

CONNECTICUT COLLEGE DEPARTMENT OF MUSIC
& DAYTON ARTIST IN RESIDENCE PROGRAM PRESENT

EMPOWERING SILENCED VOICES CHOROSYNTHESIS SINGERS

Wendy Moy & Jeremiah Selvey, Co-Artistic Directors
with Camel Heard & Chorale



April 13, 2019, 7:30p.m.
Evans Hall



CONNECTICUT COLLEGE



DAYTON ARTIST IN RESIDENCE PROGRAM

Guests Chorosynthesis Singers, Jeremiah Selvey, & Stephen Lancaster

Connecticut College Choirs

Wendy Moy, Director of Choral Activities

PEACE & HUMAN RIGHTS

AUDIENCE SING-ALONG

Dona Nobis Pacem (Grant us peace)

Wolfgang A. Mozart (1756-1791)

1
Do - na no - bis pa - cem, pa - cem. Do - na - no - bis pa - cem.

2
Do - na no - bis pa - cem. Do - na no - bis pa - cem.

3
Do - na no - bis - pa - cem. Do - na no - bis pa - cem.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. The first staff is marked with a '1' and contains the lyrics 'Do - na no - bis pa - cem, pa - cem. Do - na - no - bis pa - cem.' The second staff is marked with a '2' and contains the lyrics 'Do - na no - bis pa - cem. Do - na no - bis pa - cem.' The third staff is marked with a '3' and contains the lyrics 'Do - na no - bis - pa - cem. Do - na no - bis pa - cem.' The music features a mix of quarter, eighth, and sixteenth notes, with some phrases being repeated.

When Thunder Comes (2009)

Mari Esabel Valverde (b. 1987)

CC Camel Heard, CC Chorale, and Chorosynthesis Singers
Tristan Filiato, John Frascarelli, and Naveen Gooneratne, *percussion*
Kathleen Bartkowski, *piano*
Wendy Moy, *conductor*

WAR & DEVASTATION

A Clear Midnight (2015)

Thomas Schuttenhelm (b. 1970)

CC Camel Heard and Chorosynthesis Singers
Wendy Moy, *conductor*

Come Up from the Fields (1995)

C. G. Walden (b. 1955)

Diane Walters, Lauren Vanderlinden, and Anthony Ray, *soloists*

Reconciliation (2015)

Michael Robert Smith (b. 1989)

Chorosynthesis Singers
Jeremiah Selvey, *conductor*

CC Camel Heard
Ruby Johnson and Sara Van Deusen, *soloists*
Kathleen Bartkowski, *piano*
Wendy Moy, *conductor*

COLONIALISM & BEYOND NORTH AMERICA

Evening (2015/2016)

Conrad Asman (b. 1996)

Chorosynthesis Singers
Diane Walters and Anthony Ray, *soloists*
Jeremiah Selvey, *conductor*

Risa Fatal (2015/2016)

Tomás Olano (b. 1983)

Chorosynthesis Singers
Wendy Moy, *conductor*

Blue Phoenix (from *Gather These Mirrors*) (2009)

Kala Pierson (b. 1977)

SI, SE PUEDE/YES, WE CAN!

Do You Hear How Many You Are? (2010)

Keane Southard (b. 1987)

CC Camel Heard, CC Chorale, and Chorosynthesis Singers
Wendy Moy, *conductor*

INTERMISSION

SUICIDE & PULSE CLUB MASS SHOOTING

Testimony (2012)

Stephen Schwartz (b. 1948)

Stephen Lancaster, Will Ferguson, Joshua Vander Plaats, Steven Berlanga,
Megan Aldrich, Lauren Vanderlinden, Anne Walsh, *soloists* (in order of appearance)

Love is Love is Love is Love (2017)

Abbie Betinis (b. 1980)

CC Camel Heard, CC Chorale, and Chorosynthesis Singers
Stephen Lancaster and Anne Walsh, *soloists*
Kathleen Bartkowski, *piano*
Wendy Moy, *conductor*

HIV & CONTEMPORARY PERSPECTIVES

EAST COAST PREMIERE/SECOND PERFORMANCE

Commissioned by Chorosynthesis Singers, Jeremiah Selvey, and Wendy Moy

In Honor of World AIDS Day

Seven Living Words of the HIV Positive (2018)

Thomas Schuttenhelm (b. 1970)

1. Diagnosis
2. Family & Friends
3. Daily Routine / Taking the Pill
4. Undetectable
5. Dating
6. Religion
7. Re-imagining the Future

Chorosynthesis Singers
Stephen Lancaster, *baritone*
Eric Trudel, *piano*
Wendy Moy & Jeremiah Selvey, *co-conductors*

GAY “ANTHEMS”, THE LGBTQIA COMMUNITY, & HOPE FOR RECONCILIATION

Somewhere (from *West Side Story*)

Leonard Bernstein (1918-1990)
arr. Robert Edgerton

Lauren Vanderlinden and Anne Walsh, *soloists*

Over the Rainbow

Harold Arlen (1905-1986)
arr. Andy Beck

Stephen Lancaster, *baritone*
Sam Kasem-Beg and Katherine Farr, *soloists*

CC Camel Heard, CC Chorale, and Chorosynthesis Singers
Meaghan Cassidy, *ukulele*
Kathleen Bartkowski, *piano*
Wendy Moy, *conductor*

Please join us in the Cummings Salon for a reception with the artists.

Please refrain from flash photography and silence all phones/devices. This concert is being professionally recorded and streamed live.

A NOTE FROM THE DIRECTOR

Dear Community,

Over the past six years, I have had the joy of seeing the choral program grow from one chamber choir to a comprehensive choral program featuring an advanced treble choir and auditioned mixed chorus. Through the help and support of the music department and our voice faculty, Jurate Svedaite Waller, Samantha Talmadge, and Maksim Ivanov Zhdanovskikh we have elevated the level of our vocal/choral program. Our choirs have been invited to sing at Carnegie Hall and Lincoln Center, and our vocal performance majors are being accepted into high-level graduate programs. Additionally, since we are a liberal arts college, our ensembles possess many talented students who major in other fields who are making singing a life-long endeavor in area community ensembles.

It has been a dream of mine to bring Chorosynthesis Singers to Connecticut College to provide coaching, mentoring, and a professional performance experience to all of our students, regardless of major. Thanks to the Dayton Artist in Residency Program we were able to bring Chorosynthesis Singers, guest soloist Stephen Lancaster, and composer Thomas Schuttenhelm to Connecticut College for a week of events that included a composer talk, solo recital, entrepreneurship panel, networking dinner, vocal masterclass, and section coaching. *Empowering Silenced Voices* is the culminating event with a special collaboration between Chorosynthesis Singers and the Connecticut College Choirs (Chorale and Camel Heard). The students rehearsed for nine weeks prior to Chorosynthesis Singers' arrival, skyped with Mari Esabel Valverde (composer of *When Thunder Comes*) during their retreat, and then all the choirs combined their voices together for three rehearsals. Tonight, we present to you music that brings to the forefront voices that have been marginalized, forgotten, and/or disempowered. The concert opens with a call for peace and a call for people to join in the fight for social justice. Each section features voices that have been silenced due to different circumstances: War and Devastation; Colonialism and Beyond North America; *Si, Se Puede!/Yes, We Can!*; HIV and Contemporary Perspectives, and "Gay Anthems"; The LGBTQIA Community, and Hope for Reconciliation.

