

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

College of Visual and Performing Arts and  
School of Music

*present*

*"Where Once We Stood"*

**The JMU Carnegie Hall Collective  
Pre-Tour Concert**

*featuring*

**The JMU Carnegie Hall Collective:  
Dance, Choir, Percussion**

**Rubén Graciani, *choreography*  
Jo-Anne van der Vat-Chromy, *conductor*  
Casey Cangelosi, *studio percussion***

**Jonathan Ramirez, *marimba*  
Augusta Nafziger, *soprano***

Thursday, March 13, 2025  
7:30 pm  
Concert Hall



## Program

*Tres De Tres Para Tres* Reynaliz Herrera  
(b. 2002)  
Click Mary Ellen Childs  
(b. 1990)  
Marimba Spiritual Minoru Miki  
(1930-2011)

Jonathan Ramirez, *solo*

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An Epic Collegiate Opportunity Addison Walton  
Tour Manager

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Shenandoah American Folk Song  
arr. James Erb

Where Once We Stood Based on 'Triptych' by  
I. *Threnody* Tarik O'Regan  
II. *As We Remember Them* (b. 1978)  
III. *From Heaven Distilled a Clemency*

Jo-Anne van der Vat-Chromy, *conductor*  
Rubén Graciani, *choreography*  
Casey Cangelosi, *studio percussion*  
Augusta Nafziger, *soprano*

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Our CVPA Spring Break 2025 Concert Tour to Carnegie Hall  
is made possible through the generous support of James Madison University:

Charlie King, *Interim President*  
Bob Kolvoord, *Interim Provost*

Towana H. Moore, *Vice President of Administration and Finance*, and  
Mark Angel, *Associate Vice President of Finance*,  
among many others on the JMU Administrative Affairs Team.

The JMU Carnegie Hall Collective extends their deepest thanks to:

**John Allemeier**, *Director, JMU School of Music*, **Donna Wampler**, *Program Support Specialist*, **Kim Velazquez**, *Administrative Assistant*, **Jeremiah Padilla**, *Administrative Assistant*, **Sarah Macomber**, *Music Operations Coordinator, Website Design*, **Scott Ridders**, *Director, Marching Royal Dukes*, **Beth Aldrich**, *JMU Vocal Arts Camp*, **Jake Krug**, *JMU Alum*, Casey Cangelosi, *JMU Studio Percussion*, and **Addison Walton**, *Choral Graduate Assistant and Tour Manager*,  
without whose experience, expertise, creativity, and support  
this tour would not have been possible.

## Program Notes

Reynaliz Herrera is a Mexican-born classically trained percussionist who breaks conventional boundaries in terms of what constitutes a percussion instrument. Herrera rose to notoriety when she found her voice as a performer and composer after realizing that a bicycle is a wildly versatile percussive instrument! Tonight's offering, *Tres De Tres Para Tres*, features three snare drums and highlights Herrera's innovative approach to both instrumental technique and rhythmic interplay.

Based in the twin city Minneapolis-St. Paul, Minnesota area, Mary Ellen Childs involves herself deeply in "visual percussion," the staging and choreography of her works as well as their creation. **Click** is a mesmerizing, fast-paced, game-like work for three stick-wielding performers.

Composed from 1983-84, **Marimba Spiritual** was written in response to the starvation and famine in Africa during the early 1980s. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last part a lively resurrection. The rhythm patterns for the second part are taken from the festival drumming of the Chichibu area northwest of Tokyo. Commissioned by NHK (Nippon Hoso Kyokai, which translates to Japan Broadcasting Corporation), famed marimba player Keiko Abe requested this arrangement to feature solo marimba. The first performance was on March 18, 1984 in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep (New Percussion Group) Amsterdam.

### Where Once We Stood and Triptych by Tarik O'Regan

**Where Once We Stood**, a unique collaboration between the dance, choral, and percussion areas at James Madison University is a project inspired by Rubén Graciani, Dean of the JMU College of Visual and Performing Arts that is set to the evocative **Triptych** by celebrated composer Tarik O'Regan.

Choreographer Graciani: *"When listening to O'Regan's **Triptych**, I was inspired by the collection of interfaith ideas/ideals at the center of the work and libretto. This led me to generate movement development with the dancers based on those things we feel but do not act on. We considered what it might feel like to share oneself fully and not take any "secrets" to the grave (so to speak). The score and libretto seemed to ask what it would be like, physically, to "take off the mask" and to choose to live fully – to recognize what we share across faiths or human experiences now. This is a departure from the direct text, but the score felt so resonant in its hope that I wanted to move beyond just the life/death aspect and focus on how all these shared concepts could help us connect. None of the movement is literal but an abstraction of these thoughts, feelings, ideas, and inspirations."*

