

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

12-8-2019

Concert: Winter Choral Concert 2019

Sean Linfors

Janet Galván

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Treble Choir

See next page for additional authors

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Linfors, Sean; Galván, Janet; Ithaca College Chorus; Ithaca College Madrigal Singers; Ithaca College Treble Choir; and Ithaca College Choir, "Concert: Winter Choral Concert 2019" (2019). *All Concert & Recital Programs*. 6297.

https://digitalcommons.ithaca.edu/music_programs/6297

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Authors

Sean Linfors, Janet Galván, Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Treble Choir, and Ithaca College Choir

Winter Choral Concert 2019

Ithaca College Chorus

Sean Linfors, conductor

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Treble Chorale

Janet Galván, conductor

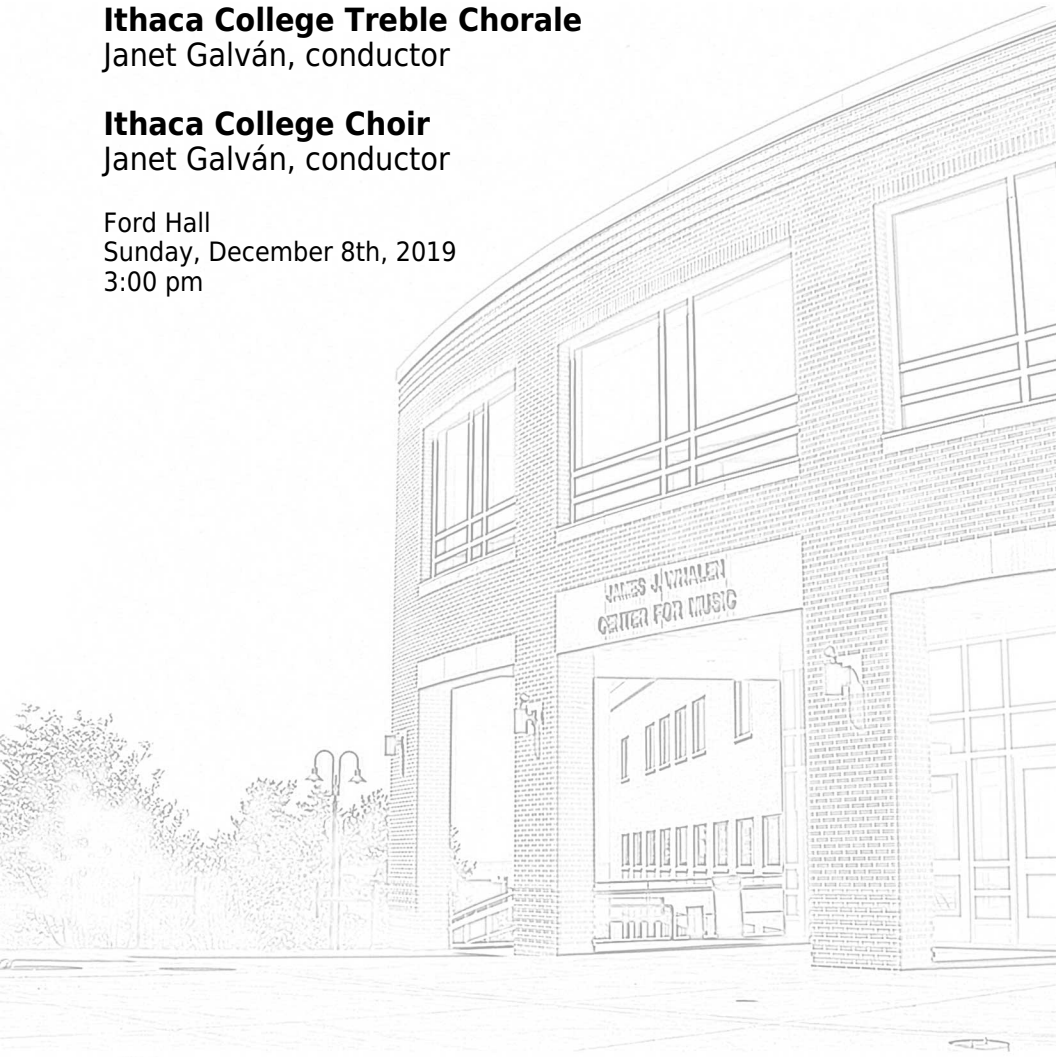
Ithaca College Choir

Janet Galván, conductor

Ford Hall

Sunday, December 8th, 2019

3:00 pm



ITHACA COLLEGE

School of Music

Ithaca College Chorus
Sean Linfors, conductor
Ryan Fellman, graduate conductor
Sungmin Kim, collaborative pianist

