12-7-2014

Concert: Winter Choral Concert

Ithaca College Chorus

Ithaca College Choir

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Janet Galván

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Recommended Citation

Ithaca College Chorus; Ithaca College Choir; Ithaca College Madrigal Singers; Ithaca College Women's Chorale; Galván, Janet; and Fox, Derrick, "Concert: Winter Choral Concert" (2014). All Concert & Recital Programs. 862.
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Winter Choral Concert

**Ithaca College Chorus**
Derrick Fox, conductor

**Ithaca College Madrigal Singers**
Derrick Fox, conductor

**Ithaca College Women’s Chorale**
Janet Galván, conductor

**Ithaca College Choir**
Janet Galván, conductor

Ford Hall
Sunday, December 7th, 2014
3:00 pm
Program

Ithaca College Chorus
Derrick Fox, conductor
Alexander Greenberg and Jonathan Vogtle, collaborative pianists

Veni Sancte Spiritus K.47 (1756-1791)
Soloists:
Kathleen Maloney, soprano
Ryan Kennedy, alto
Nick Kelliher, tenor
St. John Faulkner, baritone
Orchestra:
Emily Kenyon, Corey Dusel, violin I
Darya Barna, Amy Chryst, violin II
Erin Kohler, Michael Petit, viola
Emily Doveala, David Fenwick, cello
Nora Murphy, bass
Alex Miller, Ray Fuller, trumpet
Jacob Walsh, Melissa DeMarinis, oboe
Elizabeth DeGroff, Neil Holcomb, horn
Derek Wohl, timpani

Sure On This Shining Night (b.1943)
Morten Lauridsen

Naiman Sharag (The Eight Chestnut Horses) (b.1956)
Se Enkhbayar
Seamus Buxton and Drew Carr, tenors

Didn't My Lord Deliver Daniel (1957-2003)
trad. African American Spiritual
arr. Moses Hogan
Ithaca College Madrigal Singers  
Derrick Fox, conductor

Program to be selected from:

My Spirit Sang All Day  
Gerald Finzi  
(1901-1956)

O Nata Lux  
Thomas Tallis  
(1505-1585)

Carol of the Bells  
Words & Music : Peter J. Wilhousky  
Adapted from "Shchedryk" by Mykola D. Leontovych  
(1877-1921)

Conventry Carol  
arr. Walford Davies  
Adapted for Male Chorus by Derrick Fox  
(1869-1941)

Wassail Song (We've Been Awhile A-Wandering)  
Edwin Fissinger  
(1920-1990)

Ithaca College Women's Chorale  
Janet Galván, conductor

Emily Preston, graduate assistant  
Sarah Broadwell and Marci Rose, collaborative pianists

Snow Angel  
Sarah Quartel

I. Prologue**  
II. Creatures of Light**  
III. God Will Give Orders/IV. Sweet Child  
V. Snow Angel  

Conrad Alexander, percussion*  
Elizabeth Simkin, cello*

*Ithaca College Faculty Guest Artist  
** New York Premiere

Movements III-V were premiered at the NYSSMA Opening Concert on December 4, 2014
Ithaca College Choir
Janet Galván, conductor
Justin Ka'upu and Emily Preston, graduate assistants
Ali Cherrington, collaborative pianist

Missa Brevis in F Major
Wolfgang Amadeus Mozart (1756-1791)
Leanne Contino, soprano
Samantha Kwan, alto
Torrance Gricks, tenor
Eliadoro Castillo, bass

Spring and Fall
Tawnie Olson

Northern Lights
Ēriks Ešenvalds (b.1977)

