

Renewal of Hope

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Chorus

Sean Linfors, conductor

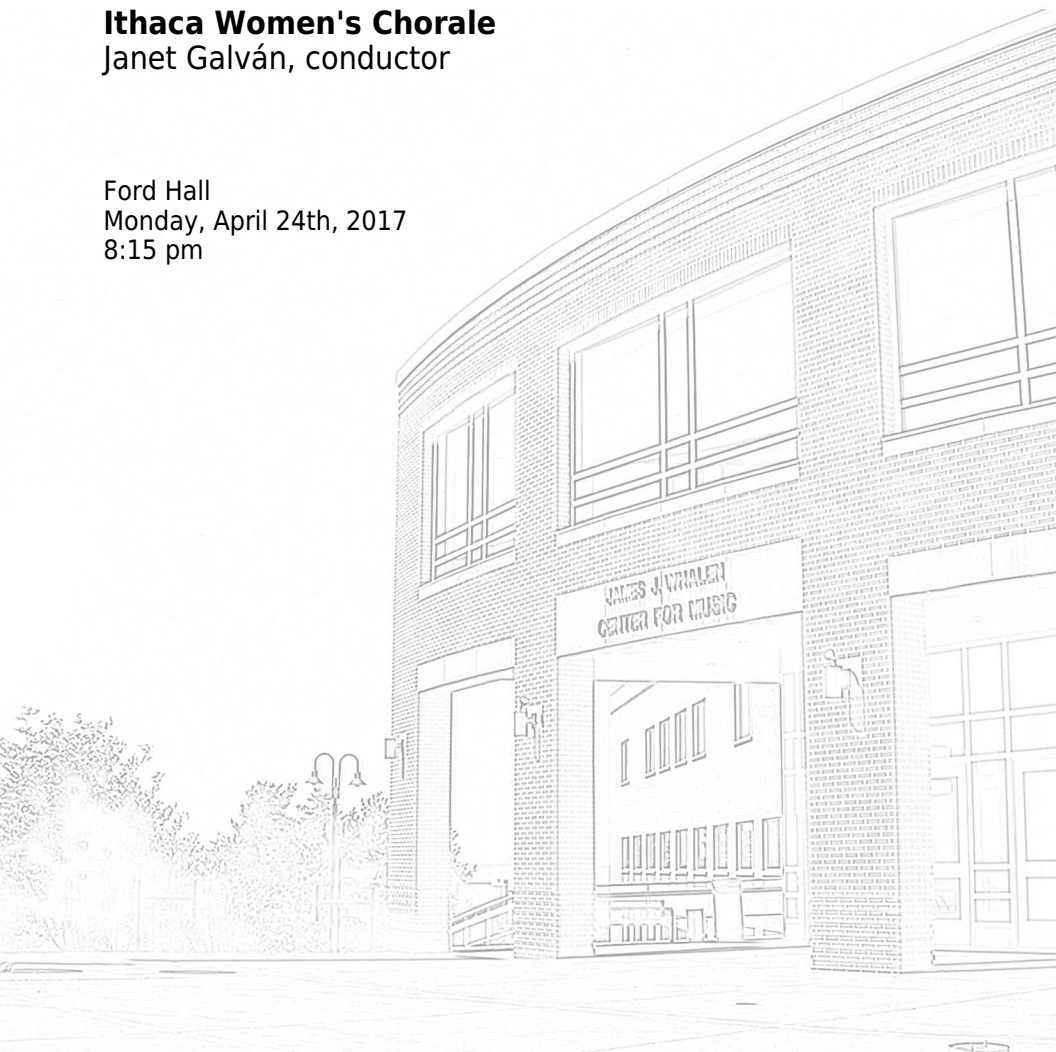
Ithaca Women's Chorale

Janet Galván, conductor

Ford Hall

Monday, April 24th, 2017

8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Madrigal Singers

Cantata FERIA Paschatos *Christ lag in Todesbanden*,
BWV 4

J. S. Bach
(1685-1750)

Sinfonia

Verse I. Chorus

Verse II. Duet: Imogen Mills, *soprano* & Nicole Rivera, *alto*

Verse III. Aria: James Wolter, *tenor*

Verse IV. Chorus

Verse V. Aria: Joshua Dufour, *baritone*

Verse VI. Duet: Juliana Child, *soprano* & Shaun Rimkunas, *tenor*

Verse VII. Chorale

Henry Smith & Corey Dusel, violin

Michelle Metty, viola

Terri Landez, cello

Emily Roach, bassoon

Julia Dombroski, Andrea Dollinger, & Sean Bessette, trombone

Madeleine Parkes, harpsichord

Men's Voices of Chorus

Brothers, Sing On

Edvard Grieg
(1843-1907)

James Wolter, graduate conductor

Ithaca College Chorus

Were You There - World Premiere

arr. Christopher Harris
(b. 1985)

Samuel Sauer, soloist

Let My Love Be Heard

Jake Runestad
(b. 1986)

Treble Voices of Chorus and Women's Chorale

Arise, My Love

Joan Szymko
(b. 1957)

Madeleine Parkes, piano

Ithaca College Women's Chorale

Nigra Sum

Pablo Casals
(1876-1973)

Madeleine Parkes, piano

Four Russian Peasant Songs

Igor Stravinsky
(1882-1971)

U Spasa f Chigisah

Ovsen

Shchuka

Puzishche

*Adam Good, graduate conductor
Annie Brady & Sarah Kieran, soloists
Madeleine Parkes, piano*

Ithaca College Chorus & Women's Chorale

Two movements from *Solemn Vespers* K. 339

W. A. Mozart
(1756-1791)

Laudate Dominum

Jamila Drecker-Waxman, soprano

Laudate Pueri

Henry Smith, Kate Jurek, & Dgybert Jean, violin I

Julia Plato, Tyler Bage, violin II

Terri Landez, cello

Julia Dombroski, Andrea Dollinger, & Sean Bessette, trombone

Madeleine Parkes, organ

Ale Brider

arr. Joshua Jacobson
(b. 1948)

Casey Quinn, piano

Lilia Farris & Nicholas Paraggio, soloists

Tyler Bage, accordion

Henry Smith, violin

Jeffrey Elrick & Brian Filetto, clarinet

Ithaca College Klezmer Band

(Dr. Peter Rothbart, sponsor)

Biographies