Sonidos de Sueños

Alma Llanera

Pedro Gutiérrez
arr. Angel Sauce

percussion:

*Anna Young, Kristian Labrie, Keeghan Fountain,
Ratewennio George, Colin Kelley, Isaiah Delgado*

Te Quiero

Alberto Favero
arr. Liliana Cangiano

Byron De Leon and Anchal Dhir, soloists

Canciones de Cuna

Alberto Grau

*Stephanie Monteiro, Lily Kimball-Watras,
and Gavin Tremblay; soloists*

Cloudburst

Eric Whitacre

*Jeremy Lovelett and Margaret Harper, soloists
Elijah Zelaya, speaker*

percussion:

*Anna Young, Kristian Labrie, Keeghan Fountain,
Ratewennio George, Colin Kelley, Isaiah Delgado*

Ithaca College Madrigal Singers
Sean Linfors, conductor
Lynda Chryst, collaborative pianist

Se per havervi

Claudio Monteverdi
(1567-1643)

Se per havervi

Morten Lauridsen
(b. 1943)

Cantata 102

J.S. Bach
(1685-1750)

1. *Herr, deine Augen sehen nach dem Glauben*
2. *Wo ist das Ebenbild, das Gott uns eingerprägt*
3. *Weh der Seele, die den Schaden nicht mehr kennt*
4. *Verachtest du den Reichtum seiner Gnade*
6. *Beim Warten ist Gefahr*
7. *Heut lebst du, heut bekehre dich*

*Melanie Lota, mezzo-soprano
Maddison Hoerbelt, mezzo-soprano
Alec Dorris, baritone
Louis Bavaro, bass*

Ithaca College Treble Chorale
Janet Galván, conductor
Pablo Cohen, faculty guest artist
Melodia Mae Rinaldi, graduate conductor
Muse Ye, collaborative pianist

Celebration, Aspiration, Love, and Peace

Dizdizka Zeruan Eva Ugalde

Two Part Songs, op. 26 Edward Elgar
1. The Snow
2. Fly, Singing Bird
Cassie Harrison and Caroline Ryan, violinists

I Will Be A Child Of Peace Elaine Hagenberg

Abreme La Puerta traditional song from Puerto Rico
arr. Christian Grases
Pablo Cohen, guitar
Alex Hoerig and Will Hope, percussion

Ithaca College Choir
Janet Galván, conductor
Ryan Fellman and Melodia Rinaldi,
graduate assistant conductors

Humility, Miracles, and Joy

Magnificat Arvo Pärt
Jamila Drecker-Waxman, soprano soloist

O Magnum Mysterium Morten Lauridsen

Ai Nama Mamina Andrejs Jansons
from Three Latvian Carols

Pal-So-Seong (8 Laughing Voices) Hyo-Won Woo

Sonidos de Sueños

As I chose music for this concert, I looked at pieces from Latin America and pieces with Latin American poetry. I was overwhelmed with the rich culture that is represented in folk song and texts. I ended up with a selection that gives just a taste of the incredible variety of styles, subjects, and sources over hundreds of years. From the earthy Alma Llanera to the transcendent poetry of Octavio Paz set in Cloudburst we see people connecting with each other and with the land around them. For me personally, this concert was a joy to prepare - I lived for seven formative years in Spanish-speaking countries, and these pieces bring a little bit of that back. - Sean Linfors

Alma Llanera

I was born on the bank of the rippling Arauca River, I am sister of the foam, of the herons, of the roses, I am sister of the foam, of the herons, of the roses and of the sun, and of the sun. I was lulled by the vivid music of the breeze in the palm grove, and that's why I have the soul like the exquisite soul, and that's why I have the soul like the exquisite soul of crystal, of crystal. I love, I weep, I sing, I dream of carnations of passion, of carnations of passion. I love, I weep, I sing, I dream of adorning the blonde mane of my lover's colt. I was born on the bank of the rippling Arauca River, I am sister of the foam, of the herons, of the roses and of the sun.