In the last section, we feature the East Coast Premiere of the *Seven Living Words of the HIV Positive* by Thomas Schuttenhelm, commissioned by Chorosynthesis Singers and partially funded by Connecticut College. In commissioning this work, we sought to bring a modern perspective (post-AIDS crisis of 1980's/1990's) of a gay man living with HIV who has access to medication but wrestles with the stigma from his family and community. While all of these pieces fall under certain headings, inherent in all of them is a defining moment or struggle that needs to be expressed and heard by people with open hearts and minds. If you are reading this before the concert starts, I invite you to read through the texts to become familiar with them before we layer on the music. If you are reading this during the concert, I encourage you to follow along as we sing, and be sure to look up to see how each individual singer brings their own experience to the words and notes of each composition. My hope is that during this concert we enter into the perspectives and experiences in these powerful texts set to amazing music and in doing so, that we increase our capacity for empathy.

Music can transform singers, listeners, and communities. Sometimes the transformation is instantaneous. Sometimes the music plants a seed that germinates years later. Nevertheless, I believe that music should bring the Connecticut College and the greater community together. It is also my hope that in future years, our choirs will take our voices further out into the community on tour. (The proceeds from tonight's concert goes towards funding the basics of the choral program. We hope to start a touring fund in the future.) If you like or have been moved by what you have heard today, please let our singers know and share our music with someone! We will be in the lobby after the concert and would love to meet and talk with you.

All the best,
Wendy Moy, DMA
Director of Choral Activities

PROGRAM NOTES/TEXTS AND TRANSLATIONS

When Thunder Comes by Mari Esabel Valverde

Adapted from *When Thunder Comes* by J. Patrick Lewis

When Thunder Comes was commissioned by One Voice Mixed Chorus (St. Paul), Jane Ramseyer Miller, conductor in collaboration with Mu Daiko. The text comes from J. Patrick Lewis' book, *When Thunder Comes* published in 2012 and references four important minority civil right activists. Sylvia Mendez was a Mexican-Puerto Rican who was at the center of the desegregation U.S. Supreme Court case *Mendez vs. Westminster* (1946), which paved the way for the entire Civil Rights Movement. In 2011, she received the Presidential Medal of Freedom. Harvey Milk was the first openly gay mayor of San Francisco, and he fought for LGBT rights. Upon his assassination, now Senator Diane Feinstein replaced him as mayor of the city. Chinese-American journalist Helen Zia from Princeton University was an activist for Asian American & LGBT rights. The text also references Freedom Summer's Soldiers, a group of 700 students who gathered in 1964 to join African-Americans in Mississippi to fight for equal rights, particularly for desegregation. The piece was premiered in April 2016.

Can you hear the drums talking back and forth to each other, as if these monumental figures and the many others throughout history are calling us all to respond to the charge "When thunder comes, the civil righteous are finished being meek!" (Jeremiah Selvey & Wendy Moy)

The poor and dispossessed take up the drums
For civil rights--freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.

Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.

Why Sylvia Mendez be against long odds,
How Harvey Milk turned hatred on its head,
Why Helen Zia railed against tin gods,
How Freedom Summer's soldiers faced the dread

For history was mute witness when such crimes
Discolored and discredited our times.

A Clear Midnight by Thomas Schuttenhelm

Adapted from *Leaves of Grass* by Walt Whitman

This year we are celebrating the 200th anniversary of Walt Whitman's birth. (Wendy Moy) Walt Whitman is, perhaps, the origin of the American poetic voice. His words resound strongly and universally. What I find most appealing about his poetry is how he enters - so easily - into the contemplative mode of which "**A Clear Midnight**" is a shining example. I seek to enhance this mode with my choice of harmonies and to give further clarity to the words which so inspired their selection. But Whitman was a committed humanist and despite his proclivity to turn inward he experienced a desire to serve and assist those around him. I can only aspire towards this same goal and hope that my music can bring others some comfort and reprieve. Justice is an absolute, whether it take the form of social, political, or civil. I can only hope that I've given some justice to Whitman's words that express this as well. (**Thomas Schuttenhelm**)

A clear midnight, O night, O sleep and the stars,
A clear midnight, this is thy free flight into the wordless night,

This is thy hour, O soul. Thy free flight into wordless night.
Away from books, away from art, the day erased, the lesson done,
Thy free flight into midnight.

O soul, thy fully forth emerging,
Silent, gazing, pondering the themes thou love best.

Come Up From the Fields by C. G. Walden, III

Adapted from Drum-Taps by Walt Whitman

The text is one of the most powerful of Whitman's poems. The juxtaposition of the landscape beauty and normal life with the horrors of war was the genesis of wanting to write the piece. The compositional technique I use is motivic and organic in nature, combining polyphony and homophony. I tie the structure closely to the poem, and I use some text painting. The power of the text shows the horror of war in contrast to the beauty of life and creation. The composition is, for me, a powerful statement for the avoidance of war, particularly because of the profound effect and large reach of war on ordinary life. This work is a visceral exposure to the cost of conflict, to extreme loss. (C. G. Walden, III)

Come up from the fields, father, here's a letter from our Pete,
And come to the front door mother, here's a letter from thy dear son.

Lo, 'tis autumn,
Lo, where the trees, deeper green, yellower and redder,
Cool and sweeten Ohio's villages with leaves fluttering in the moderate wind,
Where apples ripe in the orchards hang and grapes on the trellis'd vines,
(Smell you the smell of the grapes on the vines?
Smell you the buckwheat where the bees were lately buzzing?)

Above all, lo, the sky so calm, so transparent after the rain, and with wondrous clouds,
Below too, all calm, all vital and beautiful, and the farm prospers well.

Down in the fields all prospers well,
But now from the fields come, father, come at the daughter's call,
And come to the entry, mother, to the front door come right away.

Fast as she can she hurries, something ominous, her steps trembling,
She does not tarry to smooth her hair nor adjust her cap.

Open the envelope quickly,
O this is not our son's writing, yet his name is sign'd,
O a strange hand writes for our dear son, O stricken mother's soul!
All swims before her eyes, flashes with black, she catches the main words only,
Sentences broken, gunshot wound in the breast, cavalry skirmish, taken to hospital,
At present low, but will soon be better.

Ah, now the single figure to me,
Amid all teeming and wealthy Ohio with all its cities and farms,
Sickly white in the face and dull in the head, very faint,
By the jamb of the door leans.

Grieve not so, dear mother, (the just-grown daughter speaks through her sobs,
The little children huddle around speechless and dismay'd,)
See, dearest mother, the letter says Pete will soon be better.

Alas poor boy, he will never be better, (nor may-be needs to be better, that brave and simple soul,)
While they stand at home at the door, he is dead already,
The only son is dead.

But the mother needs to be better,

She with thin form presently drest in black,
By day her meals untouched, then at night fitfully sleeping, often waking,
In the midnight waking, weeping, longing with one deep longing,
O that she might withdraw unnoticed, silent escape from life, escape and withdraw,
To follow, to seek, to be with her dear dead son.

