiev himself labeled the work as the highlight of a great era of his work.

While the symphony has four movements, it is unconventional in that the movements are in slow-fast-slow-fast order. It is much more accessible than the dissonance-filled Second Symphony or works around that time, but nonetheless, Prokofiev makes quick and unexpected turns of harmony and character that never let the music stagnate. Only three players open the first movement, but this simple opening melody evolves to become a magnificent triumph by the recapitulation and continues to build energy to the end. The second movement looks back to the more humorous and perhaps sarcastic side of Prokofiev, contrasted by the lyrical and sublime third movement that seems to momentarily halt the relentless motion of the second movement. Fourth movement seemingly continues this mood, with the return of the first melody of the entire work, but suddenly, the violas begin the unrelenting pulse that carries the work all the way to its dashing finish.

Program notes by Andrew J. Kim
Biographies

Octavio Más-Arocas

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is currently the Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Principal Conductor of the Marquette Symphony Orchestra in Michigan, the Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California, and conductor of the Interlochen Philharmonic at the Interlochen Arts Camp in Michigan.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. In 2012, Mr. Más-Arocas was selected by the League of American Orchestra to conduct the Fort Worth Symphony Orchestra in a showcase event during the League’s National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur’s assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas’ New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts. In addition, he has worked with the Alabama Symphony Orchestra as a regular cover conductor.
In the last few years Mr. Más-Arocas has conducted orchestra across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquesta de Valencia and Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autonoma de Mexico Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcala de Henares Symphony. In addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has lead him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Portugal, and Brazil. Mr. Más-Arocas has lead tours with the National Youth Orchestra “Templarios” of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

Mr. Más-Arocas is in demand as conducting teacher. He is on faculty on two of the world most competitive conducting workshops, the Cabrillo Festival Conducting Workshop and the Ithaca International Conducting Masterclass, and he leads the very selective graduate orchestral conducting program at Ithaca College.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen, where he studied with David Zinman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.
Janet Galván

Dr. Janet Galván, Director of Choral Activities at Ithaca College, was recognized by her New York colleagues for her contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. Dr. Galván was awarded the Ithaca College Faculty Excellence Award for teaching, scholarship, and service in 2018. Galván was presented the 3rd Distinguished Alumni Award in Music Education and Choral Music from the University of North Carolina in 2016.

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 for ACDA, the National Association for Music Educators (NAfME), and the Organization of American Kodály Educators (OAKE). She has worked with ensembles of all ages, from adult professional choirs to children’s choirs. She has conducted choruses and orchestras 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. 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. 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 and orchestras. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).
Andrew Owens

Andrew Owens has performed with the Philadelphia Boys Choir for six years. He has sung as a soloist with the Philadelphia Orchestra in performances of *The Two Towers* and *The Return of the King*. He also sang as soloist in their most recent performance of *Tosca*. He performed as one of the Knaben in Mozart’s *Magic Flute* with the Academy of Vocal Arts. He reprised the role with the Philadelphia Opera Company and also sang in the children’s ensemble in their production of Carmen. He was a soloist for the Philly Pops Holiday concert series this past season, appearing in 13 performances. He has also sung many solos and duets with the Boys choir in their regular concerts as well.

Kin Szeto

Kin Szeto is a versatile young conductor from Hong Kong, currently pursuing his Master’s degree in Orchestral Conducting at Ithaca College, NY, with a full scholarship under the mentorship of Professor Octavio Más-Arocas. In Ithaca, Szeto holds the positions of music director, guest conductor, and cover conductor of various orchestras including Ithaca College Sinfonietta, Ithaca College Contemporary Music Ensemble, Cornell Symphony Orchestra, Cornell Chamber Orchestra, and Cornell Open Orchestra. He has also conducted in Europe with the Bohuslav Martinu Philharmonic Orchestra in the Czech Republic. In addition, Szeto recently guest conducted the Orchestra of the Southern Finger Lakes on a full production of Igor Stravinsky's *L'Histoire du Soldat* in a short notice with great reception. He is also the assistant conductor for the Ithaca College Orchestras and a graduate assistant of conducting classes.

Last summer, Szeto was selected to participate in the renowned Cabrillo Festival of Contemporary Music Conducting Workshop with Cristian Macelaru. He was also chosen as one of the conductors for the inaugural season of Music in the Alps International Music Festival with Kenneth Kiesler. His other conducting mentors include maestros Larry Rachleff and Donald Schleicher.

Szeto is also a professional performer of traditional Chinese music. He earned a Bachelor’s degree from the Hong Kong Academy for Performing Arts, double majoring in Erhu and Gaohu, and was a member of the world-famous Hong Kong Chinese Orchestra. As an active soloist, Szeto is frequently invited to perform worldwide. He recently won the Ithaca College concerto competition, the first time for a non-western instrument in the long history of the college.

