

**Holiday Choral Concert**  
Sunday, December 3, 2023 3:00 pm  
Margaret Williams Theatre  
2039 John F. Kennedy Boulevard, Jersey City, NJ. 07305  
Presented by the NJCU Center for the Arts  
And  
The Music, Dance and Theatre Department.

**NJCU Concert Chorale**

Robert Prowse, director  
John DiPinto, piano

**Fanfare for a Festival** by Ron Nelson (b. 1929)

All praise! All praise to music!  
Heaven sent, the voice that lifts all hearts in perfect melody,  
And leaves the soul fulfilled with joy and peace.  
All praise! All Praise to music!  
Heaven sent in open song!

– Walter A. Rodby

**The Eyes of All Wait Upon Thee** by Jean Berger (1909-2002)

The eyes of all wait upon thee;  
And thou givest them their meat in due season.  
Thou openest thine hand, and satisfies the desire of every living thing.

– Psalm 145: 15, 16

**Sheep May Safely Graze** by J. S. Bach (1685-1750), arr. Katherine K. Davis

Sheep may safely graze and pasture in a watchful shepherd's sight.  
Those who rule with wisdom guiding, bring to hearts a peace abiding,  
Bless a land with joy made bright.

– Katherine K. Davis

**Greenwillow Christmas** by Frank Loesser (1910-1969), arr. John DiPinto

Three wise men followed a star one night to where glad bells were pealing.  
And soon beheld the Holy Child and all the shepherds kneeling.  
Come see the star, come hear the bells, come learn the tale this night forever tells.  
Come one and all from far and wide, come know the joy of Christmastide.  
'Twas long ago in Bethlehem yet ever lives the glory,  
And hearts all glow and voices rise a-caroling the story.

– Frank Loesser

## **C4 Ensemble**

**Don't Follow Don't Fall** (2016) by Ayanna Woods  
a meditation on Jaden Smith's tweets, text by Jaden Smith

Jacob Lyon, tenor solo / Grace Tyson, soprano solo  
Karen Siegel, conductor

### **Text**

You Should Listen To This

Don't Follow, Just Listen

Being Sad Is Easy

If I Had A Nickel For Every Time I've Cried In The Back Of An Uber, I Would Have Another  
Pair of Yeezy's.

Don't Fall

We Can All Follow Christ, Buddha, Krishna You Choose. Or. We Can Become Them.

Every 7 Years Your Body Is Completely Replaced With Entirely New Cells. So Just Because  
You Look The Same Doesn't Mean You Are.

Just Stare In The Mirror And Cry You'll Be Good.

Once You Witness A Cycle Enough Times You Step Out

I Encourage You To Unfollow Me So I Can Be Left With The People Who Actually Appreciate  
Philosophy And Poetry.

That Moment When You're Wearing A Dress With No Pants And You Swerve Way Too Hard.  
You Think You Get It. You Don't!!!

I Just Keep Falling.

## Notes

Back in 2014, a T magazine published an interview: Jaden and Willow Smith on Prana Energy, Time and Why School Is Overrated, during a year when dozens of Jaden's tweets went viral. The internet responded with its classic biting dismissiveness—these kids were “bonkers,” “nuts,” and had “at least a couple screws loose.” But I saw myself and my siblings in these Young Black Artsy Weirdos, in the way they finished each other's thoughts, in their deep curiosity about our minds, bodies, and shared universe. My own curiosity kicked in: what if these same words came from classically trained singers in a concert hall? Would we listen differently? The simple observations and the deep questions, the old soul and the young kid, the silly and the serious and the in-between—could we see ourselves in it?

~Ayanna Woods

## Bio

Ayanna Woods is a Grammy-nominated performer, composer, and bandleader from Chicago. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous. She earned her B.A. in music from Yale University. Woods' music has been performed in the US and abroad by Chanticleer, Third Coast Percussion, The Crossing, and Manual Cinema. Her band Yadda Yadda will release its debut EP, *Spies & Remedies*, in the spring.

