10-30-2022

University Singers and Vocal Accord

John J. Cali School of Music

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MONTCLAIR STATE UNIVERSITY
2022 CHORAL FALL CONCERT

FEATURING

University Singers + Vocal Accord
Dr. Heather J. Buchanan, conductor
Steven W. Ryan, accompanist

GUEST ARTISTS
Amanda Simms ‘19, Soprano

WIND SYMPHONY
Dr. Thomas McCauley, conductor

SUNDAY | OCTOBER 30 | 3PM
ALEXANDER KASSER THEATER

Through the generosity of our donors, the Cali School will ensure that these students have the educational and musical resources to advance their goals. This support may include:
• Acquisition of a musical instrument
• Private instruction
• Master classes and workshops
• Mentoring
• Tuition aid to summer camps
• On-campus activities at MSU
• Travel expenses to and from instruction
• Full tuition remission to the Cali School of Music

For more information or to nominate a student: www.montclair.edu/music/pathways

For talented student musicians from underrepresented backgrounds.

Donate today!

The Cali School of Music at Montclair State University aims to create dynamic and comprehensive pathways to higher education and careers in music.
Vocal Accord

Drop, Drop Slow Tears
Orlando Gibbons

Distant Earth Renewal
Paul Smith
New Jersey Premiere Performance
Emma DiLauro, soprano; Mitchell Hernandez, tenor
Julian Dippolito, vibraphone
Jacob Seabrook, viola; Randy León, cello
Steven W. Ryan, pianist

The Lily and the Rose
Bob Chilcott

Alumna Guest Artist

3 Poems of Fiona MacLeod
Charles Griffes
The Lament of Ian the Proud
They Dark Eyes to Mine
The Rose of the Night

“Che sento… Se pietà di me non senti”
George Frideric Handel
from Giulio Cesare
Amanda Simms ’19, soprano
Steven W. Ryan, pianist

University Singers

Messiah
George Frideric Handel

Surely He hath borne our griefs
And with His stripes
All we, like sheep
He trusted in God

How Can I Keep From Singing?
Quaker Hymn (c. 1800)
Arr. Gwyneth Walker

Flute
Jacob Medina
Nava Payandeh

Horn
Annika Ross
Sheldon Senek
Ryan Ward

Oboe
Olivia Dorschell

Trumpet
Bryce Grier
Rick Roberts
Stephanie Parmalee

Bassoon
Gregory Morton
Pilar Boucher

Trombone
Natalie Shields
Ryan Haupt
Matt Veal

Clarinet
Matt Rosen
Katherine Breeden
Colin Merkovsky

Euphonium
Alyssa Scano

Bass Clarinet
Ben Adelberg

Saxophones
Lucas Harvey
Stephen Schwarz
John Demkowicz
Giovanna Limaldi

Double Bass
JP Bernabe

Soprano I
Soprano II
Soprano III
Tenor I
Tenor II
Tenor III

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**Montclair State University Singers + Vocal Accord**

Dr. Heather J. Buchanan, conductor

Steven W. Ryan, accompanist

**Soprano I**
- Abigail Brodnick (Music Performance – Voice)
- Deonna Conquest (Music Education – Voice)
- Sailor DeRito (Music Education – Voice)
- Jackie Wick (MM Performance- Voice)

**Soprano II**
- Taylor Amato (MM Performance – Voice)
- Eliza Arnone (Music Education – Voice)
- Cristina Clare (Music Education – Voice)
- Dillan Dabice (Music Education – Voice)
- Marla Gordon (Music Therapy – Voice)
- Julia Krempsychky (Music Education – Voice)
- Sabina Kunze (Music Education – Voice)
- Marissa Marciano (Family Sci + Human Dev.)
- Christine Tanko (Music Education – Voice)

**Tenor I**
- Mattie Straw (Music Education – Voice)
- Brooke Raughton (Undeclared)
- Thalia Suleymanov (Music Performance – Voice)
- Benjamin Silvesti (Music Education – Voice)