Reconciliation by Michael Robert Smith

Adapted from Leaves of Grass by Walt Whitman

Reconciliation was written for the inaugural year of the "Big Sky Choral Initiative" in Big Sky, Montana, and was premiered at the Warren Miller Performing Arts Center on July 25, 2015. It was written for Donald Nally and his Philadelphia based choir *The Crossing*, who were the artists in residence for the program.

"Reconciliation" by Walt Whitman, is a poem in Drum-Taps, which is part of the Whitman's Leaves of Grass. Drum-Taps deals mostly with Whitman's experience in the Civil War, and "Reconciliation" itself, deals with the aftermath. When I read this text, I was struck by the second half of the poem, how it personalized war, showing us that, even if someone is our enemy, to remember they are still human beings, and their life is just as important as your own. It reminded me of the way our world currently is, divided by ideology, skin color, religion etc. This poem serves as a reminder that no matter what our differences are, we must remember to put those differences aside, especially if those differences are leading to violence and death. Whitman's call for peace, and that war should always be the last resort, resonates deeply with me and the way I view our world, and this piece was written in response to it.

I rarely write a piece to serve a social purpose, but I feel this piece touches on the ideas of equality of all people, and on the liberal values that I hold so dearly. It calls on us to remember that no matter what differences we have, violence and death should not be the answer, because at the center of all of us, is a human life, and a life that should never be wasted because of ideological differences. **(Michael R. Smith)**

Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage, must in time be utterly lost;
That the hands of the sisters Death and Night, incessantly softly wash again,
and again, this soil'd world:
... For my enemy is dead - a man as divine as myself is dead;
I look where he lies, white-faced and still, in the coffin - I draw near;
Bend down, and touch lightly with my lips the white face in the coffin.

Salut Printemps

In 1882, Debussy wrote *Salut Printemps* at the age of 20 and submitted it for the *Prix de Rome* competition. He later made an arrangement of this piece for SATB chorus and four hand piano. We offer it here in this program as a symbol of renewal and hope closing the set on war and devastation. (Wendy Moy)

*Salut printemps, jeune saison
Dieu rend aux plaines leur couronne
La sève ardente qui bouillonne
S'épanche et brise sa prison*

Greetings Spring! Youthful season.
God restores to the plains their glories.
The glowing sap, bubbling and seething,
bursts from its prison.

*Bois et champs sont en floraison.
Un monde invisible bourdonne
L'eau sur le caillou qui résonne
Court et dit sa claire chanson*

The woods and fields are in flower,
an invisible world is buzzing;
The water flows over the echoing pebbles
and sings a joyous melody.

*Le genêt dore la colline
Sur le vert gazon l'aubépine
Verse la neige de ses fleurs
Tout est fraîcheur, Amour, lumière
Et du sein fécond de la terre
Montent des chants et des senteurs.*

The hills are golden with blooming gorse,
over the green grass the hawthorn
scatters its snowy flowers;
All is freshness, love and light,
and from the fertile breast of the earth
rise up songs and perfumes.

Evening by Conrad Asman

Hilda Doolittle, 20th century

Evening was inspired by the performances of works by young South African composers by the Horizons Project Choir in May 2015. The poem by American poet H. D. (Hilda Doolittle) describes the passing of light and how it affects various elements in nature. The work attempts to illustrate how these various elements of nature are affected by the passing of light. The poem speaks about light being caught through flowers, leaves, petals and trees, ambivalently coating the foliage before falling to darkness. The use of various extended vocal techniques suggests lights' mysterious and poignant qualities, as caught through the different perspectives. As the work's form makes use of multi-temporal sections, the piece embodies the movement of light, and in conjunction with the colours evoked within the choral harmony, suggests a kaleidoscopic representation of light's movement and energy. On a microscopic level, the poetry can be seen as a simple description of nature: the evening light fading through various foliage until the entire scene is engrossed in darkness. *Evening* seeks to portray this engrossment as a change in an individual's mindset: from blissful ignorance to cognizance. This transition allows a typical, almost kitsch beauty scene--a sunset--to get swallowed by darkness, enabling the scene to gain a mysterious, genuine new beauty. The composition attempts to promote a fairly unknown idealistic American poet, by illustrating the images of hope and growth described in the poem, using musical elements. The idea of light growing and being lost identifies how the 'light' of social issues such as rape, racism and abuse are lost to more topical, trivial matters. The composition tries to show how important these matters are, by directly evoking images of light and freedom--paralleled with the aforementioned topics of social issues and discrimination. (**Conrad Asman**)

The light passes
From ridge to ridge,
From flower to flower—
The hepaticas, wide-spread
Under the light
Grow faint—
The petals reach inward,
The blue tips bend
Toward the bluer heart
And the flowers are lost.

The cornel-buds are still white,
But shadows dart
From the cornel-roots—
Black creeps from root to root,
Each leaf
Cuts another leaf on the grass,
Shadow seeks shadow,
Then both leaf
and leaf-shadow are lost.

Risa Fatal by Tomás Olano

(Fatal Laughter)

Spanish text by Tomás Olano

This text and music is inspired by Eduardo Galeano, an author that has discussed 500 years of dispossession in Central and South America. The text, authored by the composer, specifically addresses the history of the exploitative nature of European conquistadors and explorers for precious resources, such as gold, silver, and iron--even to the point that they would kill the

natives and abolish their cultures for the sake of personal advantage. After 500 years of conquest and sacking their natural resources, national leaders in South America are beginning to rejuvenate these countries--both politically and culturally. With regards to the musical composition, Argentinian composer Olano used musical elements from his town's folkloric traditions. (Jeremiah Selvey)

*Minas Gerais, ya fue explotada
Pechos de hierro en corazón de oro.*

Minas Gerais, it was already mined--
Breasts of iron on golden heart.

*En Potosí, nada vale un potosí
Brilla la plata por su ausencia.*

In "Fortune", nothing is worth a fortune;
The silver shines in the absence of fortune.

*Ya veo el sol, que se asoma por Perú
Se dibuja en él, el gran Tupac-Amaru*

Now I see the sun, that searches for Peru.
It appears in him, the great Tupac-Amaru.

*Risa fatal sobre la espalda de los hombres
Risa fatal un sistema el que los controla.*

Fatal laughter upon the back of men,
Fatal laughter--a system that controls them.

Valen menos que las balas que los matan.

They are worth less than the bullets that kill them.

-English translation by Jeremiah Selvey

Blue Phoenix (from *Gather These Mirrors*) by Kala Pierson

from an interview with Iraqi artist Esam Pasha

Blue Phoenix is part of my long-term project called Axis of Beauty -- a now decade-long creative response to the George W. Bush administration's "Axis of Evil" wartime propaganda -- which has introduced western audiences to many texts by living Middle Eastern poets, journalists, and everyday citizens, via twelve different pieces and cycles so far. In 2005 I listened to every episode of the student-run War News Radio podcast (among other sources of direct interviews with Iraqis experiencing the U.S. occupation) and this text leaped out as one of the most important to me. (**Kala Pierson**)

When the bombs were falling, I was crazy enough to get on the roof. I felt I should see this, because artists are the eyes of the culture. It was beautiful—you know?

When all the stores were closed, and Baghdad was really a hot spot, I kept on doing art until I ran out of pigment. There was nothing to paint with, except boxes of crayons. So I mixed up wax paint, using heat. I made thirty wax works: some on cardboard, some on old record sleeves.