**Las Flechas del Inca** (2023) by Victor Sotomayor (M.M. in Composition, NJCU, May 24')  
poetry by Manuel Gonzáles Prada - sung in Spanish.

Alexa Letourneau, soloist

Jacob Lyon, conductor

## Spanish text

### **Las Flechas del Inca**

Tuvo tres flechas en la mano el Inca,  
y, alegre, a la primera preguntó:  
—«Amiga fiel, envenenada flecha,  
di, ¿qué me pides hoy?»  
«Fuerte guerrero de infalible pulso,  
de bravo corazón,  
Te pido sólo destrozar las alas  
de cóndor volador».

Tuvo tres flechas en la mano el Inca,  
y, alegre, a la segunda preguntó:  
—«Amiga fiel, envenenada flecha,  
di, ¿qué me pides hoy?»  
—«Fuerte guerrero de infalible pulso,  
de bravo corazón,  
Te pido sólo desgarrar el seno  
de tigre acechador».

Tuvo tres flechas en la mano el Inca,  
y, alegre, a la tercera preguntó:  
—«Amiga fiel, envenenada flecha,  
di, ¿qué me pides hoy?»  
—«Fuerte guerrero de infalible pulso,  
de bravo corazón,  
te pido sólo atravesar el pecho  
de vil conquistador».

### **English translation**

#### **The Arrows of the Inca**

The Inca had three arrows in his hand,  
and, happily, at the first he asked:  
—«Faithful friend, poisoned arrow,  
Say, what do you ask of me today?  
«Strong warrior with infallible pulse,  
with a brave heart,  
I only ask you to destroy the wings  
of flying condor.

The Inca had three arrows in his hand,  
and, happily, the second time he asked:  
—«Faithful friend, poisoned arrow,  
Say, what do you ask of me today?  
—«Strong warrior with infallible pulse,  
with a brave heart,  
I only ask you to tear the breast  
of a stalking tiger.

The Inca had three arrows in his hand,

and, happily, on the third time he asked:  
—«Faithful friend, poisoned arrow,  
Say, what do you ask of me today?  
—«Strong warrior with infallible pulse,  
with a brave heart,  
I only ask you to cross the chest  
of a vile conqueror.

## Notes

“Las Flechas del Inca” explores the conflict of colonialism through Peruvian history and music. The poem and song follow a question and answer format about the Spanish conquest of the Inca in the late 16th century. An Inca warrior asks three poisoned arrows which threats to vanquish, and each foe grows in danger as it climaxes with the directive to slay the vile conquistador. The poet Manuel González Prada immersed himself in the Peruvian labor movement in the late 19th and early 20th centuries, which led to his poems and literary criticisms using the Inca as a proxy to his present day conflicts. Sotomayor set the poem with a nod to yaraví, a Peruvian music style of remembrance and melancholy celebration for the Inca resistance.

## Bio

Víctor David Sotomayor Torres is a musician, pianist, composer, and arranger from Peru. He graduated as a Bachelor in Musical Interpretation at the Luis Duncker Lavalle Regional Music Conservatory in Arequipa, specializing in piano. Furthermore, he obtained a Master's degree in Music Composition with New Technologies from the International University of La Rioja, and he is currently pursuing a Master's degree in Music Composition at New Jersey City University.

The work that Víctor has been carrying out centers on incorporating traditional Peruvian music into his own compositional language. His musical compositions address social issues with the intention of drawing attention to the most vulnerable and marginalized sectors of society, aiming to raise awareness through his music.

Excerpts from **A Hetedik** (2023) by Daniel Andor-Ardó\*  
poetry by Atilla József (1905–1937) - sung in Hungarian

Perry Townsend, conductor

## Hungarian text

E világon ha ütsz tanyát,  
hétszer szűljön meg az anyád!  
Egyszer szűljön égő házban,  
egyszer jeges áradásban,  
egyszer bolondok házában,  
egyszer hajló, szép búzában,  
egyszer kongó kolostorban,  
egyszer disznók közt az ólban.  
Fölsír a hat, de mire mégy?  
A hetedik te magad légy!