The passion that fills the love song **Te Quiero** is for the poet's partner, but is also directed toward the country in which they live. Social justice is an omnipresent theme in Latin American texts, and the spirit of insurrection flavors this song. The duality of the love is present in verses that begin "Your mouth which is yours and mine," and end "I love you because your mouth understands how to shout rebellion."

The arrangement gives the more tender lines to the soloists and the politically tinged passages to the full-voiced choir, giving embodiment to the massed forces uprising. The editor, Maria Guinand, writes: "The choral arrangement of Liliana Cangiano, one of the most talented choral arrangers of popular songs in Argentina, gives a new dimension to this work, which is included in many choral programs today."

Te Quiero Translation

If I adore you it is because you are my love, my intimate friend, my all; and in the street, arm in arm, we are so much more than two. Your hands are my caress, my daily affirmations. I love you because your hands work for justice. Your eyes are my lucky charm against misfortune. I adore you for your gaze that looks to and creates the future. Your mouth is yours and mine, your mouth is never mistaken: I love you because your mouth knows how to cry out for rebellion. And for your sincere face and wandering spirit and your weeping for the world— because you are the people, I love you. And because our love is neither famous nor naive, and because we are a couple that knows we are not alone. I want you in my paradise, which is to say, in my country; I want the people to live happily even though they aren't allowed to!

Venezuelan Alberto Grau is one of the leading composers, conductors, and teachers in Latin America. These two **Canciones de Cuna** (“Cradle Songs”) were inspired by poems of Gabriela Mistral, the most important female Latin American poet of the 20th century. Her real name was Lucila Godoy, but she took her pseudonym from the French writer Frederic Mistral. In 1945, she was awarded the Nobel prize; her themes were always motherhood, love, nature, and death. Because these two pieces are lullabies, Grau uses mainly ternary rhythms, which suggest the rocking of a cradle. **Canción de Cuna** is dedicated to Beatriz, his first daughter. **Duérmete apegado a mí** uses some typical Spanish harmonies and was written for the first member of his choir (Schola Cantorum de Caracas) to have a child. -notes by María Guinand

Canción de Cuna Translation

Go to sleep, my child, go to sleep smiling, for it is the watch of the stars who keeps on rocking you. Go to sleep, my child, go to sleep smiling, for it is the loving earth who keeps on rocking you. Go to sleep, my child, go to sleep smiling, for it is God in the shadow who keeps on rocking you. You enjoyed the light and you were happy; everything good you had by having me. You looked at the burning crimson rose. You embraced the world: you embraced me.

Duérmete Translation

Little tuft of my flesh whom I knitted in my womb, little tuft, sensitive to the cold, go to sleep next to me! The partridge sleeps in the clover, listening to it beat: don't let my breathing disturb you, go to sleep next to me! Little homeless child, trembling, amazed by life, don't let loose of my breast: go to sleep next to me! I, with all I have lost, now I'm afraid to sleep. Don't slip from my arm: go to sleep next to me!

Cloudburst, written when composer Eric Whitacre was 21 years old, catapulted him into the choral canon as it was performed again and again by high-school, college, and professional choirs world-wide. Its display of lush choral harmonies alongside aleatoric effects heralded a diverse career that has always returned to the voice and choral music. Whitacre is known for his compositions themselves, but also for his assemblage of Virtual Choirs, presentations that are works of art and technophilia in their own right.

About Cloudburst, Whitacre writes: "I had recently been given an exquisite book of poems by Octavio Paz, and around the same time I witnessed an actual (breathtaking) desert cloudburst, and I guess it just all lined up. The finger snapping thing ... is an old campfire game that I modified for the work, and the thunder sheets were giant pieces of tin we took from the side of [a school building]."

The revelatory poetry speaks in the language of magical realism about moments of catharsis and connection to the natural world.