The blue one is my favorite. You see the blue color taking over everything, but also reds and yellows penetrating the blues, like flashing rockets penetrating the calm sky.

Do You Hear How Many You Are? by Keane Southard

Keane Southard, 2010

Do You Hear How Many You Are? for SATB choir was written in April and May of 2010. The origins of this piece and text come from a very interesting experience I had in December of 2009. I have been learning a lot in the past few years about the state of our world and the many huge problems and crises we are faced with in the near future, and this discovery has been so daunting and overwhelming to me. So much change needs to happen in order for the near and long-term future of our world to be just and stable that I have felt a lot of guilt over my choice of profession. Why have I chosen to be a composer and musician when I could make more of an impact on solving these problems if I were a scientist or policy maker etc.? I have been struggling to find a solution to this dilemma for a while now and I just happened to be thinking about it, while filled with lots of stress and worries,

one night as I was falling asleep in December of 2009. At the moment when I was in that state halfway between sleep and consciousness, I suddenly heard the line “Do you hear how many you are?” in my head, yet I felt as though I didn’t come up with the line but that it was said TO me. I was instantly comforted, as if a load fell off my shoulders, and then I began to hear it being sung, which I knew was the beginning of a choral piece. I woke up, wrote down the music I was hearing (about the first six measures of the work) and then wrote down this entire poem. I truly feel that this message came to me for a reason, and that I need to share it through the music I create. Those of us who want to change the world for the better are not alone; we are many and we will make our voices hear in order to heal the world. (**Keane Southard**)

Do you hear how many you are?
 You are multitudes,
 Breathing glory.
 The most precious hands of God made you.
 Certain of your perfectness,
 Weaving in your holiness,
 Knowing in your frayed distress
 You will find a way,
 Through garlands you lay.

Do you hear how many you are?
 You are countless,
 Dreaming of peace.
 The sweetest gift of love you bring

Throughout the sunken earth,
 Believing in its worth,
 Delight in the rebirth of all you are
 I am never far.

Do you hear how many you are?
 You are wonders,
 Splendidly wayward,
 Come home and find yourselves in me.
 White lilies on the wing,
 The comfort of nothing,
 You know this as you sing
 A petal kisses dew
 I am with you.

Testimony by Stephen Schwartz

Inspired by the *It Gets Better* Project

Stephen Schwartz received an email from the Artistic Director of the San Francisco Gay Men’s Chorus, Tim Seelig requesting permission to perform a concert based on Schwartz’s works from musicals such as *Wicked*, *Pippin*, and *Godspell*. He gave permission and was also inspired to write an original piece, *Testimony*, for the 300-member chorus for their show entitled *Enchantingly Wicked*. For lyrics and inspiration, Schwartz turned to Dan Savage’s *It Gets Better* Project (<https://itgetsbetter.org/>), a social media video campaign that encouraged people to share their personal stories of growing up gay, overcoming bullying, and finding acceptance in their lives. Although inspired by the campaign, Schwartz never makes a direct reference to being gay in an effort to make the message as universal as possible. “‘Testimony’ was written using interviews for the ‘It Gets Better’ project, but to me it has always had a broader implication, speaking for those who have experienced bullying or felt shame for who they are, whatever the reason,” said Schwartz. (Wendy Moy)

I don’t want to be like this.
 I don’t want to be who I am.
 Every day that I don’t change,
 I blame myself,
 I am not trying hard enough.
 (I don’t want to be like this.)
 I am not trying hard enough.
 (I don’t want to be how I am.)

When they find out, no one will love me.
 I’ll lose my family and all of my friends.
 (I’m trapped like a fish with a hook in its mouth.)
 I am impersonating the person I show as me.
 I’m an imposter.
 I am a spy behind enemy lines.

I pack my feelings so deep inside me they turn to concrete.
 (I don’t want to be like this...I don’t want to be who I, how
 I, what I am.)

Every night I ask God to end my life.
 (I am an abomination.)

God take this away or take me away. . .
 I don’t want to be like this.
 I don’t want to be who I am.
 I don’t want to be what I am.
 I don’t want to be anymore.
 Today I’m going to hang myself.
 Today I’m going to slit my wrists.

(continued on next page)

Today I'm going to jump off my building.
I'm stuck. I'm trapped.
Take me away.
Hang in, hang on.
Wait just a little longer.
I know it now if I had made myself not exist,
There is so much that I would have missed ...

I would have missed so many travels and adventures,
More wonders than I knew could be. . .
So many friends with jokes and laughter,
Not to mention the joy of living in authenticity . . .
Sometimes I cry, life can still be hard,
But there's no part of me still crying, "Hide me"

I would have missed the chance to sing out like this with
people I love beside me.
I have been brave, I grew, and so did those around me,
And now look what a life I've earned.
It gets more than better,
It gets amazing and astounding.
If I could reach my past,
I'd tell him/her what I've learned:

I was more loved than I dared to know,
There were open arms I could not see.
And when I die and when it's my time to go,
I want to come back as me.

Love is Love is Love is Love by Abbie Betinis

Text compiled by Abbie Betinis

Love Is Love Is Love Is Love, given its title in reference to the heartfelt speech by Lin Manuel Miranda at the Academy Awards in 2012, was written for the Justice Choir Songbook (<http://www.justicechoir.org/>), an ongoing project to put activist vocal music in the hands of everyone who has a voice. (Jeremiah Selvey) "It is dedicated to the victims, and survivors, of hate crimes everywhere, and specifically for those at the Pulse nightclub in Orlando on June 12, 2016. Love is often the bravest thing we do. May love prevail." (Composer Abbie Betinis, <http://www.abbiebetinis.com>)

Love is Love. *Ubi caritas et amor* (translation: Where there is charity and love). All we need is love.

Seven Living Words of the HIV Positive by Thomas Schuttenhelm

Anonymous

Thomas Schuttenhelm was commissioned by Chorosynthesis Singers, Wendy Moy and Jeremiah Selvey, Co-Artistic Directors, to write *Seven Living Words of the HIV Positive* for SATB chorus and featured baritone soloist, Stephen Lancaster based on an anonymous text. The performances at Santa Monica College are the world premiere performances. The format of "Seven Living Words" was inspired by the compositional form of a work focusing on the seven last words of Jesus Christ. In commissioning this work, Jeremiah and Wendy sought to bring to the choral canon a modern, hopeful depiction of someone living with HIV as a way of destigmatizing the disease in society as well as in relationships. The libretto traces the journey of a gay man from the diagnosis of "positive" to "undetectable" all the while navigating relationships with family, friends, and community; coming out as "positive" while dating; and the powerful reality that HIV no longer has to be a death sentence. While the focus of this work is on the stigma of living with HIV, it is our hope that this work also speaks to the universal struggles associated with any disease and the stigma associated with many, as well as to the need for unconditional love, acceptance, and true community.

The structure of the work is chiasmic, meaning that the form of the work is palindromic. You will hear similar thematic material—both textual and musical—in movements 1, 4, and 7, illuminating the significance of the monumental moments one experiences being HIV positive ("poz" for short). Movement 1 paints the picture of what it might be like when the lab results come back. Movement 4 shares the elation a poz person feels when, by being compliant with their medication, the machines measuring the virus in their blood no longer pick up anything—"undetectable." Movement 7 is perhaps the most significant part of a poz person's experience and perhaps the most universally applicable to all human experience; it represents the reinvention of oneself upon realizing that they have been given another chance at life.