Alleluia
Jake Runestad (b.1986)
Biographies

Dr. Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the IC Chorus, IC Madrigal Singers and teaches choral conducting and rehearsal techniques. He actively adjudicates and clinics at the regional, state, national at the middle/junior high school through the collegiate level. He has worked with ensembles and presented in Arkansas, Pennsylvania, Kansas, Missouri, West Virginia, Texas, Iowa, North Carolina, New York, Florida and Michigan. Dr. Fox’s solo voice collaborations include work with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). He can be heard singing selections from Gershwin’s Porgy and Bess on the CD In This Hid Clearing, available on the Naxos Classical Music label. He holds degrees from Arkansas State University (B.M.E.), the University of Missouri – Columbia (M.M.) and Michigan State University (D.M.A.) He currently serves as the Multicultural and Ethnic Perspectives R & S for the New York chapter of ACDA. Dr. Fox’s upcoming engagements include West Virginia All - State MS/JH Honor choir, St. Louis All Suburban 9-10 honor choir, NYSCAME/SCMEA All County Women’s choir (NY), DCMEA All County High School Mixed honor choir (NY), DCMEA Jr. High All-County choir (NY), Blair County Junior High Choir (PA), 2016 Tennessee All-State Treble Honor choir, 2017 Arkansas All-State Mens Choir and the 2015 American Choral Directors Association National Convention in Salt Lake City, Utah.

Dr. Janet Galván

Dr. Janet Galván, Director of Choral Activities at Ithaca College, has conducted national, regional, and all-state choruses throughout the United States. 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 throughout Europe and the United Kingdom. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. 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 from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, throughout Europe, 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 in February of 2012 and on the Oberlin Conducting Institute Conducting Faculty in 2014.
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. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Elizabeth Simkin

Elizabeth Simkin, Associate Professor of Violoncello, did her doctoral study at the Indiana University in Bloomington, Indiana. Her Master of Music degree was from Eastman School of Music, and her Bachelor of Music degree was from Oberlin College. Simkin studied with Janos Starker, Steven Doane, Richard Kapuscinski, and Toby Saks. She served as a teaching assistant to Janos Starker and as a faculty member at Indiana University, Earlham College, Eastman School of Music, Bowdoin Summer Music Festival, and the Heifetz International Music Institute. Simkin was also a member of the Richmond Symphony Orchestra and the Cayuga Chamber Orchestra. She has played with the Ariadne String Quartet, Ensemble X, and the Taliesin Trio. She has also performed as a soloist with the Buffalo Chamber Orchestra, New Music Festival. She had a Fellowship at the Tanglewood Music Center. She has also performed International recitals as a United States artistic ambassador.

Conrad Alexander

Conrad Alexander, percussionist, received a Master of Music Degree from Southern Methodist University and a Performer’s Certificate from the Eastman School of Music. He studied with John Beck, Don Liuzzi, Kalman Cherry, Doug Howard, John Bannon, and Charles Owen. He has been an Instructor at Ithaca College, an instructor at Mansfield University, a teacher at the Brevard Music Center in North Carolina. He has also taught at Interlochen Center for the Arts, James Madison University, University of Virginia, the Odessa/Midland (TX) school system and the Blue Lake (MI) Fine Arts Camp. He has performed with the New York City Opera Touring Orchestra, the Albany and Harrisburg Symphonies, as well as the Dallas, Richmond, Greensboro, Knoxville, Oklahoma, and Anchorage Symphonies. He is the owner of DAY Percussion Repair, specializing in all facets of keyboard modification and percussion instrument repair.
Program Notes

Ithaca College Chorus

Veni, Sancte Spiritus was written at the age of 12 by Mozart for the dedication of a chapel on Rennweg and may have also served as a compositional exercise in preparation for the Missa Brevis in G (K. 49). There are several Feasts of the Church wherein a “sequence” hymn may be sung. Veni Sancte Spiritus is one of five sequences that can be sung just before the Alleluia (Gospel acclamation). After the Council of Trent, in the Missal of Pius V (published 1570), the number of sequences was reduced to four. Mozart’s light-hearted setting of the text is cleverly infused with classical harmonic language and components of classical formal structure that have become monikers of Mozart’s compositional oeuvre.

Translation:

Veni sancte Spiritus: Come Holy Spirit:
Reple tuorum corda fidelium: fill the hearts of your faithful,
et tui amoris in eis ignem and kindle your love in them.
accende.