**Tenor II**
- Nicholas Scafuto (Music Education – Voice)
- Camryn Dewar (MM Performance -Voice)
- Gabrielle Guida

**Bass-Baritone**
- Omar Abdallah (Music Education - Voice)
- Rashawn Ashley (Music Performance – Voice)
- Adrian Capellan (Music Therapy - Voice)
-揞=Jackie Wick (MM Performance – Voice)

**Alto I**
- Inessa Accilien (Music Therapy – Voice)
- Emily Arleo (Music Therapy – Voice)
- Anastasia Baker (Music Education – Voice)
- Sabrina Cantatore (Music Therapy – Voice)
- Mackenzie Conaway (Music Education – Voice)

**Alto II**
- Allie Blanchard (Music Therapy – Voice)
- Gabby Cintrón (Music Education – Voice)
- Laurel Cousineau (Psychology)
- Samantha Gerbrick (Political Science)
- Emma Gunther (Music Therapy – Voice)
- Jasmine Jones (Music Education - Voice)
- Arianna Joseph (Music Education– Voice)

**Contralto**
- Cristina Latino (MBA)

**Tenor I**
- Mitchell Hernandez (MM Composition)
- Dylan Kozlak (Music Education - Voice)
- Michael Mottram (Musical Theatre)
- Samuel Sanchez (Undeclared)

**Tenor II**
- Joey Cooper (Musical Theatre)
- Kyle Kennedy (English Education/MAT Dual Cert)
- Justin McBurney (MM Performance – Voice)

**Bass-Low Baritone**
- Ryan Avallone (Computer Science)

**Soprano I**
- Bethany Frey (Music Performance – Voice)
- Melody Holt (Music Education – Voice)
- Tim Nuzzetti (Music Education -Percussion)

**Soprano II**
- Lisa Hinger (Music Education – Voice)

**High Baritone**
- Jonathon Shiff (Music Education – Voice)
- Andrew Stal (Music Education – Voice)
- Alexander Tabbacchino

**Bass-Low Baritone**
- Ryan Avallone (Computer Science)
- RJ Chandler (Math)
- Chris D’Amato (Music Education – Piano)
- David Jarkowski (Economics)
- Premier Robin (Music Education – Piano)

**Intermission**

**Weather**
Poem Weather (2020) by Claudia Rankine

- Greater New York Metropolitan Premiere
- Dr. Thomas McCauley, conductor
- Maya Henry & Rashaun Ashley, speakers
- University Singers
- Wind Symphony
- Steven W. Ryan, piano
- Dr. Heather J. Buchanan, chorus master/producer

**Special Thanks**
- Julian Dippolito, Jacob Seabrook, and Randy León for volunteering their talents to collaborate with Vocal Accord
- Amanda Simms ’19 for sharing your artistic gift with a new generation of Red Hawks
- Dr. Marissa Silverman – sincere gratitude for profound and insightful Weather program notes
- Maya Henry, Alyssa Scano, Katie Kane, and Astrid Le for additional names assistance in “The Memorial” section of Weather
- Julian Dippolito, Jacob Seabrook, and Randy León for volunteering their talents to collaborate with Vocal Accord
- Rob Davidson for expert audio and video technical assistance
- Stevey Ryan – collaborative partner par excellence
- Taylor Amato (GA) and Jackie Wick (TA) – for the many things you do in support of our choral program

**Bios and Texts by QR Code**

**Dr. Heather J. Buchanan**

- Tenor

**Rollo Dilworth**

**Advocate**

**Dr. Marissa Silverman**

- Conductor

**Dr. Thomas McCauley**

- Conductor

**Dr. Steven W. Ryan**

- Assistant Conductor

**Dr. Kayla Faucett**

- Symphony Chorus Master/Producer

**Dr. Joseph M. Gansler**

- President

**Dr. Marissa Silverman**

- Associate Professor of Music Education

**Dr. Brian A. Taylor**

- Dean of the School of the Arts, Media and Design
Weather [wēth-ər]

Noun—atmospheric state, whether via wind, temperature, pressure, moisture, air quality, and so forth.