Sean Linfors is a recent appointee to the School of Music faculty at Ithaca College, where he directs choral ensembles and teaches conducting. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University, and is an educator, conductor, and published scholar. A teacher for ten years in Richmond VA, Newport News VA, and Orlando FL, he has conducted honor choirs and orchestras, and workshops for teachers and music students. Recent performances under his direction include David Lang's Pulitzer Prize-winning *Little Match Girl Passion* under the supervision of the composer, Schubert's Mass in E-flat with the Tallahassee Community Chorus, and Daniel Catan's opera *La Hija de Rappaccini*. While Linfors was the Associate Director of the Greater Richmond Children's Choir (VA), the group was invited to perform at the National Conference of the American Choral Directors Association. Recently, Dr. Linfors was invited to conduct the East African Choral Festival in Nairobi, Kenya.

Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale. She was Artistic Director for the Ithaca Children's Choir until spring of 2016. 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. In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Orchestra 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. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragenses, 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, Ireland, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as national and regional choral and music education conferences and the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012 and the Oberlin Conducting Institute 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. 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). Galván was presented the 3rd Distinguished Alumni Award in Music Education and Choral Music from the University of North Carolina on November 3, 2016.

Program Notes

The condition of hope is the distinguishing feature of many of our religious and cultural traditions. Whether in love, in life, or in life beyond life, our aspirations are frequently depicted in song. Beyond the changing of the seasons from Winter to Spring, these hopes represent changes in our lives, our institutions, and our values. Hope is about change, and a renewal of hope a reminder that change is ever-present.