Qui per diversitatem linguarum You have gathered the
cunctarum gentes in unitate fidei nations together in the unity of
congregasti. faith.
Alleluia.

Sure on This Shining Night” by the American author James Agee (1909-1955) prompted Lauridsen to express his abiding esteem for the composers of the Broadway stage. “One of the things I love most about the great American Broadway songwriters,” he observes, “is that they knew what to do with a long, elegant line,” adding that this influence can be found in the melodic contours of his Agee setting. - Thomas May

Naiman Sharag, like many Mongolian songs, praises horses, real and legendary, reflecting the close relationship between horses and humans. A 13th Century chronicling of Chinggis (Genghis) Khan’s rise to power aided by his eight chestnut horses has made these mighty animals a national Mongolian symbol. Indigenous Mongolian musical rhythms are often patterned after the rhythm of running horses. Mongolian music is primarily vocal. Traditional Mongolian music includes a variety of songs: the long-song; short-songs, which are alliterative and more satirical, situational, and full of dialogue; legends and tales; heroic epics; and songs performed before horse races, wrestling matches, and archery contests.

Translation:

Naran del ni namalsun shargad, The sun-shaped manes fly as
Saran suul ni sagsalsan shargad, wings,
Delkhiin devjeed denselgesen The moon-shaped tails wave
shargad, behind,
Delger tüükheen devjüülsen shargad. These chestnut horses shook the world scene
Altan tuuraigaat saavchilsan shargad, And created history on this earth.
Aziig sereen jantsgaasan shargad, Their golden hooves beat the soil.
Agtiin suriig magtuulsan shargad, Making known the horses' might,
Aldriin suliig manduulsan shargad, Earning much fame to our name - my chestnut horses.

Joloo dug't'ran jirelsen shargad, The horses that run ahead of time,
Zor'giig badraan termuulsan shargad, Encouraging my will and soul,
Uudmiin kholiig tuulsan shargad, Are the horses that cover any distance,
Bayar jargal khuvaaltsan shargad, Drinking the clearest of waters,
Bakhdam tuuliig buteeltser shargad, Originating proud epics and tales
Bay'lag or'noun duursuulsan shargad, That spread the fame of this country
Baatar tüm'neen duuluulsan shargad, And of this herois people - my chestnut horses.

Ene shargad'n erdniin hölgüüd, These chestnut horses are a treasure to us,
Ezen bidnü ermiin surguud, A valuable gift of nature. Like a peaceful song
Ekh baigaliin ertnii dursgal, t That sounds everywhere, so is the true image of the
Egshiglen tugekh enkhiin duulal. Mongolian horse worshipped by my nation.

Mongal mor'diin, khangal sur, This image is the source of my encouragement
Mini ardiin, shutekh, shutel, And the flame of my insight and learning.
Urmii gerch, ukhaanii och, This image is the energy that we need to progress
Uragshilakh erchim, undrakh And the might that leads up to prosper.
khuchin.

Teng'riin unaa, temuulekh sanaa, Let us call it the will to reach high
Domgiin gilbaa, dorniiim javkhaa, spheres
limel saikan khusliiin naiman And the key to open wise myths.
ishargad, minu zee.

Like the very brilliance of the East,
So are the eight chestnut horses of my dream.
Ithaca College Madrigal Singers

Wiltshire. His popular Seven Partsongs, setting the poetry of Robert Bridges, was published in 1934. In 1937, Finzi and his wife bought 16 acres of land and built a house at Ashmansworth, Hampshire, where Finzi devoted himself to composing, collecting and growing rare English apple varieties, and amassing a valuable library of 4000 volumes of English poetry, philosophy and literature that was given to the University of Reading after his death. In “My Spirit Sang All Day” (No. 3), Finzi captures the happiness expressed by the poet through the use of rapid tempi and varied dynamics, with an emphasis on the word “joy” throughout the composition. As Finzi’s wife was named Joyce, the composition must have had special meaning for both of them.- Helen Whitson