Octavio Paz, 1914-1998 (adapted by Eric Whitacre, translation by Lysander Kemp)

Cloudburst Translation

The broken water-jar

The rain...

Eyes of shadow-water,

eyes of well-water,

eyes of dream-water.

Blue suns, green whirlwinds,

birdbeaks of light pecking open

pomegranate stars.

But tell me, burnt earth, is there no water?

Only blood, only dust,

Only naked footsteps on the thorns?

The rain awakens...

We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunk, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...

Madrigal Singers

Madrigal Singers were invited to perform at the NYSSMA Winter Conference on December 6, and this concert is an excerpt of their performance at that event. The presentation combined performances of Morten Lauridsen's Madrigali: Six 'Fire Songs' on Italian Renaissance Poems for a cappella chorus, written in 1987, paired with similar Renaissance texts set by Monteverdi, Bennett, and Morley. The Madrigal Singers also presented an abridged performance of J.S. Bach's Cantata 102, which features a virtuosic first movement chorus and one of the most expressive oboe and alto duets in the repertory.

Cantata 102 Translation

1. Chorus

Lord, Your eyes look for faith! You strike them, but they do not feel it; you plague them, but they do not improve. Their countenance is harder than a rock and they will not turn themselves around.

2. Recitative

Where is the reflection that God polished for us, when the perverted will sets itself against Him?

Where is the power of His word, when all improvement flees out of the heart?

The Highest, indeed, seeks to tame us with tenderness, if the erring spirit still wishes to obey;

But if it persists in its stubborn will, then He abandons it to the heart's darkness.

3. Aria

Woe to the soul, which no longer recognizes guilt and, inviting punishment on itself, runs obstinately, indeed, even from the grace of God separating itself.

4. Arioso

Do you scorn the riches of His mercy, patience, and forbearance? Do you not know, that God's goodness lures you to repentance? You, however, because of your stubborn and unrepentant hearts, store up wrath for yourself on the day of wrath and the revelation of the righteous judgment of God.

6. Recitative

There is danger in waiting; do you want to squander your time? The God, who once was gracious, can easily lead you before His judgment seat.

Then where is your repentance? It is an instant, that separates time and eternity, body and soul; o blinded mind, turn back, so that this same hour might not find you unprepared!

7. Chorale

Today you live, repent today, before tomorrow comes everything can change; Who today is fresh, healthy and rosy tomorrow is sick, even already dead.

If you die now without remorse, your body and soul must burn hereafter.

Help, o Lord Jesus, help me, so that I can come to You today and make repentance this instant before swift death overtakes me, so that today and at all times I am ready for my journey to heaven.

Celebration, Aspiration, Love, and Peace

Spanish singer and composer **Eva Ugalde** studied Musical Composition and Choir Direction with Gotzon Aulestia and Miguel Amantegi respectively. She teaches at the Professional Music Conservatory of San Sebastián Francisco Escudero and the Higher School of Music of the Basque Country Musikene. Her work is principally centered on treble music and she has written many pieces for treble choirs. One of the most outstanding of which is Tximeletak (Butterflies) with text by Basque author Bernardo Atxaga and premiered at the 60th San Sebastian Musical Fortnight in August 1999. She is a member of the treble voice choir "Kanta Cantemus Coroa" conducted by Javier Busto.

Sir Edward Elgar was of the generation of English composers known as the neo-Romantics. His father was a piano tuner and church organist, and Elgar learned to play violin, piano, and organ at a young age. At twenty-five he was appointed conductor of the Worcester Amateur Instrumental Society, and at twenty-eight he succeeded his father as organist at St. George's. In 1890, he moved to London, where, except for teaching a few private students, he devoted his time to composition. He was knighted by King Edward VII in 1904 and in 1905 he accepted an endowed professorship in his name at Birmingham University. Elgar is best known for his *Enigma Variations* (1899), and his *Pomp and Circumstance* marches. **The Snow** was composed by Elgar in 1894, with text by his wife, C. Alice Elgar. Its companion piece, **Fly, Singing Bird**, were published as Elgar's Opus 26.