CHRIST LAG IN TODESBANDEN

Bach's Lutheran traditions were a rich source of religious poetry for his many cantatas. **Christ lag in Todesbanden** (Christ lay in the bonds of death) was likely composed in his twenty-second year, for the First Sunday of Easter in 1707 at his church in Arnstadt. The hope inherent in the Christian tradition centers on the end of Lenten season and the arrival of Easter, and is apparent in this text by the appearance of "Hallelujah!" at the end of each verse. These Hallelujahs are presented with enormous contrast, each reflective of the preceding verse's text. This cantata (BWV 4) is a chorale cantata, and Bach weaves Martin Luther's hymn-tune (also Christ lag in Todesbanden) through every movement. Each verse-setting takes on a different affect, shaped by Bach with colorful orchestration, augmentation or diminution of the chorale tune, and the layering of polyphony. The seven movements which follow the sinfonia are structured palindromically, a trait of several of Bach's choral works. Choral settings occupy the first, fourth, and seventh places, with duets in the second and sixth, and solo movements in the third and fifth.

Text Translations:

Versus 1

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar
sein
Und singen halleluja,
Halleluja!

Verse 1

Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to
Him
and sing Hallelujah,
Hallelujah!

Versus 2

Den Tod niemand zwingen
künnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich
gefangen.
Halleluja!

Versus 3

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods
Gestalt,
Den Stach'l hat er verloren.
Halleluja!

Versus 4

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist
worden.
Halleluja!

Verse 2

No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!

Verse 3

Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power,
nothing remains but death's
form;
he has lost his sting.
Hallelujah!

Verse 4

It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.
The scripture had prophesied
this,
how one death gobbled up the
other,
a mockery has been made out
of death.
Hallelujah!

Versus 5

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes
Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode
für,
Der Würger kann uns nicht
mehr schaden.
Halleluja!

Versus 6

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen
läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist
verschwunden.
Halleluja!

Versus 7

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern
leben.
Halleluja!

Verse 5

Here is the true Easter-lamb,
offered up by God,
which was, high on the cross'
stalk
roasted in hot love,
the blood marks our door,
faith holds it against death,
the strangler can no longer
harm us.
Hallelujah!

Verse 6

So we celebrate the high
festival
with joy of heart and delight,
which the Lord radiates upon
us,
He himself is the sun,
that through the splendor of his
grace
illuminates our hearts
completely,
the night of sin has
disappeared.
Hallelujah!

Verse 7

We eat and live well
on the true Easter bread,
the old leaven shall not
exist next to the word of grace,
Christ will be our food
and nourish the soul alone,
faith will live in no other way.
Hallelujah!

BROTHERS SING ON

Male glee clubs across the country perform **Brothers Sing On** as part of their staple repertoire. Originally titled "Sangerhilsen" (Norwegian for "Greeting to the Singers"), this piece was written for "The Sixth Great Song Festival" which took place over a four day period in Trondheim during the summer of 1883. The 1933 English adaption of the work by Howard McKinney maintains the festive, welcoming nature of the original text. In the spirit of festivals, choirs come together from different cities and countries to create a collaborative artistic event. Through these shared experiences, hope emerges for humanity to live in peace and harmony despite a variety of backgrounds and cultural differences.
~James Wolter

WERE YOU THERE

Chris Harris received his masters degree in Choral Conducting in 2014, studying with Janet Galván. The Ithaca College Chorus is proud to premiere Harris's compelling setting, originally arranged for a gospel choir, which sets three verses followed by an emotionally heightened coda. **Were You There** is a text which speaks from the point of view of awe and wonder at the prospect of a resurrection, giving believers the hope of a new age.

LET MY LOVE BE HEARD

The poem "A Prayer" gives the text and title to Runestad's transcendent **Let My Love Be Heard**. The words draw the listener from the intimate to the sublime, as the supplicant in the prayer asks that angels 'take my own lost bird on your hearts tonight.' The composer writes this note:

"Though originally written for Choral Arts Northwest, this work has taken on a new life in light of the atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for

peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, 'Let My Love Be Heard,' has helped to provide hope in the darkness of our world."
~Jake Runestad

ARISE, MY LOVE

From the composer:

At its core, the message of **Arise My Love** is universal: Love is love is love.