Movements 2 and 6 also share thematic textual and some musical materials, focusing on relationships and the potential judgment and stigma often associated, but perhaps movements 3 and 5 are the most dissimilar, as the former deals with coming to grips with the ritual of taking the pill in a compliant manner, while the latter grapples with when to disclose health status when dating, both real struggles. In movement 6, the text speaks about “Gilead” that has a double meaning in this context. The phrase, “There is a balm in Gilead” is a quote from an African American Spiritual. The “Gilead” in the spiritual refers to a mountainous region east of the Jordan River known for a healing ointment in the ancient Hebrew Scriptures. However in a modern context, Gilead Sciences is a biopharmaceutical company that focuses primarily on antiviral drugs used in the treatment of HIV, hepatitis, and influenza. (Wendy Moy & Jeremiah Selvey)

1. Diagnosis

Hearing “Positive”...

Reality dissipates, time and space gone.

It got me--finally got tagged. I guess I’m “it.”

I can’t breathe.

2. Family & Friends

I feel like I’m hiding something.

If I tell them, how will they judge me?

“You were raised better than this.”

“These are the natural consequences of your lifestyle choices.”

“You did some disgusting things, but I still love you.”

Disclosing my health status is my right.

I must protect my heart, even if I have to be something I’m not to them.

I am more than my diagnosis.

3. Daily Routine / Taking the Pill

The first day...

All out of sorts,

Toxicity to my body.

What have I done to myself?

Is this what each day of life will be like?

A week later...

“Don’t miss a day!”

“Pill bottle on your person at all times--never miss!”

“Take it with food.”

Blah, blah, blah...so annoying, inconvenient.

Years later...

No toxic feelings.

Used to the routine.

Just higher cholesterol, increased inflammation, and occasional sudden shifts.

Now...

Lucky to live with general health and normal life span.

4. Undetectable

*Not cured, but no longer able to transmit.
I fucking made it! August 14, 2013 "undetectable."*

*Hearing "Undetectable"..
Envisioning the possibility of my own family for the first time.
Maybe I AM lovable?!?
Shout it from the mountain tops!*

5. Dating

*Compliance paid off. Now I'm "clean."
I hate that word, as if I'm not hygienic.*

*It's safe to have sex with me..
I'm actually safer than someone who thinks they're negative but is not.*

*He's cuuuuuuute! I love his reassuring smile. He treats everyone with kindness.
Is he poz-friendly? When do I tell him? Will he stop texting and calling when...?*

6. Religion

*I feel like I'm hiding something.
If I tell them, how will they judge me?*

*"There is a balm in Gilead to heal the sin-sick soul."
But in Gilead aren't there plenty of other sin-sick souls?*

Who is Gilead anyway?

7. Re-imagining the Future

*Yes, I am "Positive"--
"Undetectable" to be precise.
You may not know it though, and that's okay.*

*Regardless, we can share the beauty of life together..
Let's smell the roses.
Let's spend time with those we love.
Let's give back to the world.
Let's listen with deep empathy to those around us.
By this, we are born again!*

Somewhere from *West Side Story* by Leonard Bernstein

Stephen Sondheim

Somewhere comes from the 1957 musical *West Side Story* based on Shakespeare's *Romeo and Juliet* with music by Leonard Bernstein and lyrics by Stephen Sondheim. In the 1961 film version of the musical, this song is sung by Tony and Maria, the *Romeo and Juliet* characters, after Tony has killed Maria's brother in a rumble. It has been covered by many artists such as Barbra Streisand, Phil Collins, The Supremes, and most recently Ben Platt (*Dear Evan Hansen*) at the 60th Annual Grammy Awards as a tribute to Leonard Bernstein. (Wendy Moy)

There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us somewhere.

There's a time for us,
Someday a time for us,
Time together with time to spare,
Time to learn, time to care.

Someday, Somewhere,
We'll find a new way of living,
We'll find there's a way of forgiving,
Somewhere.

There's a place for us,
A time and a place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there.

Somehow, Someday, Somewhere.

Over the Rainbow by Harold Arlen

Yip Harburg

Based on the performance made popular by Israel Kamakawiwo'ole (IZ)

When Judy Garland performed the lead role of Dorothy Gale in the classic 1939 musical *The Wizard of Oz*, she almost left without singing what was to become her signature number. For an advance screening, MGM executives had removed “**Over the Rainbow**” because they felt it slowed down the film. Associate producer Arthur Freed stepped in, telling studio head Louis B. Mayer, “The song stays—or I go,” to which Mayer replied: “Let the boys have the damn song. Put it back in the picture. It can’t hurt.” More than 75 years later, the film and the song by composer Harold Arlen and lyricist Yip Harburg are cultural touchstones. In 2001, “Over the Rainbow” was voted the greatest song of the 20th century in a joint survey by the National Endowment for the Arts and the Recording Industry Association of America. “It might not seem obvious that a song performed by a young girl at the beginning of a fantasy movie would take on a life of its own,” said Walter Frisch, a professor of music whose new book, *Arlen and Harburg’s Over the Rainbow*, traces the work’s history. One factor of the song’s appeal that Frisch cites is the universality of a childhood desire to get away or escape. “The song’s mix of hope and anxiety has allowed people to read into it their own concerns,” he said, noting that the lyrics are general enough that one would not know the singer was standing in a farmyard with her dog. . . He doubts that there is “one real authentic” version of “Over the Rainbow.” “There are as many different versions as there are performers and contexts,” he said. Just this year in Manchester, England, Ariana Grande sang it as an encore at a benefit concert for the victims of a bombing at one of her earlier concerts. “Here the song conveyed a message of solidarity and reassurance,” Frisch said. . . Scores of famous singers have recorded versions of the song over its long and rich life. (Gary Shapiro, <https://news.columbia.edu/rainbow>)

Somewhere over the rainbow way up high
And the dreams that you dreamed of once in a lullaby
Somewhere over the rainbow blue birds fly
And the dreams that you dreamed of
Dreams really do come true

Someday I'll wish upon a star and
Wake up where the clouds are far behind me
Where trouble melts like lemon drops
High above the chimney tops that's where you'll find me

ABOUT THE ARTISTS



Co-Artistic Director Wendy K. Moy is the Director of Choral Activities and Music Education at Connecticut College and the Director of the Eastern Connecticut Symphony Chorus. She is frequently sought as a guest conductor and clinician and recently made her conducting debuts in Brazil and China. Recent honors include placing 3rd in The American Prize in Choral Conducting (professional division) and being selected as a Fellow in the American Choral Directors Association (ACDA) International Conductors Exchange Program. She performs as a soprano soloist and currently sings in the professional ensemble, CONCORA. Wendy has presented her ethnographic research on the Seattle Men's Chorus and equity and inclusion at the College Music Society regional conferences, the National In-Service Conference of the National Association for Music Education, the National ACDA Conference, the Gay and Lesbian Association of Choruses Festival, Chorus America National Conferences, and the Together in Music Conference: Expression, Performance and Communication in Ensembles (York, England). She serves on the ACDA Standing Committee for International Activities and reviews music grants for the National Endowment for the Arts. Wendy holds a Bachelor of Arts in Music Education from Seattle Pacific University, an Masters of Music Education from Westminster Choir College, and a Doctor of Musical Arts in Choral Conducting from the University of Washington. www.wendymoy.com