I Will Be A Child of Peace is an arrangement of the Shaker Hymn tune, O Holy Father, which has been attributed to Alonzo Gilman of the Shaker Community in Alfred, Maine in 1851. It was originally drawn to this song by the beautiful simplicity of the Shaker melody, unique 5/4 meter and, most importantly, the uplifting text of a prayer for peace and purity. In a world of war and hate, it is my hope that this music will unite people across the globe as we pray to the instruments of peace!
-Notes by Elaine Hagenberg

Elaine Hagenberg's music "soars with eloquence and ingenuity" (ACDA Choral Journal). Her compositions have been performed by universities, community choirs, schools, and church choirs throughout the United States and abroad. Her

music has been featured at All-State festivals, national and regional American Choral Directors Association Conferences, the National Youth Choir at Carnegie Hall, the Melbourne International Choral Festival in Australia, and the International Children's Choir Festivals in Canterbury and London. With over forty commissioned works, she has composed new music for the American Choral Directors Association Women's Choir Consortium, colleges and universities, community choirs, and churches.

Abreme la Puerta

In Puerto Rico, as in many other Latin American countries, there are numerous types of Christmas songs. The majority of them are called aguinaldos and tend to be very rhythmic and festive. These are usually refrain songs with multiple verses and are performed accompanied with the Puerto Rican cuatro and percussion (bongo, maracas, panderos, and guiros). Traditionally the group of singers performs aguinaldos very late at night throughout the month of December with the sole intention of waking up the owners of a house to receive food and drinks from them. The owners are supposed to invite them into her home; all this in the spirit of celebrating Christmas.

Abreme la Puerta is one of the most traditional aguinaldos in Puerto Rico.

Abreme la Puerta Translation

Open the door, I am on the street and people will say this is a slight (a snub), (dancing) to the rhythm (shaking), sweetie, of my heart. Inside I see a covered shape. I don't know if it could be a roasted piglet.

Born in Venezuela, **Cristian Grases** earned degrees from the Simón Bolívar University (MM) in Caracas, Venezuela, where he studied with Alberto Grau and Maria Guinand. He completed his DMA at the University of Miami. He has previously served as interim director of choral activities at Central Washington University. In 2007, Grases founded the Amazonia Vocal Ensemble, one of the first vocal ensembles dedicated to the performance and preservation of Latin American choral music. He has won multiple awards for his choral arrangements and compositions. He is currently a teacher at the University of Southern California.

Humility, Miracles, and Joy

Magnificat (Canticle of Mary) was composed in Arvo Pärt's Tintinnabuli style. He invented the style in the 1970's, and named it after a word describing the sound of a bell being struck. The style combines voices homophonically in a manner that has one voice producing simple, scaled melodies while the other voice moves around the melodic line (above and below). The harmony remains stable but also provides sparkling dissonance. Pärt expressed the idea, that in this style, everything unimportant fell away. *Magnificat* was composed in 1989 and consists of texture varying from two voices. The two-voice passages are composed with one voice producing a melody while the other voice produces a single-note line that has been described as meditative. The piece includes references to medieval descant and drones. His intent was to create music that seemed to be suspended in time. *Magnificat* alternates having two voices sing a phrase followed by a 3-voiced response. The combination of voices is varied, and the full choir sings only three phrases in the piece.

My soul magnifies the Lord.
And my spirit rejoices in God my Savior.
For He has regarded the lowliness of His handmaiden.
Behold, from henceforth, I will be called blessed by all
generations.
For the Mighty One has done
great things for me, and holy is His name.
His mercy is for those who fear Him
from generation to generation.
He has shown strength with His arm,
He has scattered the proud in the thoughts of their hearts.
He has brought down the powerful from their thrones and lifted
up the lowly.
He has filled the hungry with good things,
and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
According to the promise He made to our ancestors,
to Abraham and to His descendants forever.

The Estonian composer, **Arvo Pärt** was born in Paide, Estonia in 1935. He studied music at the Tallinn Conservatory, beginning in 1957. As a resident of the old Soviet Union, he had limited access to what was happening in contemporary

Western music. but, despite the isolation, Estonian composers used many of the new techniques, and Pärt was a leader. He was the first Estonian composer to use serial technique, and he continued using serialism until the mid-60's. Pärt chose to enter a period of silence from 1968 to 1976. He became heavily influenced by his conversion to Russian Orthodoxy as well as deep study of early music. The statement of the text became central to his choral works. He re-emerged in 1976 after a transformation. During this time of silence, he invented tintinnabuli, which he describes thus: "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements —with one voice, two voices. I build with primitive materials —with the triad, with one specific tonality. The three notes of a triad are like bells.