This work was commissioned by the Renaissance City Women's and Men's Choirs and the Indianapolis Women's and Men's Choruses as an "anthem" to be sung at the GALA Choruses (Gay and Lesbian Association of Choruses) Festival VIIe International, Montreal, 2004. The texts adapted for this piece were chosen specifically to acknowledge that all committed, loving couples seek the blessing of the larger community and desire that their union be graced by the Divine One. Below are notes on the text; why I chose and adapted them for this commission.

Text Source 1: Song of Solomon 2:10-12

My beloved speaks and says to me:

Arise, my love, my fair one, and come away;

for now the winter is past, the rain is over and gone.

The flowers appear on the earth; the time of singing has come,

and the voice of the turtledove is heard in our land.

The verse above is one of the most popular scripture passages read at marriage ceremonies.

My adaptations:

- "the storms are all over..." referencing the "storms of controversy" over gay marriage.

- "the time of our singing has come" referencing the choruses of GALA attending the Festival.

- added text: "and a band of many colors is riding the sky" referencing both the rainbow that follows the storm, and the "pride flag" that is a symbol of LGBT pride and social movements.

Text Source 2: "At the River" by Rev. Robert Lowry

Yes, we'll gather at the river, the beautiful river

Gather with the saints at the river that flows by the throne of God.

The hymn "At the River" was written by Rev. Lowry during an epidemic that left countless dead in New York City in the summer of 1864. One day, exhausted from his ministry to the sick and dying, he lay down to rest, and while contemplating the "Apocalypse" from the Book of Revelation he was inspired to write this hymn. He later wrote

of this experience: "I began to wonder why the hymn-writers had said so much about the 'river of death' and so little about 'the pure water of life,' clear as crystal, proceeding out of the throne of God...As I mused the words began to construct themselves. They came first as a question of Christian inquiry, 'Shall we gather? Then they broke out in a chorus, as an answer— Yes, we'll gather."

My adaptation:

And we'll gather at the river, that beautiful river
And there's just one river, Yes there's just one river of Love.

There are other meanings within usage of this text: "Arise My Love" was premiered in Montréal, which is situated on the great St. Lawrence River by a gathering of GALA festival participants. And finally, I am referencing an image of Divine Grace that has great meaning for me personally—as that of a great underground river. Varying faith traditions/ dig different wells down to that river, but all draw water—life and grace, from the same source. We are all invited by the Divine to drink from that one river.

~Joan Szymko

www.joanszymko.com

NIGRA SUM

Nigra Sum is a setting of the same excerpt from *The Song of Solomon* that is used in "Arise My Love." *The Song of Solomon* features poetic scriptures that celebrate love and desire. These texts present a dialogue between two lovers, which many scholars have interpreted as an allegory of the relationship between God and His "bride" (Israel, His Church on Earth), and for this reason, the writings have secured a place in both the Hebrew and the Christian Biblical canons.

In this excerpt from Song of Solomon 1:4-5; 2:10-12, a woman rejoices in her own beauty and sings of renewed hope, inspired by nature. The text describes the spring's triumph over winter, symbolizing human triumph over personal affliction.

~Juliana Child

Text Translation:

Nigra sum, sed formósa,
Filiae Jerusalem:
Ídeo diléxit me Rex,
Et introdúxit me in cubículum
suum,
Et dixit mihi:
Surge et veni amíca mea,
Jam hiems transit,
Imber ábiit et recéssit,
Flores appáru erunt in terra
nostra,
Tempus putatiónis ad venit.
Alleluia.

I am black and beautiful,
Daughters of Jerusalem:
The King hath rejoiced in me,
And hath brought me into His
chambers,
He spake unto me:
Arise and come away, my love,
For the winter is past,
The rain is over and gone,
Flowers appear on the earth,
The time of renewal is come.
Alleluia.