**Triptych**, a portrayal of life, death, and resurrection, of mortality and immortality, represents the merging of two extant works by composer Tarik O'Regan. O'Regan recounts: *"Relatively new to living in New York, I am much more aware of the independent, vibrant cultural plurality that exists today; it's probably the single most dazzling facet of the city and is largely responsible for the infamous 'edginess' that pervades daily life there. With this in mind, I set to work on Threnody (Movement I here) in 2004; I wanted to write something relevant to the Israeli/Palestinian issue without losing that city 'edge.'" The first movement is fast and rhythmically influenced by the music of both North Africa and pop-rock music in its syncopations, as well as innovative treatments and disguises of the note F throughout this movement and work as a whole as wrapped into the modal liveries of F Dorian, F Mixolydian, F Lydian and finally, in movement 3, F Major (From Heaven Distilled a Clemency)."*

Movement I: *Threnody*, conducted by Jeremy Summerly in Christ Church, Spitalfields, premiered on December 18, 2004, while Movements II and III were premiered by the Portsmouth Grammar School Chamber Choir and the London Mozart Players in a concert at Portsmouth Anglican Cathedral in November 2005. O'Regan explains: "*From the moment that the commission for And There Was a Great Calm (Movements II & III of the final work) was offered, I knew the piece I was about to embark upon would end up being linked with Threnody in some way...Musical works connected with commemoration or memorials are often suitably pensive and slow; I wanted to start with that concept but bring in some of the relentless urban rhythms that had been such a large influence on my life in the preceding two years in New York City. The result is that the second movement is quiet and gentle (a moment of recollection), while the final movement is much faster and vibrant, returning to a more openly elated rendering of the start of Triptych; the texts here deal with transmigration and the future.*"

The texts sources in **Triptych** represent a diverse range of religious and spiritual traditions, underpinning a global sense of unity and understanding of the human journey. These sources include William Penn, William Blake, John Milton, the Psalms of David, William Wordsworth, Muhammad Rajab Al-Bayoumi, an Egyptian poet of the early 20th century, 13th-century Persian poet Jalalu-d'Din Rumi, and a couplet from the medieval Zoroastrian texts, the Bundahis-Bahman Yast. The second movement is almost entirely based on the famous Hebrew prayer of remembrance, "As We Remember Them," and is concluded with a line from Thomas Hardy's poem "And There Was a Great Calm," written at the signing of the World War I Armistice on November 11, 1918. An additional couplet from this poem is set in a moment of tranquility in the final movement.

Combining dance with live music-making, **Where Once We Stood** creates an emotionally rich experience. The dancers bring to life the archetypal and emotional shapes, struggles, and stresses of life, death, and resurrection. These thematic portrayals are further intensified through the harmonic density, modal fluidity, and non-traditional falling chained suspensions of the choral singing and the nearly rock-music-influenced accompaniment of O'Regan's mallet percussion writing, promising a performance that will inspire and connect with the audience.

This cross-disciplinary collaboration was initially planned for Spring 2020. Interrupted by COVID-19, it saw its first fruition as part of the JMU 2023 'New Voices in Dance' Festival. When James Madison University overwhelmingly supported the invitation to perform at Carnegie Hall, Dr. van der Vat-Chromy proposed **Where Once We Stood** as the project that most uniquely represents our College of Visual and Performing Arts mission: *Embracing the values of collaboration, critical inquiry, integrity, creative excellence, inclusivity, and transformation, we strive to empower our communities to collaborate, envision, and achieve their creative and professional aspirations through exploring the arts as a vehicle for cultural advancement, engagement and transformation.*

Through each unique iteration, this innovative collaboration has proven to be a one-of-a-kind artistic experience. As such, we are honored to bring **Where Once We Stood**, focused on sharing our deepest selves across faiths and human experiences and steeped in **Triptych's** messages of oneness through diversity and the transformational power of divine clemency, to Carnegie Hall.

# Text and Sources

## I. Threnody

*When death takes off the mask, [we] will know one another, though diverse liveries  
[we] wear here make [us] strangers.*

William Penn (1644 - 1718), from 'Some Fruits of Solitude in  
Reflections and Maxims' (1682)

*Tremblest thou when my face appears to thee? Wherefore thy dreadful fears? Be easy,  
friend; 'tis thy truest gain to be far away from the sons of men. I offer a couch to give  
thee ease: Shall dreamless slumber so much displease?*

Muhammad Rajah Al-Bayoumi (dates unknown), from 'Death  
Speaks', translated by Arthur J. Arberry (1950)

*To see a World in a Grain of Sand, and a Heaven in a wildflower,  
Hold Infinity in the palm of your hand, and Eternity in an hour.*

William Blake (1757-1827), from 'Auguries of Innocence' (1808)

*Behold, how good and how pleasant it is for [people] to dwell together in unity.*

Psalm 133, from The Bible (King James Version, 1611)

## II. As We Remember Them

*In the rising of the sun and at its going down, we remember them.*

*In the blowing of the wind and in the chill of winter, we remember them.*

*In the opening buds and in the rebirth of spring, we remember them.*

*In the blueness of the sky and in the warmth of summer, we remember them.*

*In the rustling of the leaves and in the beauty of autumn, we remember them.*

*When [we're] weary and in need of strength, we remember them.*

*When [we're] lost and sick at heart, we remember them.*

*So long as we live, they too shall live, for they are part of us, as we remember them.*