The Los Angeles Master Chorale and Paul Salamunovich commissioned Morten Lauridsen to write **O Magnum Mysterium**. Lauridsen said that he was inspired by a painting by Zurbarán (1633). It was a still life, but Lauridsen said he was "knocked out" by it. After researching the painting, he realized that the objects on the table were all symbols of the Virgin Mary. The water was a symbol of purity. The Virgin Mary is the rose. The lemon is an Easter fruit, and the orange blossoms represent renewed life. Lauridsen wanted to do with music what Zurbarán had done with the painting. He also wanted to tie the piece to history. Composers throughout history have set this simple text.

Oh great mystery and wondrous sacrament,
That animals should see the new-born Lord, lying in a manger.
Blessed is the Virgin whose womb was worthy to carry the Lord
Jesus Christ. Alleluia.

Lauridsen did not want to complicate the music because it is a direct message. He wanted to do something musically profound, and it took him 6 months to write this 5-minute piece. He also knew that Salamunovich was an expert in chant, and this influenced his writing. He took the ideas from chant practice and wanted the lines to flow. The harmony is simple – first inversion parallel triads. Lauridsen said that the most challenging part of the setting was expressing the sorrow that Mary felt at seeing the death of her Son. One note expresses this – the alto g sharp on the word "Virgo." An accented nonharmonic tone in the key of D – resolving to a minor

triad. The joyous descant on the “alleluia” is glorious. Lauridsen describes this setting as a quiet song of profound inner joy. At the premiere in 1994, Paul Salamunovich spoke with the audience and said: “Until now, Vittoria’s *O Magnum Mysterium* has been the most beautiful and well recognized setting of this text composed to date. I predict that will change after tonight.” Lauridsen is a Distinguished Professor Emeritus of Composition at the University of Southern California, recipient of the 2007 National Medal of Arts and the 2016 ASCAP Foundation Life in Music Award.

Ai, nama māmina

Composer Andrejs Jansons was the conductor, artistic director, and composer for the New York Latvian Choir. He was credited with bringing most of what we hear of choral music in Latvia to the United States. Singing is important in Latvia as evidenced through the song festivals which have had mass participation. For Latvians the song festivals are a symbol; of national unity and identity.

Mother of the house, let me in;
kaladu, kaladu
The costumed ones arrived with a wagonload.
Hide your awls and hide your hairbrushes!
The mummers often steal things.
I will not steal your awl!
I will not steal your needles!
I will only steal your hairbrushes
To brush my children’s hair.

Pal-So-Seong (8 Laughing Voices)

Nonsense syllables and passages for various forms of laughter are included in this work by Korean Composer Hyo-won-Woo. She is one of Korea’s most prominent composers, and her works blend traditional Korean musical elements and Western technique. Her arrangements sometimes examine wordless human encounters. She has been the composer-in-residence with both the Seoul Ladies’ Singers and the Incheon City Chorale. This composition was written for the Incheon City Chorale and the conductor, Hak-won Yoon. The over twenty-year collaboration between Woo and Yoon has forged a new path for choral music in Korea. Ms. Woo has also been a visiting fellow at the University of Michigan.

Biographies

Sean Linfors is the Associate Director of Choral Activities and Assistant Professor of Choral Music Education at the Ithaca College School of Music. He is the proud director of the Ithaca College Chorus and Madrigal Singers. Dr. Linfors teaches conducting and rehearsal methods courses, and is a frequent guest clinician for honor choirs and choral events. He was recently named the Artistic Director of the Syracuse Chorale. His expanding family now includes Nathaniel and Henry, who are the best of friends.

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

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 the American Choral Directors Association (ACDA), National Association for Music Educators (NAfME), and the Organization of American Kodály Educators (OAKE). She has conducted choruses and orchestras in venues such as Carnegie Hall, Lincoln Center's Alice Tully Hall and David Geffen 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 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.