Verb (used with an object)—exposed to atmospheric states and conditions; to discolor, fragment, disintegrate, split, degenerate, injure as a result of atmospheric states and conditioning.

Verb (used without an object)—to undergo change as a result of atmospheric states and conditioning; to endure and resist exposure to atmospheric states and conditioning.

The New York Times “Book Review” asked two prominent poets from the United States to respond to historic moments of 2020. Claudia Rankine was one of them, and her verse “Weather” is the result of that invitation and invocation. At a time when the country faced devastating environmental disasters and feared the gruesome heights of COVID-19, violence, too, swept our nation. Specifically, Rankine spoke up and out loud for the murder of George Floyd at the hands of the police. Paying tribute to this moment and to atrocities felt nation-wide, the “weather” in the poem illustrates more than facing atmospheric forces beyond control. Indeed, Rankine calls out persistent and consistent patterns of mistreatment, systemic racism, brutality, and injurious social fragmentations. Rankine cries, “I say weather but I mean / a form of governing that deals out death / and names it living.” She exploits environmental deprivation and so loudly declares: “I can’t breathe.”

Through Rankine’s process of reflection and anger, consonance and dissonance, alliteration and rhythmic syncopation, composer Rollo Dilworth wrote his score. Born out of a commissioning project that began at The College of New Jersey, in 2021, TCNJ premiered “Weather.” Upon the announcement of this project, Montclair State University joined the nation-wide consortium of twenty-one universities, schools, and arts organizations.

Scored for mixed chorus, speakers, and chamber winds, the work is a coming together of multiple forces, genres of music, and more. The structure of the piece is in consort with the poem: six disparate sections, namely: the meditation, marginalization, memorial, meltdown, march, and mobilization. Weaving together African American Spirituals, blues and gospel idioms, jazz structures, functions, and grooves, Dilworth notes that performers and listeners—students and professionals alike—have something to “learn from” this moment in history, from the musics that are utilized and sewn into the fabric of, not only this particular piece, but into the fabric of this nation. Because of this, the spiritual “Stand the Storm” is juxtaposed with “George Floyd” motives—alternating concert pitches of “G” and “F” flood both melodic and rhythmic lines. The names of those “unjustifiably killed” are voiced aloud during the “memorial” section. Notably, during the “marginalization,” “I can’t breathe” is sung twenty-seven times, which represents the number of times George Floyd gasped for air; conversely, during the “mobilization,” the key of C-major optimistically colors the piece’s twenty-seven beat passage in the end.

The text, the music, the instrumentation, the speakers are a call to action; they seek out and speak out to, in Rankine’s words, “disorder the disorder.” Through sitting with this specific discomfort, we are charged by the words of Rankine and the music of Dilworth to rebuild a more just world. Let’s not let atmospheric states deter us any longer.

Dr. Marissa Silverman

Weather

On a scrap of paper in the archive is written
I have forgotten my umbrella. Turns out
in a pandemic everyone, not just the philosopher,
is without. We scramble in the drought of information
held back by inside traders. Drop by Drop. Face
covering? No, yes. Social distancing? Six feet
under for underlying conditions. Black.

Just us and the blues kneeling on a neck
with the full weight of a man in blue.
Eight minutes and forty-six seconds.

In extremis, I can’t breathe gives way
to asphyxiation, to giving up this world,
and then

The poem along with the music is an act of resistance; a resistance to being weathered by weather’s conditions. Instead, and as Rankine’s words call out: “We’re out / to repair the future.” Despite the traumas and devastation of the past, we are charged by the words of Rankine and the music of Dilworth to rebuild a more just world. Let’s not let atmospheric states deter us any longer.

Claudia Rankine

Dr. Marissa Silverman

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Claudia Rankine

Dr. Marissa Silverman