Born and raised in Hong Kong, Kin Szeto is a recipient of several scholarships including the Hong Kong Scholarship for Excellence awarded by the Hong Kong Government. With his supreme
performance in the industry, he was given the title of “Hong Kong Elite.” Drawing upon his experience with both Chinese music and Western music, Szeto distinguishes himself as a multifaceted musician with distinct and extraordinary musicality. After graduating from Ithaca College, Szeto will begin his doctoral studies at the prestigious University of Cincinnati College-Conservatory of Music with a full scholarship.
IC Symphony Orchestra

Flute
Bethany McLean •
Abby Ferri
Krysten Geddes §
Catherine Sangiovanni

Horn
Jacob Factor
Emma Brown-Shaklee
Elijah Zelaya
Owen Lundeen
Baily Mack (Asst.)

Timpani
Dan Syvret •
Ian Lisi §

Oboe
Bethany Cripps
Erica Erath
Kaitlyn Schneider

Trumpet
Shaun Rinkunas •
Kristen Kasky +
Austin Rannestad
Aleyuna Ashenfarb
Eliot Lowe §

Percussion
Grace Asuncion
Jordan Braverman
Giancarlo Levano
Ian Lisi
Sean Swenson
Ben Cordell
Alex Hoerig

Clarinet
Steven Foti
Daniel Jaggars
Emma Grey
Valerie Nuzzolo
Jeffrey Elrick

Trombone
Andrea Dollinger
Matthew Flores
Johanna Wiley (Bass.)

Bassoon
Seth Barrett
Eden Treado
Cam Billings

Tuba
Brandon Bartschat

Bassoon
Amy Thompson

Violin I
Jenna Trunk
Lucia Barrero Oliver
Peter Nowak
Julia Plato
Cassie Harrison
Emily Schicchitano
Emilie Benigno §
Anna Lugbill
Timothy Ryan Parham
Lily Mell
Helen Newell
Peter McGarry
Harris Andersen

Violin II
Daniel McCaffrey
Henry Smith
Tyler Bage §
Masakazu Yasumoto
Caroline Ryan
Rowan Whitesell
Dgbert Jean
Kathryn Andersen
Katelyn Tai
Rachel Steiner
Marybeth MacKay
Allison Quade
Katelyn Levine
Ashley Apanavicius
Amanda Cain
Liam Mazierski

Viola
Simone Cartales
Karly Masters
Jessica Herman §
Zac Cohen
Alora Foster
Maria Dupree
Sarah Nichols
Christopher Chen
Matthew Rizzo
Molly Crocker
Sam Stein

Cello
Grace Dashnaw
Melanie Sadoff §
Malachi Brown
Wren Murray
Hideo Schwartz
Caroline Andrews
Dylan Costa
Aidan Saltini
Charlie Siegener
Elizabeth Carroll
David Shane
Jennie Davis
Abigail Pugh
Michael Ziegler
Colleen d’Alelio
Emma Scheneman
Hannah Weibley
Katelyn Miller
Margaret Chan

• Principal in Prokofiev
§ Principal in
Beethoven
+ Principal in
Bernstein
IC Choir

Soprano I
Syona Ayyankeril
Olivia Brice
Victoria Brooks
Jamila Drecker-Waxman
Asila Folds
Naya Griles
Phoebe Holland
Megan Jones
Danielle Roach
Olivia Schechtman

Soprano II
Matisse Boor
Hannah Cayem
Catherine J. Kondi
Olivia Norton
Erin O’Rourke
Melodia Mae Rinaldi
Kristy Shuck
Elizabeth Stamerra
Sage Stoakley

Alto I
Kate Bobsein
Ally Brown
Virginia Douglas
Anna Marcus-Hecht
Hannah Martin
Emily O’Connor
Olivia Rhein
Leah Sperber
Maggie Storm
Margot Wegman
Brittany Mechler

Alto II
Jenna Capriglione
Allie Castle
Nicole Cronin
McKinny Danger-James
Emily Dimitriou
Darius Elmore
Leah Etheridge
Madison Hoerbelt
Abby Sullivan
Lindsay Weissman

Tenor I
Daniel Carney
Francesco DiLello
Lucas Hickman
Jack Hogan
Tommy Koo
Simon Lee
Brendan Jacob Smith
Joseph Horner

Tenor II
Connor Curry
Kevin DeLisa
Raul Dominguez
Liam Fletcher
Ryan Mitchell
Ben Monacelli
Adam Tarpey
Robert Reynolds-Turnage
William Fazzina

Bass I
Stephen Costanza
Nick Duffin
Marquis Griffith
Maxwell Kuhnel
David Morris
Sam Sauer
Andrew Sprague
Gavin Tremblay
Justin Zelamsky
Preston Adkins

Bass II
Luke Armentrout
Caleb Bates
Louis Bavaro
Cameron Costello
Alec Dorris
Ethan Fisher
Sean Gatta
Anthony Pilcher
Evan Sacco
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