She was also a member of the Grammy Award-winning Robert Shaw Festival Singers during Mr. Shaw's later years (Telarc Recordings).

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 the university choirs, and presenting sessions.

Pablo Cohen graduated from Temple University with a Doctor in Musical Arts degree. He has received numerous prizes and awards for his performances in national and international competitions. More recently he received the Music Teachers National Association Award for his outstanding teaching. Dr Cohen is the head of the classical guitar program at Ithaca College and an affiliated artist at Cornell University.

"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. *"Fluid and delicate shape"* wrote the Philadelphia Inquirer in reviewing his rendering of Giuliani's Concerto for guitar and strings with Concerto Soloists Chamber Orchestra of Philadelphia. At his debut at the Ho-Am Hall for Performing Arts in Seoul in 1990, the Korea Times praised him as "One of the foremost South-American guitarists."

More recently, he had the distinction of recording the premier of Carlos Guastavino's *Jeromita Linares* with Camerata Bariloche Chamber Orchestra of Argentina for Dorian Records. *Gramophone* gave it *"a cordial recommendation: outstandingly fine playing of a repertoire few of us know."* 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, Pablo Cohen has participated in solo, ensemble, and orchestral concerts in the United States, Europe, Asia, Latin America, and the Caribbean. As a featured artist, he 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, at the

Performing Arts Hall of Berkley College of Music in Boston and at many venues throughout the US. Festival appearances have included The New York City International Guitar Festival (Mannes), Guitar Foundation of America International Convention, Philadelphia's Mozart on the Square, Festival Casals in Puerto Rico, 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 Musickfest 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 as well. In addition to the more traditional ensembles, he has participated in groups including duets with bandoneonist Daniel Binelli, marimba player Gordon Stout, soprano saxophonist Steve Mauk, and jazz guitarist Steve Brown.

Recent engagements have included performances as featured soloist with the 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. He was also featured in two Latin American concerti with the Orchestra of the Finger Lakes at the Clemmens Center, NY. Mr. Cohen recorded *"Concierto Barroco"* by Roberto Sierra with the Sinfonietta de Puerto Rico, and recorded the CD *"Cantan"* with the Ithaca College Women Chorale, featuring the music of Dominican composer Francisco Nunez. In 2010 he is releasing the solo album *"La Casa"* with his transcriptions for guitar of music by Carlos Guastavino and Horacio Salgán, and in January 2011 is planning a recording with the Cayuga Chamber Orchestra of guitar concerti with premieres from Brazil and Argentina. Just recently, Mr. Cohen was featured on National Public Radio and on television for the Public Broadcasting System.

Ithaca College Chorus

Soprano I

Nora Bernaiche
Kerriane Blum
Kathryn Dauer
Victoria Devine
Lily Kimball Watras
Emily Martin
Sofia Medaglia
Nicole Millmann
Kathleen Morrisroe
Sol Muñoz
Mayavati Prabhakar

Soprano II

Molly Bello
Erin Bevan
Sara Cayem
Alexa Chalnack
Michelle Chaney
Emma Clinton
Paige D'Encarnacao
Anchal Dhir
Ava Dunton
Camille Ealey
Megan Eckerson
Emily Haak
Margaret Harper
Allison Lewis
Jacqui McCreedy
Rachel Mitrani
Stephanie Monteiro
Sarah Pulver
Mikayla
Purcell-Bolha
Gillian Rossbach
Kaitlyn Schneider
Megan Smythe
Becky Turro

Alto I

Kathryn Andersen
Ashley Apanavicius
Anna Bornstein
Caitlin Dansereau
Alice DeRagon
Myah Frank

Alto I cont.