Co-Artistic Director Jeremiah Selvey, named the winner of The American Prize 2017 in Conducting, professional choir division, is Professor of Music and Director of Choral Activities at Santa Monica College, where he directs the SMC Concert Chorale, SMC Chamber Choir, and the SMC Septet and also teaches voice and theory. In addition, Jeremiah co-directs Chorosynthesis Singers, runs the nonprofit Chorosynthesis, and adjudicates for The American Prize. Frequently, Jeremiah clinics choirs, performs as a baritone/countertenor, and guest conducts. Jeremiah's compositions have been performed on four continents, and his research on choral expressivity and being a singing entrepreneur has been presented in Asia, Europe, and throughout the United States, including regional, national, and international conferences of the American Choral Directors Association, College Music Society, National Association for Music Education, and the international Gay and Lesbian Association of Choruses Festival. He is published by The Choral Scholar and the Bulletin of the Council for Research in Music Education. Jeremiah holds a Bachelor of Music in vocal performance and advanced degrees in choral conducting from Emory University and the University of Washington. www.jeremiahselvey.com



CHOROSYNTHESIS SINGERS, a professional, project-based 12-voice choir, exists to involve world-class performers and composers in the creation and performance of music that connects the art with community, specifically through the lens of social consciousness. The ensemble performs in world-class venues, partners with other organizations as artists-in-residence and concert series guests, and annually provides new music reading sessions. In 2018, Chorosynthesis Singers was awarded 2nd place for The American Prize in the Ensemble (Professional Choruses) Division with a special judges' citation for Extraordinary Commitment to New Music. In April, they will

internationally release through Centaur Records, Inc. “Empowering Silenced Voices,” an album of new, socially conscious choral music. Chorosynthesis Singers are co-directed by artist-educators Wendy Moy and Jeremiah Selvey, who took 3rd and 1st places respectively for The American Prize 2016 in the Conducting (Professional Chorus) Division. www.chorosynthesis.org/singers

CHOROSYNTHESIS, a 501(c)(3) nonprofit arts organization, envisions a world where the choral art and its communities are thriving and preeminent. We accomplish this vision by connecting the highest levels of choral performance, education, and composition with the most important and meaningful issues of our world and its communities--hence Empowering Silenced Voices. The core values (also known as the “Pillars of Success”) of Chorosynthesis are 1) collaboration, 2) innovation, 3) sustainability, and 4) excellence. The balance of these core pillars guides us in accomplishing our own mission and in creating models of success for other choral communities, the goal of which is to demonstrate and illuminate innovative ways of achieving healthy success and to forge the way for the ongoing advancement of the choral art. To that end, Chorosynthesis hosts annual reading sessions of new choral music on themes of social consciousness. In 2016, they hosted the Symposium on New Music and Social Consciousness. Additionally, they have presented professional development workshops on Using Social Consciousness to Drive Equity, Diversity, and Inclusion in Creative Activity, Research, and Teaching. In 2018, they released the online Empowering Silenced Voices Database, featuring searchable entries of user-submitted socially conscious choral music. One of the primary projects of Chorosynthesis is the premier performing ensemble, Chorosynthesis Singers. www.chorosynthesis.org

SINGER BIOS



Soprano Sophie Amelkin, performs actively as a soloist and chamber musician. As an ensemble musician, she has appeared with the Santa Fe Desert Chorale, VocalEssence Ensemble Singers, Skylark Vocal Ensemble, Chorosynthesis, The Thirteen, The Washington National Cathedral Choir, The Basilica of the National Shrine of the Immaculate Conception, Brevitas and the Twin Cities based ensemble MPLS (imPulse). Sophie holds degrees in Vocal Performance from the University of North Carolina Wilmington (B.M.) and the University of Minnesota (M.M.)



Bass Steven Berlanga resides Bloomington, IN where he is finishing his doctoral degree in choral conducting at Indiana University. He holds degrees from College-Conservatory of Music – University of Cincinnati, California State University – Long Beach, and Cabrillo College. Mr. Berlanga has sung solo work with Westfield State, IU Opera, New Voices Opera, Santa Cruz Symphony, The Opera Institute at CSULB, and Cabrillo Summer Chorus. As a professional chorister, he has sung with Vocal Arts Ensemble, Santa Fe Desert Chorale, and Chorosynthesis.



Los Angeles based vocalist **Adam Faruqi (tenor)** performs regularly with the Los Angeles Master Chorale and LA Opera Chorus, and appears in the soundtracks for film and video game soundtracks. He is a founding member of P7, a choral ensemble that seeks to create music in unconventional resonant spaces. Adam is the creator of Sh*tty A Cappella, a multi-track recording project which blends elements of humor and musicianship. Adam holds a BM in Vocal Performance from USC.



Recognized across the country as a promising young artist, Seattle-based **tenor William Gardner** regularly performs repertoire spanning opera, oratorio, and ensemble work. His 2018/19 season includes performances as tenor soloist in works of Bach, Mozart, and Haydn. On stage he performs the roles of The Defendant in Gilbert & Sullivan's *Trial by Jury* and Jeppo Liverotto in Donizetti's *Lucrezia Borgia*. As a chorister, William sings with Chorosynthesis Singers, Choral Arts Northwest, and the Cathedral Cantorei of St. James Cathedral.



Alto Milena Gligic from Belgrade, Serbia, earned her DMA in Collaborative Piano from the University of Maryland and is currently a faculty at California Institute of the Arts. She often collaborates with the LA Phil, The Industry and the Pacific Opera Project. Her singing background is versatile and she has performed with many professional groups, including the LA Master Chorale. She is a member of Contemporaneous ensemble and Chorosynthesis Singers and an alumna of the Domingo-Colburn-Stein Young Artist Program at LA Opera.



Tenor Anthony Ray is a Los Angeles based choral musician, genealogist, and writer. He is a member of the Los Angeles Master Chorale and has performed with many southern California-based choral ensembles. His musical background was primarily instrumental until he joined his first choir in 2012. In 2013 he graduated with a degree in religious education from West Coast Baptist College, and is currently working on a second bachelor's in music education from California State University Los Angeles.



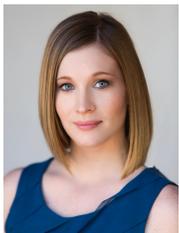
Bass Sean Taylor is Assistant Professor of Voice and Director of Choral Studies at the University of Texas Rio Grande Valley. Sean is Artistic Director of Alium Spiritum, a vocal quartet based in south Texas and sings with Austin-based Conspirare, Cincinnati's Vocal Arts Ensemble, the Oregon Bach Festival, the Taylor Festival Choir of Charleston, the Dallas Choral Festival, and Berkshire Choral International, for which he has served as summer faculty and soloist for 10 years. Sean balances his scholarly and artistic work with video games, Batman movies, and preparing for Shark Week.