FOUR RUSSIAN PEASANT SONGS

Stravinsky was known for having quoted, imitated, and borrowed Russian folk songs throughout his music. **Four Russian Peasant Songs**, originally composed 1914-1917 and revised in 1954, uses Russian folk texts similar to the works of Ivan Sakharov. The folk-like choruses of these songs contain minimal motivic content, tonal centricity, and melodic fragments. Desiree Fowler suggests that the songs' melodic rhythm patterns are similar to those found in the "March" movement of *Soldier's Tale*, and to the opening theme in the *Rite of Spring*. Additionally, these melodies are characteristic of Stravinsky's tonal and rhythmic style. These songs come from the tradition of fortune-telling rituals practiced by peasants during *sviatki* celebrations. *Sviatki* was a day of rituals to guard against evil spirits and misfortune and to ensure a good harvest. Vadim Prokhorov writes, "In the ritual young women tried to discern when they would get married, and whether wealth or misery awaited them in the future. The girls would put their rings, earrings, and hair ribbons onto a covered saucer, along with grain kernels and cinders. Then they sang 'platter' or 'saucer' songs. With each song, an object was plucked from the plate. Whatever the song's text promised was interpreted as a prediction, although the melody's character could also change the nature of the message." The first three songs predict wealth and good fortune, while the final song predicts poverty.
~Adam Good

Text Translations:

Near the Savior's church in Chigisy
Across the Yauza River
Glory! Glory!
There the wealthy farmers live,
Glory! Glory!
They rake up gold by the shovelful,
Glory! Glory!
They gather up pure silver by the basketful!
Glory! Glory! Glory!

Ovsen, ovsen, ovsen!
I am hunting the grouse.
I am hunting a field grouse.
It hides under a bush.
I grab it by its tail,
But I pull out a fistfull of money!

A pike came from Novgorod. Glory!
It dragged its tail from Belaozero. Glory!
Its scales are of silver. Glory!
They are gilded with gold. Glory!
Its back is braided with pearls. Glory!
Its head is studded with pears. Glory!
It has precious diamonds for eyes. Glory!

Potbelly venture out into the turnip patch
Glory, glory, glory, glory, glory!
Out of Potbelly burst a pound of lice.
Glory, glory, glory, glory, glory!
A pound of lice and a half-pound of fleas.
Glory, glory, glory, glory, glory!

TWO MOVEMENTS FROM SOLEMN VESPERS

Mozart's **Vesperae solennes de confessore (Solemn Vespers)** is a setting of several Psalm texts and the Magnificat small orchestra and chorus, written for the cathedral in Salzburg when the composer was a relatively seasoned twenty-four years old. Each movement adds a setting of the Gloria Patri to the psalm texts, a verse which reflects the hope of a continuing life, "for generations of generations."

The aspirations of the Hebrew psalms are echoed in the Gloria Patri, and in Mozart's joyful settings. A highly melodic soprano solo distinguishes the **Laudate Dominum**, taking fully half of the movement, and the entire psalm text. The chorus is given the Gloria Patri text on a variation of the soprano's melody, and the chorus and soprano finish together with a melismatic 'amen.' The fugue of the **Laudate Pueri** is rigorously structured and a beautiful example of Mozart's sacred compositional style. Mozart uses a telescoping technique to set multiple lines of text at once by using a different line of text on each entrance of the fugue subject in each voice part, leading to overlapping lines of the psalm.

Text Translations:

Laudate Dominum (Psalm 117)

Laudate Dominum omnes
gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas Domini manet in
aeternum.
Gloria Patri et Filio et Spiritui
Sancto,
Sicut erat in principio, et nunc,
et semper.
Et in saecula saeculorum.
Amen.

Laudate Dominum

Praise the Lord, all nations;

Praise Him, all people.
For His has bestowed
His mercy upon us,
And the truth of the Lord
endures forever.
Glory to the Father and to the
Son and to the Holy Spirit,
as it was in the beginning, is
now, and forever,
and for generations of
generations. Amen.

Laudate Pueri (Psalm 113)

Laudate pueri Dominum,
Laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc
Nunc et usque in saeculum.
A solis ortu usque et ad
occasum,
Laudabile nomen Domini.

Excelsus super omnes gentes
Dominus,
Et super coelos gloria ejus.