O nata lux de lumine almost certainly dates from this final Elizabethan period. Its earliest source is a 1575 volume published jointly by Tallis and his former student, William Byrd; the two had recently been granted a monopoly on the printing of music. The piece most closely fits the norms established by Elizabeth: the text in Latin, the music predominantly homophonic (with all voices moving simultaneously, rendering the text clearly intelligible) and syllabic (with one note per syllable of text). O nata lux is one of Tallis’s most simply but beautifully crafted works: the occasional moving line in the inner voices provides motivic consistency and rhythmic flow, and the casual cross-relations (conflicting dissonant notes such as F and F-sharp being sung simultaneously) yield harmonic variety. – Gary D. Cannon

In 1916, Leontovich was commissioned by Oleksander Koshyts to write a song based on Ukrainian folk melodies for a concert. Using the four notes and original folk lyrics of a well-wishing song he found in an anthology of Ukrainian folk melodies, Leontovich arranged a work entitled "Shchedryk." The song tells the tale of a swallow flying into a household to proclaim the plentiful year that the family will experience. When Peter Wilhousky, an American choir director and arranger, heard Leontovich's choral work, it reminded him of bells; so he wrote new lyrics to convey that imagery. He copyrighted the arrangement in 1936 and also published the song, despite the fact that the work was published almost two decades earlier in Soviet Ukraine. Carol of the Bells become a musical moniker of the Christmas season in the United States.

Translation:

O nata lux de lumine, O light born of light,
Jesu redemptor sæculi, dignare Jesus, redeemer of the world,
clemens deign mercifully
supplicum laudes preces que the kneeling praises and prayers
sumere. to receive.

Qui carne quondam contegi As in flesh you formerly clothed
dignatus es pro yourself for the
perditis, nos membra confer sake of the lost, grant that we
effici, tui beati corporis. become limbs of your blessed body.

—from the hymn for Lauds on the Feast of Transfiguration

**The Coventry Carol** was commonly performed in Coventry, England in the 16th Century. It is a hymn that was written to depict Mary's sorrow over the impending death of her (approximately) 2 year old son, Jesus, as required by King Herod's edict that all infant boys in Bethlehem be put to death. In the 16th century, it was performed as part of a play at the annual Shearmen and Tailors Guild annual Christmas pageant. In the play the mothers of Bethlehem try to send their children to sleep lest their crying alert Herod's soldiers to their presence. Because of the aforementioned performance of the piece, its relation to the Feast of the Holy Innocents (also called Childermas), celebrated on December 28, and text concerning the infant Jesus, *The Coventry Carol* has become a standard Christmas carol.

**Wassail Song (We've Been Awhile A-Wandering)** is one of many 'wassail' songs that use similar texts, but have different melodies and moods. "Wassail", derived from the Middle English or Old Norse "wes heil," is both the name of a drink and the act of drinking, and represents an English seasonal custom of caroling. This is one of many carols of the "Waits," troubadors of the seventeenth and eighteenth centuries. The tune in this version carries the name "Leeds" and is known to have been sung in the north of England.

**Ithaca College Women's Chorale**

**Snow Angel** is a five-movement choral work that is touching many across the globe. After receiving performances at a host of prestigious venues including the 10th World Symposium on Choral Music and the 2014 Chorus America Conference, this is the piece's New York premiere.

Through song and narrative, *Snow Angel* weaves together stories of love and light, rebirth and rejuvenation, and highlights the strength and beauty a child's voice can bring to our often-troubled world. Three angels speak the narrative between movements, written by Lisa Helps, the first, old and grey, is looking back at a different time of life. The second, young and tattooed, is aching to make a difference in the life of a human charge. The third, a playful angel child, is happy to bring a smile to the face of a sad friend. Tonight's performance includes movements sung by the second and third angels.