Zoe-Marie Fuentes
Jaqueline LaFerriere
Leah Missall
Lily Moskwa
Emily Ramonetti
Hannah Weibley
Anna Young

Alto II

Jennie Davis
Raelene Ford
Laurie Hall
Kristen Harrison
Olivia Heath
Rosemary Hoitt
Baily Mack
Jennifer Peisner
Laura Sefcik
Deirdre Winston
Hannah Witmer

Tenor I

Logan Barrett
Jack Hogan
Jordan Juliano
Ben Macarell
Andre Valverde
Massey Williams

Tenor II

Ethan Barr
Quinlan Barrie
Nick Briccetti
Connor Curry
Julian Gorring
Alex Gutierrez
Dominic Hirschkind
Pat King
Brandon Kulzer
Kristian Labrie
Dwayne Lewis
Kam'ren Spence
Jacob Sutton
Matteo Velardo

Baritone

Seth Barrett
Logan Chaput
Stephen Costanza
Byron De Leon
Isaiah Delgado
Alex Dietz
Louis Disen
Aspen Earls
Jack Edwards
David Florentin
Keeghan Fountain
Ratewenniio George
Robert Hirko
Colin Kelley
Jaden Levine
Jeremy Lewin
Jeremy Lovelett
Owen Lundeen
George
Mavrommatis
Peter McGarry
Wallace Petruziello
Matt Rizzo
Trevor
Satchell-Sabalja
Nikita Schley
Jeffrey Taylor
Justin Zelamsky
Elijah Zelaya

Bass

Caleb Bates
Eddy Crowley
Nick Fagnilli
Alexander Kelsey
Frits Marohn
Zach Naughtright
Noah Stroka
Gavin Tremblay
Michael Wong

Ithaca College Madrigal Singers

Soprano

Natalie Elwood
Felicity Davis
Maia Finkel
Zoe Gras
Melodia Mae Rinaldi

Alto

Ally Brown
Danielle Gurcan
Madison Hoerbelt
Rebecca Kantor
Melanie Lota
Emily Schulz

Tenor

Nick Briccetti
Ryan Mitchell
Koby Springsteen
Stone Washburn

Bass

Louis Bavaro
Logan Chaput
Alec Dorris
Ryan Fellman
Conor Kelly

Ithaca College Treble Chorus

Soprano I / II

Matisse Boor
Julia Callaghan
Felicity Davis
Victoria Garritt
Caitlin Glastonbury
Zoe Gras
Victoria Heppard
Rachel Huff
Hope Kovera
Julia Kucza
Rachel Magil
Gina O'Sullivan
Malaya Press
Danielle Roach
Melodia Mae Rinaldi
Carleigh Strange
Mary Tehan
Cordelia Wilson

Soprano II

Lydia Arnts
Zoe D'Arcangelis
Hannah Doll
Heather Feignbaum
Maia Finkel
Alexandra Lombardo
Samar Nasralla
Alex Renna
Isabel Vigliotti

Soprano II / Alto I

Danielle Gurcan
Isabella Tria

Alto I

Mikayla Fuentes
Rebecca Kantor
Gillian Kroll
Mae McDermott
Megan Rowburrey
Erin Smith

Alto I / II

Adrianna Anzalone
Haley Gonyea
Katelyn Levine
Athena Rajnai
Alyssa Salerno

Alto II

Julianna Cavallo
Sophie Denton
Allison Hillebrandt
Cassandra LaRose
Julia Norelli
Emily Schulz
Madeline Simone

Ithaca College Choir

Soprano I

Syona Ayyankeril
Jamila Drecker-Waxman
Naya Griles
Phoebe Holland
Olivia Norton
Olivia Schechtman

Soprano II

Sarah Aliperti
Victoria Brooks
Asila Folds
Jessica Laddin
Melodia Mae Rinaldi
Leah Sperber

Alto I

Ally Brown
Lindsay Cherin
Melanie Lota
Emily O'Connor
Olivia Rhein

Alto II

Juliana Cavallo
Emily Dimitriou
Rebecca Emery
Leah Etheridge
Madison Hoerbelt
Lindsey Weissman

Tenor I

Francesco DiLello
Thomas Koo
Simon Lee
Ben Monacelli
Brendan Smith

Tenor II

Kevin DeLisa
Liam Fletcher
Lucas Hickman
Ryan Mitchell
Koby Springsteen
Stone Washburn

Baritone

Preston Atkins
Alec Dorris
Maxwell Kuhnel
Anthony Pilcher
Andrew Sprague

Bass

Louis Bavaro
Cameron Costello
Ryan Fellman
Jeremy Pletter
Evan Sacco
Tommy Socolof