Quis sicut Dominus Deus noster,

Laudate Pueri

Praise the Lord, O sons,
Praise the name of the Lord.
May the name of the Lord be
blessed from henceforth
And forevermore.
From the rising of the sun to its
setting,
The name of the Lord is
praiseworthy.
The Lord is exalted above all
people,
And His glory is above the
heavens.
Who is like the Lord our God,

Qui in altis habitat,
Et humilia respicit in coelo et in
terra?

Suscitans a terra inopem

Et de stercore erigens
pauperem:

Ut collocet eum

Cum principibus populi sui.

Qui habitare facit sterilem

In domo, matrem filiorum
laetantem.

Gloria Patri et Filio et Spiritui
Sancto,

Sicut erat in principio, et nunc,
et semper.

Et in saecula saeculorum.
Amen.

Who dwells on high
And regards the lowly in heaven
and on earth?

Supporting the needy on the
earth,

And raising up the poor from
the dust;

In order to place him

With the princes of His people.

Who makes the barren one to
dwell

In a house as the happy mother
of children.

Glory to the Father and to the
Son and to the Holy Spirit,
as it was in the beginning, is
now, and forever,

and for generations of
generations. Amen.

ALE BRIDER

From the arranger (notes included in the musical score):

About five years ago I was preparing a joint concert with the Zamir Chorale of Boston (which I direct) and the renowned Klezmer Conservatory Band. Hankus Netsky, director of the group, suggested that we sing **Ale Brider**. Judy Bressler, the band's lead singer, performed the song with such zeal the audience couldn't help but join in on the chorus.

According to Eleanor Gordon Mlotek, in her wonderful book of Yiddish songs *Mir Trogn A Gezang* (New York: The Workmen's Circle Education Department, fifth edition, 1989, p. 160), "Ale Brider" is an adaptation of a poem by Morris Winchevsky (1856 – 1932) entitled "Akhdes" (Unity), in *Di Kalekotke* (The Rattle), a collection of poems published in August, 1890, in a monthly journal of Yiddish culture, *Arbeter Fraynd*. (The Arbeter Ring – "Workman's Circle" – is an American Jewish fraternal organization founded in 1900. Socialistically and culturally oriented, it is dedicated to the promotion of progressive Yiddish culture. The organization sponsored the publication of this journal).

In the 1920s, the folklorized song, much as we know it today, titled "Di Kalekotke," was published as a folk song by the Yiddish writer and folklorist A. Litvin in *Di Tsayt* (The Times), a Yiddish newspaper. Litvin notes that the song "was the most popular folk song that was sung in

the old country, mostly at Bundist parties....Each time it was sung, something was added by each singer extemporaneously.” (The Bund was a popular movement and socialist political party in Eastern Europe that supported non-religious, humanistic Yiddish-language Jewish culture in the framework of a progressive environment).

The refrain or chorus of “Ale Briday” consists of vocables that are typical of the *lebedik* (lively) Hassidic melody. In each verse the soloist sings a key phrase which is then repeated by the chorus.
~Joshua Jacobson

Text Translation:

Un mir zainen ale brider,
un mir zinggen freylikhe lider!
Un mir haltn zikh in eynem
azelkhes iz nito bai keynem!

We're all brothers,
singing joyous songs!
We'll stick together
like no one else!

Un mir zainen ale eynik,
tsi mir zainen flits veynik!
Un mir libn zikh dokh ale
vi a khosn mit a kale!

We're all united,
no matter what we have!
We all love one another
like newly weds!

Un mir zainen freylekh munter,
zinggen lider, tantsn unter!
Un mir zainen ale shvester,
azoy vi Rukhel, Rus, un Ester!

We're happy and lively,
singing songs, tapping our feet!
And we're all sisters too,
just like Rachel, Ruth, and
Esther!