Sarah Quartel's compositions have been featured by groups such as the National Youth Choir of Canada, the Nathaniel Dett Chorale, and the a cappella group Rajaton. In 2015 her ACDA commissioned work, *Wide Open Spaces*, will receive its premiere performance under the baton of Bob Chilcott at the American Choral Directors Association national conference in Salt Lake City.
Ithaca College Choir

*Missa Brevis in F Major*, also known as the “Little Credo” was written when Mozart was 18 years old (younger than most of the singers in this choir), *Missa Brevis in F, K. 192*, is an exuberant, short mass. It is a model of brevity and childlike simplicity and yet, contains many elements of Mozart’s later writing. The three movements sung today are Sanctus, Osanna, and Benedictus.

The opening Sanctus, though brief, intertwines beautiful lines from each voice, each of which could stand alone. Neal Zaslaw describes the lines in the following way: “Its melodic curves are flexible, graceful, and tender.” The very short and economical Osanna repeats after the solo quartet of Benedictus. Four soloists each have lyrical lines that emerge from within the choral settings rather than as separate arias or ensemble movements.

*Spring and Fall* was commissioned by the Ithaca College School of Music, the Ithaca College Choir, and Janet Galván. It is dedicated to the Ithaca College Choir, and to my father, Tom Olson.

I have loved Gerard Manley Hopkins’ poetry since I first encountered it as a teenager. When Janet Galván first asked me to write a piece for the Ithaca College Choir, however, I intended to set a poem by a different author. I spent some time researching it and was ready to start sketching when the opening of this piece sprang into my head, along with an idea of how the music might continue. I felt oddly compelled to work with this text, perhaps because it speaks to where I am in my life’s journey.

Several features of this piece were directly inspired by Janet Galván and the Ithaca College Choir. I was particularly impressed by the choir’s excellent unison singing; the fact that this piece begins and ends with sections singing together in unison is not a coincidence. Maestra Galván also told me that she really enjoyed another choral work of mine: *Scel lem duib*, a composition that sets an ancient Irish poem about the transition from autumn to winter. *Spring and Fall* differs from that piece in several important ways, but Janet's kind words inspired me to connect the two pieces by adapting certain types of small-scale compositional processes from the older piece for use in the new one.

– Tawnie Olson

Text:

Márgarét, are you grieving
Over Goldengrove unleaving?
Leáves, like the things of man, you
With your fresh thoughts are for, can you?
Ah! ás the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
Now no matter, child, the name:
Sórrow’s springs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It ís the blight man was born for,
It is Margaret you mourn for.

Ēriks Ešenvalds studied composition with Selga Mence at the Latvian Academy of Music, completing his Master of Music there in 2004. He furthered his study by participating in various workshops and master classes throughout Europe. He has received many accolades for his compositions including the LATVIAN GREAT MUSIC PRIZE in 2005 and 2007. For his work LEGENDE DE LA FEMME EMMUREE (LEGEND OF A WALLED-IN WOMAN) he was awarded first place at the 2006 International ROSTRUM for Composers in the Young Composers category. He is also a laureate of the AKKA/LAA COPYRIGHT AWARD (2006) and Diena`s Annual Culture Award (2007). In 2010, he received a British Composer Awards Nomination and a Composition Teaching Achievement Award from the Riga Dome Choir School. More recently, during the 2011-2013 academic years he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK.

It’s not quite right to say that inspiration struck Ēriks Ešenvalds like a bolt of lighting for Northern Lights, but it’s close. The Latvian composer dreamed something up after seeing the Northern Lights during a trip to Norway. He wrote the song for a choir with hand chimes and water-filled goblets. “His attempt was to create the sound of the Northern Lights.

A soloist sings an intro in Latvian before the group’s other 40 voices join in with an English text the composer borrowed from journals that Charles Francis Hall (1821-71) and Fridtjof Nansen (1861-1930) recorded on separate Arctic expeditions.

It was night, and I had gone on deck several times. Iceberg was silent; I too was silent. It was dark and cold. At nine o’clock I was below in my cabin when the captain hailed me with the words: “Come above, Hall! Come above at once!”