Ellenség ha elődbe áll,  
hét legyen, kit előtalál.  
Egy, ki kezdi szabad napját,  
egy, ki végzi szolgálatját,  
egy, ki népet ingyen oktat,  
egy, kit úszni vízbe dobtak,  
egy, ki magva erdőségnek,  
egy, kit őse bögve védett,  
csellel, gánccsal mind nem elég, -  
a hetedik te magad légy!

Szerető után ha járnál,  
hét legyen, ki lány után jár.  
Egy, ki szivet ad szaváért,  
egy, ki megfizet magáért,  
egy, ki a merengőt adja,  
egy, ki a szoknyát kutatja,  
egy, ki tudja, hol a kapocs,  
egy, ki kendőcskére tapos, -  
dongják körül, mint húst a légy!  
A hetedik te magad légy.

Ha költenél s van rá költség,  
azt a verset heten költsék.  
Egy, ki márványból rak falut,  
egy, ki mikor szülték, aludt,  
egy, ki eget mér és bólint,  
egy, kit a szó nevéen szólít,

egy, ki lelkét üti nyélbe,  
egy, ki patkányt boncol élve.  
Kettő vitéz és tudós négy, -  
a hetedik te magad légy.

S ha mindez volt, ahogy írva,  
hét emberként szállj a sírba.  
Egy, kit tejes kebel ringat,  
egy, ki kemény mell után kap,  
egy, ki elvet üres edényt,  
egy, ki győzni segít szegényt,  
egy, ki dolgozik bomolva,  
egy, aki csak néz a Holdra:  
Világ sírköve alatt mégy!  
A hetedik te magad légy.

-Attila József, 1932

### **English translation**

#### The Seventh One

Once you set foot on this earth,  
Your mother gives you seven births!  
Once in a blazing house afire,  
once in an icy flood's cold mire,  
once inside a loony bin,  
once amidst waving wheat so thin,  
once in cloister's hollow eye,  
once among pigs in the sty.  
All six cry, it's not enough, son,  
Be yourself the seventh one!

If an enemy stands before you,  
Have seven men who'd stand up for you.  
One who begins his day at leisure,  
one who works his daily measure,  
one who teaches gratis at his whim,  
one who's thrown in the water to swim,  
one who's the seed of a forest's growth of years,  
one who's protected by his ancestor's tears.

But ruse or reproach won't get it done, –  
Be yourself the seventh one!

If you'd go looking for a lover,  
Have seven men try to find her.  
One who for her word gives up his heart,  
One who pays for his own part,  
One who pretends to be a dreamer,  
One who gropes her skirt to get her,  
One who knows where her hooks can be found,  
One who steps on her hanky on the ground, –  
They all buzz like flies around carrion!  
Be yourself the seventh one!

If you could afford to compile a tome,  
Have seven men compose this poem.  
One who builds a marble town,  
One born asleep, his eyelids down,  
One who charts the sky and knows it well,  
One whose words can cast a spell,  
One who sells his soul, trying to thrive,  
One who carves up a rat while it's alive.  
Two are brave and four are wise, son –  
Be yourself the seventh one!

And if all this happened as was written,  
Go to the grave as if you were all seven.  
One who rocks on a milky chest,  
one who grasps at dried hard breasts,  
one who tosses away empty pans,  
one who lends the poor his helping hands,  
one who works like a man possessed,  
one who stares at the Moon, obsessed;  
You're already underground, my son!  
Be yourself the seventh one!

–Attila József, 1932, translated by Gábor G. Gyukics and Michael Castro

## Notes



I was inspired to set *A Hetedik* for its rhythmic and dance-like Hungarian prose. The regularity of the text contrasts with its ambiguous meaning, which evokes folkloristic and magical elements. The poem's five verses traverse five stages of life: birth, self defense, love, poetry/creativity, and death. In each case, the poet exhorts us to live life as "yourself", always the seventh one on his list.