Madrigal Singers

Soprano

Juliana Child
Allison Fay
Imogen Mills
Laura Stedje

Alto

Catherine Barr
Laura Douthit
Nicole Rivera
Leah Sperber
Margot Wegman

Tenor

Kyle Cottrell
Brendon Duffy
Max Keisling
James Wolter

Bass

Joshua Dufour
Johnathan Fulcher
Jeremy Lovelett
Shaun Rimkunas

Women's Chorale

Soprano I/II

Annie Brady
Chandler Cronk
Jamila Drecker-Waxman
Phoebe Holland
Nicolette Nordmark
Erin O'Rourke
Madeleine Parkes
Noelle Raj
Anastasia Sereda
Kristy Shuck
Corinne Vance
Amber Ward
Laura White
Carlynn Wolfe

Soprano II

Christine DeNobile
Sarah Kieran
Haley Servidone
Carolynn Walker
Alexandra Wright

Soprano II/Alto I

D'Laney Bowry
Hannah Cayem
Olivia Hunt
Alison Melchionna

Alto I

Olivia Bartfield
Kate Bobsein
Emily O'Connor
Olivia Rhein
Jaclyn Scheiner

Alto I/II

Jasmine Pigott
Casey Quinn
Michelle Shaubi

Alto II

Alexia Castle
Lindsey Davis
Meghan Murray
Claire Park
Lindsey Weissman

Chorus

Soprano I

Preston Arment
Kelsey Beyer
Katrina Blayda
Katie Coscia
Kayla DeMilt
Erica Erath
Lilia Farris
Shyala Jayasinghe
Julia Kesel
Julia Ladd
Alice Lambert
Emily Mazzaresse
Glenna McGarity
Marci Rose
Sydney Rosen
Catherine Salvato
Olivia Schechtman
Cordelia Wilson

Soprano II

Kelsey Bocharski
Lydia Brown
Nicole Cronin
Kristen Kasky
Amy Manchester
Brittany Mechler
Kelly Meehan
Olivia Norton
Eliona Noznesky
Stella Rivera
Molly Robbins
Lillian Rushing
Elizabeth Stamerra
Maggie Storm
Kristen Warnokowski
Paige Whitmore

Alto I

Laurel Albinder
Sarah Aliperti
Lilli Babilonia
Kathleen Barnes
Ally Brown
Rebecca Butler
Willia Capper
Emily Dimitriou
Darius Elmore
Samantha Hong
Conor Kelly
Melanie Lota
Anna Marcus-Hecht
Peri Margolies
Kristen Petrucci
Rachel Steiner
Margot Wegman

Alto II

Aleyna Ashenfarb
Jenna Caster
Chelsea Catalone
Stephanie Chan
Molly DeLorenzo
Keilah Figueroa
Hanna Fuchs
Olivia Gellar
Kristen Harrison
Dana Herbert
Thea Hollman
Stefanie Nicou
Sarah Pinto
Emily Roach

Tenor I

Daniel Angstadt
Tyler Bage
Will Fazzina
Michael McCarthy
Nicholas Paraggio

Tenor II

Ethan Beloin
Scott Byers
Griffin Charyn
Zachary Cohen
Jeffrey Elrick
Bryan Filetto
Joseph Horner
Joshua Jensen
Jackson May
Patrick King
Tommy Koo
Alex Kosick
Jackson May
David Morris
James Murphy
David Willett

Baritone

Jeremy Binder
Christian Brand
Matt Brill
Parker Callister
Anthony Carl
Christopher Caza
Kevin DeLisa

Alex Dempsey
Jason Eldridge
Jacob Furco
Peter Gehres
Dgybert Jean
Nathaniel Long
Jeremy Lovelett
Matthew Lucas
Mark Prowse
Shaun Rimkunas
Nate Ring
Stephen Rothhaar
Samuel Sauer
Ian Soderberg
Stone Washburn
Lucas Wood
Leon Yu
Justin Zelamsky

Bass

Hayden Bustamante
Nicholas Fagnilli
Ben Fleischer
Johnathan Fulcher
Ben Futterman
Hiroo Kajita
Roosevelt Lee
Dante Marrocco
Theodore Nivison
Nick O'Brien
Nathaniel Ring
Henry Smith
Alec Targett
Raheim Williams