Joshua Vander Plaats, bass, is known for his uniquely low range and dark timbre. A native of Sioux Center, Iowa, Joshua recently graduated with a degree in vocal performance from the University of Idaho, where he studied under Dr. Kyle Ferrill. In 2013 Joshua attended Sonoma Bach Festival's choral workshop, "Chanticleer in Sonoma," where he worked directly with members of the Grammy-Award-winning ensemble. He has also received the honor of being selected as a finalist for Chanticleer.



Alto Lauren Vanderlinden is a graduate student in ethnomusicology at the University of California, Santa Barbara. She studies the intersection of music and equestrian practices- particularly rodeo- and the ways in which music is used to facilitate the construction of cowboy masculinity, frontier narratives, and the border between humans and animals. Choral music keeps her sane, and she is thrilled to be singing with Chorosynthesis this season and exploring issues of social justice and advocacy through music.



Katie Walders, soprano, whose voice “electrified...with operatic ecstasy” (*San Diego Story*), is sought after as a soloist and choral musician, regularly performing with the Bach Collegium San Diego, San Diego Pro Arte Voices, and SACRA/PROFANA. Recent solo appearances include Handel’s *Messiah*, Saint Saëns’s *Christmas Oratorio*, Bach’s *Magnificat* and *Cantata 140*, Brahms’ *Requiem*, Haydn’s *Lord Nelson Mass*, and Rutter’s *Gloria* with the Village Community Chorale, and Handel’s *Messiah* and Bernstein’s *Chichester Psalms* with the La Jolla Symphony & Chorus.



Soprano Anne Walsh is a singer, teacher, performer, choir director, and full-time goofball. A Minneapolis native, she received her BA degree in K-12 Vocal Music Education & Vocal Performance from Luther College in Decorah, Iowa. Anne has taught secondary music and performed with the Lyric Opera Studio in Weimar, Germany. Now that she’s made her way to the West Coast, you can find her working on her solo singing career, teaching private lessons out of her home in North Hollywood, being outdoors and active, or doing improv comedy at The Groundlings Comedy School. Anne is thrilled to be joining the roster of Chorosynthesis for the 2018-2019 Season.



Soprano, Diane Walters is an artist based in Brownsville, Texas. Her ensemble credits include The Crossing, Cincinnati’s Vocal Arts Ensemble, Chorosynthesis, RedShift, Taylor Festival Choir, Weimar Bach Cantata Academy, Oregon Bach Festival, Schola Cincinnati, Dallas Choral Festival, and JSB Ensemble of the International Bachakademie Stuttgart. She is faculty at University of Texas Rio Grande Valley and Berkshire Choral International. Diane recently founded, Alium Spiritum, a chamber vocal quartet. She received degrees from Temple University and Capital University.

COLLABORATORS WITH CHOROSYNTHESIS SINGERS



Baritone Stephen Lancaster sang the baritone role in the *Ein deutsches Requiem* performed by Chorosynthesis Singers in its inaugural performance in Seattle, and he returns to collaborate once again. Described as “a fine storyteller” (*American Record Guide*), baritone Stephen Lancaster engages audiences through diverse repertoire in concert, recital, and opera. Winner of the Nico Castel International Master Singer Competition and The American Prize for men in art song and oratorio, he has been featured in venues around the world, including Carnegie Hall, Chicago Cultural Center, Chiang-Kai Shek Memorial Hall, Centro Cultural de Belém, Petit Palau de la Música Catalana, and Vatroslav Lisinski Concert Hall. A passionate recitalist, he has performed in New York, Paris, Berlin, Gstaad, Musique dans le Grésivaudan, and Festival de Musique d’Uzerche. Concert and operatic credits include Eugene Opera, Apotheosis Opera, Lisbon Summer Fest, South Bend Symphony, and the Atlantic Music Festival. He has recorded an album of French art songs with Martin Katz (Centaur Records) and sacred songs with organist Kevin Vaughn (Albany Records) and serves as Associate Professor of the Practice at the University of Notre Dame. www.stephenlancaster.net



Thomas Schuttenhelm is a **composer** and guitarist whose compositions have a strong conceptual component. His music uses embodied programs and celebrates in allusions to the musical, literary, poetic, visual, and theatrical influences that resonate throughout his compositions. Much of his music is the result of collaborations with musicians, poets, actors and artists. The music he writes is often as much ‘about’ the people he collaborates as it is for them to perform. He is the Artistic Director for Network for New Music in Philadelphia. Schuttenhelm was commissioned by Chorosynthesis Singers to compose *Seven Living Words of the HIV Positive* that you will hear on this program. <https://trschuttenhelm.wixsite.com/mysite>



A native of Quebec, Canada, **pianist Eric Trudel** graduated from the Quebec Conservatory of Music with the highest honors. He won the prestigious Prix d’Europe competition, which enabled him to study privately with pianists Garrick Ohlsson, Jean-Claude Pennetier, Marc Durand and Louis Lortie. He has taught and performed extensively throughout Canada, Italy, Japan, Korea, Spain and the United States. His New York City credits include recitals at Weill Recital Hall, Alice Tully Hall, Merkin Hall and the 92nd Street Y. His faculty appointments include the Banff Centre for the Performing Arts, the Conservatoire de Musique du Québec in Trois-Rivières, Montréal Opera’s Atelier Lyrique, the Université du Québec à Montréal and more recently Yale University’s School of Music (2001-2005) and Western Connecticut State University. He currently is on faculty at University of Hartford’s Hartt School of Music and Southern Connecticut State University. <http://eritu.com>

CONNECTICUT COLLEGE CHOIRS

The Connecticut College Department of Music (A Steinway School) combines the best practices of a music conservatory with a liberal arts education. The Music Department is proud to offer two choral ensembles open to majors and non-majors as part of its curriculum. The CC Camel Heard and Chorale focus on developing artistry, musicianship, fundamentals of singing, and community through a diverse repertoire from the Medieval period to the 21st Century. They perform on campus and the greater community through events such as the Advent Meditation and Prism Concert. They recently were invited to perform Tyler’s Suite at Lincoln Center and Mozart’s *Requiem* at Carnegie Hall. **Camel Heard** (established Fall 2015) is an auditioned advanced treble vocal ensemble committed to learning and performing challenging repertoire in a chamber setting. This ensemble has collaborated in performance with the Quince Contemporary Ensemble and participated in masterclasses with Anonymous 4. **Chorale** (formerly Chamber Choir) is an auditioned large ensemble that is open to students and the greater New London community that focuses on the performance of SATB repertoire. In 2014, they collaborated with the Connecticut College Orchestra to present Handel’s *Messiah*. Both Chorale and Camel Heard frequently collaborate in concerts together and participated in a masterclass with Lorelei Ensemble this year. Many of the choir students study private voice thanks to the Niblack Music Scholarship Fund. If you are interested in singing in a choir, more information can be found at <http://wordpress.conncoll.edu/choirs/>

Wendy Moy is the Director of Choral Activities. Her bio can be found on page 16.



Kathleen Bartkowski holds a Master of Music in Piano Accompanying from the University of Massachusetts, Amherst. She earned her Bachelor of Music in Piano Performance from the University of Connecticut. She is the Organist and Celebrate Accompanist for St. Luke Lutheran and the accompanist for the Vernon Chorale. Kathleen has played for American Choral Directors Association and Music Educators National Conference honors choirs and conference sessions on the local, state and national levels, and has traveled with choirs to Europe.