The iconic poem is also a semi-autobiographical meditation on the poet's life philosophy. When asked what it means to be a poet, Attila József explained that he had already set out his vision of poetry in the fourth verse of *A Hetedik*. Each of the seven people in the verse have characteristics he considered essential to being a poet or artist. The seventh and final requirement is to have that which is utterly unique to the artist at that moment, that is beyond mere personality.

The structure of the music reflects that of the poem: five musical episodes, starting with an impressionistic birth, and ending with an ethereal death. In the second and fourth episodes, the spiky speech rhythms of Hungarian take over. The third episode reveals an ugly side of love and heartbreak that threaten to undermine a pair of undulating lovers. At the end of each episode is the refrain to "Be yourself the seventh one!"/"A hetedik te magad légy!" — the poet's advice to everyone.

## **Bio**

Daniel is a long-time member of C4, and has written three compositions for the group. *Pitter Patter, Pitter Patter, And Then* was premiered by C4 in 2013, and *DADA NY '15* was written in celebration of C4's tenth anniversary season, in 2015.

Daniel studied composition and piano at The Purcell School of Music, London. His compositions won numerous awards, and were featured by the Society for the Promotion of New Music during 2000–2002. While studying at the University of Cambridge, his conducting engagements included regular appearances with the university ensemble *Sforzando Brass* as well as his college orchestra. His other big passion—besides music—is science. He moved to New York City to work in neuroscience research at the Rockefeller University and currently realizes his dual passions by working at Google on the one hand and making music with C4 on the other.

**Blame Grace (2023)** by Grace Tyson\*

Text from the *I Ching*

Evan Johnson, conductor

## Text

clean work moon great draw flow; link art jade right art art; grow rain art great path lake;  
fall well jade free draw cross; rain fall spring home risk cross; home wheel dare peace path  
wheel; peace own air end true life; draw clear end spring jade grow; moon art call know  
peace risk; wheel sky art same lake flow; flow take risk call life path; jade dark rest air end  
home; rain spring flow blame grace rain; free self self link moon great; clean free free rain  
art sun; dark goal end lake home home; press state clean own true hand; same wind draw  
jade moon air; risk life fall same light call cross

take own true home town sky; rain joy life joy awe clear; state fall flow moon spring risk;  
own sun link true dark press; awe flow goal fault flow spring; free light dare grow end  
wish; lake draw blame great great rain; know sun king high sea moon; lake high man press  
risk moon; sun light call right moon art; grace great end wheel cross cross; sky moon free  
man lake cross; force sea town wood dark link; air wheel free work link wood; spring grow  
grace wheel clean risk; life wind great life draw dark; take free path peace spring lake

draw work man dark man self; home peace seek great heart heart; art sky right sun dare  
wish; air blam risk clear sea dare; wish well high moon risk dare; know right path state  
wheel spring;

lake blame home flood life dark; grace town dwell know right true; seek rain cross state air  
grow; work life end draw rain own; flood link light moon wheel clean; risk wish spring  
moon end dark; clean true free state know seek; clean jade work seek town self; life draw  
call peace air draw; wood wood link blame grace same; sky same rain seek sky end; great  
free risk seek self well; goal flow well press rest man; grace force self cross home great; air  
fault high own grace self; hand seek king home sun draw; sun lead call peace sky lake; end  
clear self rest

end small

## Notes

I created "Blame Grace" with a variation on John Cage's use of the I Ching, an ancient Chinese divination manual, as a method of precompositional aleatory. An I Ching reading consists of one or two of 64 possible "hexagrams" created by flipping three coins six times. Cage composed with the I Ching throughout his career, often by assigning pitch and rhythm sets to each hexagram and transcribing the corresponding sets from his I Ching readings. His work for solo piano, "Music of Changes" (1951), was written entirely with the I Ching.