The whole sky was one glowing mass of colored flames. ... It was like softly playing, gently rocking, silvery waves on which dreams travel into unknown worlds.

Translation of Latvian Folk Song:

Whenever at night in the north, I saw the souls of the dead soldiers having their battle, I was afraid
“what if they bring their war to my land too?”
Alleluia - Considered “highly imaginative...with big ideas” (Baltimore Sun) and “stirring and uplifting” (Miami Herald), award-winning composer Jake Runestad (b. 1986) has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and the Master Chorale of Tampa Bay. Dubbed a “choral rockstar” by American Public Media, Jake is one of the most frequently performed composers in the U.S.A. and travels extensively to work with ensembles as a clinician and resident composer. Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, he studied privately with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JR Music.

Through history, the singing of Alleluia has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one’s praises rise to the sky.

-notes by the composer
Personnel
Ithaca College Chorus

**Soprano I**
- Sherley-Ann Bellus
- Hannah Cohensmith
- Christina Cimitriou
- Courtnee Elscott
- Lillian Fu
- Kate Griffin
- Emilie Heerd
- Erin Kohler
- Alice Lambert
- Kathleen Maloney
- Nora Murphy
- Sandi O’Hare
- Madeline Parkes
- Rachel Rappaport
- Claudi Torzilli
- Corinne Vance
- Carolynn Walker
- Laura White

**Alto I**
- Vivian Becker
- Zo Bookman
- Lynda Chryst
- Gillian Dana
- Melissa DeMarinis
- Grace Demerath
- Emily Dovala
- Brittany Francis
- Anna Grace Geddes
- Goldye Horan
- Julia Imbalzano
- Ryan Kennedy
- Rachel Langton
- Virginia Maddock
- Stephanie O’Brien
- Shannon O’Leary
- Lauren Saylor
- Emmalouise St. Amand
- Ashley Watson

**Soprano II**
- Andrea Bickford
- Ava Borowski
- Annie Brady
- Lauren Bristow
- Jenna Capriglione
- Alena Chekanov
- Amy Chryst
- Christine DeNobile
- Elizabeth DeGroff
- Rachel Doud
- Angeline Garavente
- Emily Kenyon
- Casey Kobylar
- Jeanette Lewis
- Keeley McLaughlin
- Kelly Meehan
- Amanda Miller
- Alyssa Napier
- Maggie Nobumoto
- Deanna Payne
- Abby Rogers
- Johanna Ruby
- Anastasia Sereda
- Kristen Vollmer
- Judelle White
- Kathleen Winschel
- Carolynn Wolfe
- Alexandra Wright

**Alto II**
- Darya Barna
- Rachel Benjamin
- Claire Cahoon
- Chutikan Chaikittiwatana
- Kritin Jannotti
- Jamie Kelly
- Breanna Kmiecik
- Stephanie LoTempio
- Hannah Martin
- Brooke Morris
- Lindsay Osgood
- Kailey Schnurman
- Felicya Schwarzman
- Melody Zimmerman
Tenor I
Benjamin Bartell
Daniel Block
Seamus Buxton
Drew Carr
Matthew Della Camera
Mark Farnum
Michael McCarthy
Joseph Michalczyn-Lupa
Adam Morin
Joshua Vanderslice
Patrick Young

Tenor II
Thomas Barkal
Parker Callister
Taylor Chadwick
Alexander Clift
Kyle Cottrel
Matthew Coveney
Nicholas Kelliher
William Latino
Alex Miller
Michael Nowotarski
Paul Penso
Michael Ranalli
Matthew Snyder
Stephen Tzianabos
Elijahda Warner
Chris Wold