Jake Troy (rehearsal accompanist) earned his Bachelor of Science in Music Education with an emphasis in Choral Conducting and Piano from Central Connecticut State University. He has accompanied a wide array of choirs, soloists and ensembles throughout the area and is frequently invited to accompany choral festivals and conferences across the region including CT All-State. He serves as a church organist, is a board member of the New London County Organ Guild, and holds membership with the American Choral Director’s Association.

INSTRUMENTALISTS

Meaghan Cassidy ‘22 is from Fairfield, Connecticut. Besides playing the **ukulele** on this concert, she also plays the flute, guitar, and piano.

Tristan Filiato ‘18 is from Newtown, Connecticut. He has been studying **percussion** for five years and currently studies with Professor Peter Jarvis.

John Frascarelli is in his 23rd year as a Groton Public Schools music educator. With degrees from the University of Connecticut and the University of Michigan, John studied music education, **percussion** performance and conducting. He is a proud member of the Eastern Connecticut Symphony Orchestra, Salt Marsh Opera, drummer in Sol Music, and a co-director of music at St. Andrew Lutheran Church in Charlestown, RI. He lives in Waterford with his wife of 30 years, Julie, and their three children.

Naveen Gooneratne ‘21 is from Wynnewood, Pennsylvania. He has been playing the drums and studies **percussion** with Professor Peter Jarvis. Naveen is majoring in Biology.

CAMEL HEARD PERSONNEL

<u>Soprano</u>	<u>Class</u>	<u>Hometown</u>	<u>Major</u>	<u>Minor</u>
Willa Bogedal	2021	Chester, NJ	Psychology	Human Development
Ruby Johnson	2021	Medford, OR	Human Development	
Sara Van Deusen	2021	East Canaan, CT	French and English	
<u>Mezzo-Soprano</u>				
Megan Aldrich	2021	Salem, CT	Music and Computer Science	Philosophy/Ammerman Center
Katherine Farr	2021	Bethesda, MD	History	
Gabby LaFlamme	2021	Bridgewater, MA	Human Development	Elementary Education Certificate
Anne McLaughlin	2022	San Mateo, CA	English	
<u>Alto</u>				
Francesca Bifulco	2022	Staten Island, NY	Undeclared	
Charlotte Harding	2021	Greenwich, CT	Psychology	
Stephanie Lewis	2021	Tolland, CT	Behavioral Neuroscience	Psychology
Jillian Noyes	2019	Old Saybrook, CT	Film Studies	Philosophy

CHORALE PERSONNEL

<u>Soprano</u>	<u>Class</u>	<u>Hometown</u>	<u>Major</u>	<u>Minor</u>
Piper Burke	2022	Louisville, KY	Undeclared	
Lauren Cress	2021	Portland, OR	Anthropology and History	Dance
Cleora Dolde	2021	Earleville, MD	Botany	Goodwin-Niering Center Elementary Education Certificate Program/ PICA
Genevieve Duff	2021	Essex, MA	Psychology	Music (Vocal Performance)
Julianna Goldfluss	2020	Stamford, CT	Theater	
Emily Greenslit	2022	Boston, MA	Undeclared	
Anne McLaughlin	2022	San Mateo, CA	English Human Development and Theatre	
Julia Toto	2022	Pennington, NJ	Undeclared	
Elizabeth Zaccaro	2022	New York, NY		
 <u>Alto</u>				
Melissa Chow	2022	Chicago, IL	Psychology International Relations and Government (Poli Sci)	French
Therese Etoka	2022	Boise, ID	Theatre and Psychology	
Jordan Galloway	2022	Boulder, CO	Undeclared	Undeclared
Lauren Moonan	2022	Cranston, RI	Modern Languages	Education
Olivia Nee	2022	Larchmont, NY	Human Development	Math
Emma Niiler	2020	Freedom, NH	Undeclared	
Isabella Pols	2022	Brunswick, ME	Theatre & English	Psychology
Isabelle Stevens	2022	Coventry, RI	Undeclared	
Jordan Westlake	2022	Somerville, MA		
 <u>Tenor</u>				
Michael Clarke	Comm	Olympia, WA	CGA	
Ryan DeAngelis	2022	Southbury, CT	Theatre	English
William Ferguson	2022	North Andover, MA	Music Education	
Luke Patrick	2022	Los Angeles, CA	Undeclared	
Charlie Sprea	2022	Prospect, CT	Undeclared	
 <u>Bass</u>				
Javian Astacio	2021	The Bronx, NY	Film Studies	Music and Technology
Samuel Kasem-Beg	2022	Waterford, CT	Undeclared	
Conor Smith	2021	Portsmouth, ME	Psychology and English	
Enso Tran	2022	Williamsport, PA	Anthropology	

SPONSORS

Dayton Artist in Residence Program

Funding for the World Premiere Commission, Seven Living Words of the HIV Positive by Thomas Schuttenhelm provided by Connecticut College & Chorosynthesis

ACKNOWLEDGEMENTS

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Thank you to Rob Richter, Director of Arts Programming for his assistance in planning and coordinating this residency.

Thank you to Erin Todisco, Music Department Administrative Assistant for the coordination of logistics during the residency.

Thank you to Jurate Svedaite Waller, Samantha Talmadge, and Maksim Ivanov Zhdanovskikh, voice faculty, for their teaching, coaching, and support of the choral program. Thank you to Peter Jarvis for his support in coordinating our student percussionists.

Thank you to Jim McNeish and his students for recording this concert and livestreaming it for the community.

Thank you to Caleb Bailey, Executive Director of the Eastern Connecticut Symphony for facilitating the Entrepreneurship Panel.

Thank you to Virginia Anderson for being a part of the pre-concert panel and sharing your research on the AIDS epidemic.

Thank you to Mathias Elmer and Kathy Gallup for being sounding boards for this project and helping whenever needed.

Thank you to the Holleran Center, CC Curtis, and Erin Duran for their help in community engagement.

Thank you to Chorosynthesis Singers, Stephen Lancaster, and Thomas Schuttenhelm for their working in making us better artists and humans and to Jeremiah Selvey for helping develop the residency programming.

Thank you to the Whitehall Foundation for their support of the choral program.

MEET THE PERFORMERS

Cummings Salon after the Concert

Chorosynthesis Singers has a table with CDs for sale in the lobby.
Stop by and give them your support.

Join all the performers for a reception to celebrate “Empowering Silenced Voices” and the end of our week-long residency.

Upcoming Music Department Concerts

Spring Band Concert: May Day, May Day!

Gary Buttery, director

Wednesday, May 1

7 p.m. Evans Hall

Free Admission

Orchestra Concert

Thursday, May 2

7 p.m. Evans Hall

Tickets: \$5 General; \$3 Seniors & Students

***Jazz in the Courtyard:* Jazz Ensemble *and* Traditional Jazz Band**

Friday, May 3

4 p.m. Castle Court (Evans Hall if rain)

Free Admission

New Music Chamber Ensemble Concert

Peter Jarvis, director

Tuesday, May 7

7 p.m. Evans Hall

Tickets: \$5 General; \$3 Seniors & Students

Charles Shackford Memorial Student Composers Concert

Wednesday, May 8

7 p.m. Evans Hall

Free Admission