The I Ching was one of many ways Cage created his trademark "nonintentional" music. I Ching scholar Steve Marshall once joked that Cage failed to consider the possibility of the

book having its own intention as a conscious collaborator—I was curious to try my hand at such a collaboration.

I have to give the I Ching most of the credit for this piece. The book determined pitches and text—I contributed note duration, expression, and dynamics. The libretto was created by pulling words from I Ching readings, assigning each word to a hexagram, and casting text hexagrams for each note. The words “blame grace” appear twice in the piece—Cage felt that in nonintentional music a. there can be no error and b. the composer is not responsible for the outcome of the piece. “Blame Grace” seemed like a fitting title.

### **Bio**

Grace Tyson is the Library Administrative Assistant for the Music & Recorded Sound Division at the New York Public Library for the Performing Arts, and a soprano in the Young New Yorkers’ Chorus and C4: The Choral Composer/Conductor Collective. Choir has been her favorite pastime for as long as she can remember; she grew up singing with the Peabody Children’s Chorus and made her television debut on WJZ Baltimore at age 14, where she proclaimed her love for fellow “choir nerds—my kind of people”. She discovered her passion for contemporary choral music in 2019 after hearing C4 perform at Fordham College at Lincoln Center, where she studied philosophy and music.

### **Treehouse of Amplified Stars (2023) by Hannah Cai Sobel\***

poetry by Reuben Gelley Newman

Katherine Doe Morse, conductor

### **Text**

This unnamed noontime give me a flying heart  
Artichokes ziplining to Venus  
Radishes soaring to Jupiter  
Sailboats like ice cream cones swerving in the salt sea  
The song ferments in your cello cauldron Arthur  
This unplaced decade  
This unlearned bow

—Reuben Gelley Newman

### **Notes**

An unnamed noontime ago I (Reuben) sat in the Arthur Russell archives at LPA, paging through flyers, scores, and ephemera about the avant-garde musician (1951-1992). Among these was a flying radish, a flyer for Russell’s band The Sailboats, and a program for a concert that included a (now lost?) piece called “An Unnamed Noontime.” “Treehouse of

"Amplified Stars" is one of many love poems I've written for Russell, and I promptly sent it off to my dear friend Hannah. Inundated with Reuben's love poems, I (Hannah) set this poem to add to my repertoire of love songs. Queer love is a silly little thing that I am fascinated by. Reuben loves Arthur Russell's songs. I love Reuben's words. Reuben loves my music about his words about Arthur Russell. I (Hannah still, but I suppose I can speak for Reuben too) love sailboats, ice cream cones, and the intersection between them. This is a song for Arthur Russell, for artichokes, for the feeling of being alive, for the salt sea and ice cream, and most importantly, for you, my love.

## **Bio**

Hannah Cai Sobel is a NYC based composer, conductor, vocalist, and ice cream enthusiast. Inspired by the human experience, Hannah's music tells stories about being a person in a world full of other people. Hannah has music directed and conducted both their operas, Frog and Toad and Brooklyn Bound L and they are very proud that a large percentage of their audience members were first time (and decidedly not last time!) opera goers. They currently compose and sing soprano for C4 as well as sing and assistant conduct for Transcend Sings. Hannah often performs with pianist and composer Lili Tobias, bringing a mix of contemporary and historical art song to the streets, ice cream shops, and yarn stores of NYC. Hannah is in love with people and their voices and will sing or write about anything as long as it's a good story. They are a lover of all cats, most hyperbolic triangle groups, and probably you.

**Monkfish** (2023) by Alexa Letourneau\*  
influenced by Meredith Monk - sung in Icelandic  
Karen Siegel and Hannah Cai Sobel, solos  
Bryan Lin, conductor

## **Icelandic Text**

meira en þú veist...  
meira en þú vilt vita...  
hún leynir á sér

ég er skötuselur,  
botnbúi.  
koma dýpra  
í skilning

jæja?  
jæja?