Baritone
Nicholas Alexander
Partick Cannady
Connor Carroll
Aaron Civic
Kevin Coveney
Liam Cunningham
Thayre Davis
Stephan Douglas-Allen
Corey Dusel
St. John Faulkner
Sean Gillen
Alexander Greenberg
Christopher Hauser
Partick Holcomb
Eugene Iovine
James Johnston
William Keisling
Joshua Kelly
Jesse Law
Ravi Lesser
Nathaniel Long
Jackson Mahy
Matthew Moddy
Paul Morgan
Matthew Morrison
Jacob Morton-Black
Daniel Ostrow
Michael Palmer
Michael Petit
Marshall Pokrentowski
Nathaniel Ring
Stephen Rothhaar
William Schmidt
Brandon Schneider
Seth Waters
Ian Wiese
Derek Wohl

Bass
Mike Alderman
Anthony Cubbage
David Fenwick
Raymond Fuller
Patrick LaRussa
William Leichty
Logan Mednick
Seam Nimmo
Nick O'Brien
Corey Totten
George Wilhelm
James Yoon
Ithaca College Madrigal Singers

**Soprano**
- Leanne Averill
- Lucrezia Ceccarelli
- Leanne Contino
- Imogen Mills

**Tenor**
- Kyle Banks
- Drew Carr
- Jacob Cordie
- Kyle Cottrell
- Nicholas Kelliher

**Alto**
- Mattina Keith
- Gillian Lacey
- Claire Noonen
- Sunhwa Reiner

**Bass**
- Liam Cunningham
- Michael Galvin
- Patrick LaRussa
- Paul Morgen
- Paul Tine

Ithaca College Women's Chorale

**Soprano I**
- Lucrezia Ceccarelli
- Magdalyn Chauby
- Juliana Joy Child
- Christina Christiansen
- Laura Douthit
- Kimberly Dyckman
- Haley Evanoski
- Allison Fay
- Edda Frandsdottir
- Caroline Fresh
- Julia Gershkoff
- Ann-Marie Iacoviello
- Xandry Langdon
- Imogen Mills
- Kelly Timko
- Victoria Trifiletti

**Soprano II**
- Hannah Abrams
- Emily Beseau
- Kendra Domotor
- Elizabeth Embser
- Emily Gaggiano
- Lauren Hoalcraft
- Carrie Lindeman
- Cythnia Mickenberg
- Haley Servidone
- Rachel Silverstein

**Soprano II/Alto I**
- Brittney Aiken
- Annina Hsieh
- Alexa Mancuso

**Alto I**
- Ellen Atwood
- Heather Barnes
- Megan Brust
- Samantha Cruz
- Ellen Jackson
- Alexandria Kemp
- Jenny Schulte

**Alto I/II**
- Catherine Barr
- Sarah Broadwell
- Gillian Lacey
- Meghan Murray
- Marci Rose
- Jessica Voutsinas

**Alto II**
- Cailey Blatchford
- D'LANEY BOWRY
- Mattina Keith
- Carolyn Kruzona
- Amanda Nauseef
- Bergen Price
- Laura Stedge
- Karimah White
Ithaca College Choir

Soprano I
Leanne Averill
Emily Behrmann-Fowler
Leanne Contino
Amanda Galuzzo
Emily Preston
Sarah Welden

Soprano II
Megan Benjamin
Kate Clemons
Laura McCauley
Josi Petersen
Liliana Saffa
Kristi Spicer

Tenor I
Jacob Cordie
Joshua Fogerty
Torrance Gricks
Duncan Krummel
Taylor Smith
Patrick Starke

Tenor II
David Allen
Kyle Banks
Scott Irish-Bronkie
Justin Ka'upu
Timothy Powers
Bradley Whittemore

Alto I
Annie Barrett
Wei En Chan
Ali Cherrington
Sophie Israelsohn
Sarah Loeffler
Ariana Warren

Alto II
Samantha Kwan
Claire Noonan
Rachel Ozols
Sunhwa Reiner
Caitlin Walton

Baritone
Jordan Bachmann
Martin Castonguay
Joshua Dufour
Matthew Jones
Paul Tine
D'quan Tyson

Bass
Matthew Boyce
Eliadoro Castillo
Fred Diengott
Michael Galvin
Nathan Haltiwanger
Jason Peterson