## English Translation

more than you know...  
more than you want to know...  
there's more to her than meets the eye.

i am a monkfish,  
a bottom dweller.  
come deeper  
into understanding

are you ready?  
are you coming?

## Notes

When I set out to write this piece, the deadline to turn it in had just been moved up by two weeks. This was inopportune, as I had just boarded a cargo ship to Iceland, with no laptop or instrument in tow. Thus my composing process became less about writing down improvised melodies, and much more focused on sketching based on the stunning, rugged landscapes and sounds of nature surrounding me, and imagining how I could both evoke and in some way accompany the landscape with the human voice.

While in constant awe of the landscape during my road trip, I also had a somewhat sour taste left in my mouth by my interactions with fellow tourists. On multiple occasions, I asked folks where they were off to next, and each time got a laugh and "no idea, this silly language is impossible to pronounce." This reminded me of the volcanic eruption of Eyjafjallajökull that dominated global news in 2010. Rather than learning to pronounce it, American news media referred to the volcano E-15, because Eyjafjallajökull starts with E and is followed by 15 letters. Writing the text for this piece became an exercise in putting the time and effort in to understand the language as much as I could. While I consulted with many native speakers on my trip, about 50% of the compositional process was learning to speak enough Icelandic to write the poetry I wanted to convey. In addition to the text I wrote, the choir also breaks up the word Eyjafjallajökull, repeating its syllables and constituent words, and uses sound effects and body percussion to represent different elements of the Icelandic soundscape, such as crashing waves and breaking ice.

The title Monkfish is a bit of a triple pun. The sonic material and subject matter of the piece are both referential to Meredith Monk, especially her albums Facing North and Volcano Songs. Fishing is hugely important to the Icelandic economy, and Icelandic waters are where monkfish often spawn. And while they are considered one of the ugliest, silliest

looking fish in the ocean, they are also pound-per-pound one of the most valuable, speaking to the theme of seeking deeper understanding and appreciation.

### **Bio**

New York based creative Alexa Letourneau is a composer, flutist, singer, researcher, and educator. An Ohio native, Alexa began playing the flute at eight years old. Within weeks, they were taping 5 pens together to draw a staff on which to begin composing. At present, their works are focused upon an exploration of shared human identity through sonic journeys. In addition to C4, they are a founding member of Mosaic Composers Collective, the director of Unjust Intonation a cappella, and creator of the podcast Classical Schmassical: the anti-Classical classical music podcast.

## **NJCU Concert Chorale and C4**

**Rich Man** (2004) by Cynthia Shaw\*  
poetry by Elizabeth Rooney

Daniel Andor-Ardó, conductor

### **Text**

Rich man, rich man, who are you?  
Do you seek the Christ child too?  
In your palace and your court life is busy, life is short.

Have you time to go away, to find a baby in the hay?  
Can you get your camel through, the needle's eye, as you must do?

Rich man, rich man you've come far, where did you learn to trust a star  
instead of turning to a King, to guide you in your wandering.

How did you grow wise in spite of all your kingly guise?  
Who taught you to play your part to bring an educated heart  
to the stable in the west so you could kneel and be blessed.

Come to the stable in the west, so you could kneel there and be Blessed.

### **Notes**

For many years, Cynthia worked for the choral composer Alice Parker who hosted an annual composer/poet workshop where Cynthia discovered Elizabeth Rooney's poem,

"Rich Man". Elizabeth graduated from Smith College, Columbia University and Union Theological Seminary. After years of working in the Episcopal Church she attended a retreat in preparation for joining The Society of Companions of the Holy Cross and had a life changing encounter, "falling in love with God", as she said. Poetry began to flow out of her and by the time of her death she had written over 700 poems. "Mine", she said, "seem to come like butterflies, and I try to net them and get them on paper without knocking too many bright bits of color off their wings." <https://www.brighamfarm.com/author.html>

### **Bio**

Cynthia Shaw holds a master's degree in piano performance from the Manhattan School of Music. She teaches piano, accompanies singers, has sung in professional choruses at Avery Fisher Hall (now David Geffen Hall) with the NY Philharmonic and with The American Symphony Orchestra at Carnegie Hall. She even sang with the Icelandic pop singer, Björk and as backup singer with Paul McCartney at Carnegie Hall. She recorded with The Gregg Smith Singers, for Johnny Reinhard's Microtonal Music recording and with Dr. David Hurd at Church of the Holy Apostles. She was musical director of the New York Christmas Revels for 15 years and is currently the musical director for the Art Mob. She continues to freelance as a professional choral singer and is thrilled to sing with C4.

[www.cynthiashawmusic.com](http://www.cynthiashawmusic.com) @cynthiasings

**Gloria** by John Rutter (b. 1945)

### **English translation of text:**

- I. Glory to God in the highest, and peace on earth to people of good will. We praise you, we bless you, we adore you, we glorify you. We give you thanks for your great glory.
- II. Lord God, heavenly king, God the Father almighty, Lord Jesus Christ, the only begotten Son, Lord God, Lamb of God, Son of the Father. Lord dGod, heavenly king, who takes away the sins of the world, have mercy on us, who takes away the sins of the world, hear our prayers, who sits at the right hand of the Father, have mercy on us.
- III. For you alone are holy, you alone are the Lord, you alone are the most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

\* Denotes C4 member

### **C4 Members**

Daniel Andor-Ardó, Katherine Doe Morse, Mario Gullo, Evan Johnson, Evan Fontaine, Zoe Marie Hart, Katie Kress, Brian Hyunsuk Lee, Alexa Letourneau, Bryan Lin, Jacob Lyon, Lila Meretzky, Brian Mountford, Cynthia Shaw, Hannah Cai Sobel, Karen Siegel, Perry Townsend, Grace Tyson, George Wright

Please find bios of all C4 members at <https://www.c4ensemble.org/the-ensemble.html>.

### **NJCU Concert Chorale Members**

\* Indicates students from County Prep High School/NJCU Advanced Choral Initiative

\*\* Indicates alumni of NJCU

#### **Soprano 1**

Mariane Frances Capio  
Maximilian Del Rosario  
Brianna Esteves  
Ivana Estime

October Gomes  
Hernandez, Audrey \*  
Torres, Crystal \*  
Nebula Vidal

#### **Soprano 2**

Arias, Ailyn \*  
Bernadette Barnes  
Isabel Diaz  
Ashley Bivins Eural \*\*  
Angie Flores  
Danielly Garcia  
Qawiyya Haqq  
Katie Harrigan  
Bryliz Paulino  
Tatyana Serrato

#### **Alto 1**

Isabel Gallur  
Gianna Holmes  
Melanie Mora

Emily Morales \*\*  
Emily Roda  
Suazo, Kamila \*  
Vinyl

#### **Alto 2**

Olga Doutkevitch  
Janayah Jones  
Logan Mirthes  
Coryn Plate \*\*  
Katrina Rada  
Kaury Urena

#### **Tenor 1**

Diana Herrera  
Leonardo L. Leuci\*\*  
Joshua Rosenthal

#### **Tenor 2**

Amo-krah, Cordell \*  
Marlon Dominguez  
Mathew Segovia

#### **Bass 1**

Glenzell Baker

Andrew Black  
Sage Hudak  
Cruz Roger Romero  
Anthony Thompson

#### **Bass 2**

Byron Flores, Jr.  
Keion Jackson, M.DIV. \*\*  
Taino, Kristian \*

#### **Instrumentalists**

##### **Trumpets**

Patrick Trapp  
Tipi Horowitz  
Eddie Velez

##### **Trombones**

Aaron Rivera  
Diana Herrera

##### **Tuba**

Alexander Joseph



## Donate

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