Roland B. Gittelsohn (1910- 1995) [adapted] from 'The Gates of  
Repentance' (1978)

*And the Heav'nly Quire stood mute, and silence was in Heav'n.*

John Milton (1608-1674), from 'Paradise Lost', Book III (1667)

## III. From Heaven Distilled a Clemency

*Each shall arise in the place where their life [spirit] departs.*

'Bundahis-Bahman Yast'; Indian Bundahishn (ninth century)

[adapted] from 'Sacred Books of the East', Volume 5, translated by  
Edward W. West (1860)

*[So] Why then should I be afraid? I shall die once again to rise an angel blest.*

'Masnavi i Ma'navi'; Mathwani of Jalalu-'d'Din Rumi (thirteenth  
century) [adapted] from 'Masnavi i Ma'navi', Book III, translated  
by Edward H. Whinfield (1898)

*Our birth is but a sleep and a forgetting; The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting. And cometh from afar.*

William Wordsworth (1770 - 1850), from 'Ode: Intimations of  
Immortality' (1807)

*Calm fell. From heaven distilled a clemency. There was peace on earth, and silence in  
the sky.*

Thomas Hardy (1840-1928), from 'And There Was a Great Calm' -  
on the signing of the Armistice, (1918)

## The JMU Carnegie Hall Collective Personnel

Choreography	Rubén Graciani, Dean JMU College of Visual and Performing Arts
Conductor	Jo-Anne van der Vat-Chromy JMU Director of Choral Activities
Percussion Ensemble	Casey Cangelosi JMU Studio Percussion
Collaborative Pianists	Amy Robertson, Elizabeth Williams
Choral Graduate Assistants	Colin Cossi, Addison Walton, (DMA) Ivan Godoy, (MM)
JMU Choral Librarian	Marlow Lewis
CHC Tour Manager	Addison Walton
CHC Uniform Coordinators	Marlow Lewis, Colin Cossi

### Vocal Solo (JMU Performance)

Augusta Nafziger, *soprano*  
Anna Osborne, *soprano (cover)*

### Percussion Ensemble

Adelaide Hofmann	Olivia Miller
Brian McDermott	Richard Collister III+
Emily Stevens	Zane Johnson
Jonathan Ramirez	Kobe Noel
Josh Sheppard+	

### Dance Ensemble (Alternates)\*

Asiah Jones	Katie Shin
Brooklynn Borders*	Lauren Coles
Brynn Persons	Leah Overton
Destiny Bigos*	Maddie Gaffney
Grace Kohler	Myah Scott*
Jessie Scanlon,	Rylee Tiller
Jordyn Butts*	Kiley Flaherty

# Choral Ensemble (JMU Alumni\*/Graduate Student+)

## Soprano

Abbey Spencer	Emma Jones	Kimberly Aikens
Abby Wilson	Helen Albiston	Marlow Lewis
Allie Ranton	Isabel Layman	Megan Wong
Anna Osborne,	Isabella Cerullo	Nancy Walker
Augusta Nafziger+	Isabelle Schweiter	Natalie Carter
Aven Buchanan	Jaisyn Holland	Parker Bigley
Christina Santiago	Josephine Suwanpoh+	Sophie Osmani
Ella Gallagher	Katie Blackwell	Sydney Ashworth
Emalee Stepp	Katy Lange	
Emma Corrao	Kaylea Manners	

## Alto

Addison Walton+	Jackie Copeland	Rebecca Imbasciani
Amy Cajigas*	Kelly Donlan	Rochelle Jordan*
Ashley Seminario*	Leah Brown	Savannah Whitley
Bella Baptiste	Madeleine Parr	Sheridan Anthony
Ciara Theisz	Mara McBane	Sofia Vazquez
Eva Pierce+	Marija Grove	Sofia Vergara
Grace Hollowell	Natalie Gillum	Sydney Parow
Isabel Perrine	Nicole Dudley	Ziqi Guo+
Isabelle Rhodes	Olive Poole	

## Tenor

Aidan Cahill	Drew Dodson	Kieran Morales
Anthony Bassett	Garrett Gass	Luke Brooks
Brendon O'Donnell*	Jacob Walton	Matt Underwood
Bruce Russell	Jasper Wilson	Michael Creswick
Colin Cahill	Jaylan Garcia	Nick Gomez-Colon+
Devonte Garcia	Joshua Nieves	Paolo Mancini

## Bass

Alex Dickerson	Ian Amos	Riley Jefferson
Colin Cossi+	Issac Markow	Roman Leonard
Dan Klein	Ivan Godoy+	Takoma Williams
Darien Roby	Johnny Park	Thayer Causer
Elijah Keyes	Kevin Landry	Thomas Stachelski
Habib Jaafar	Michael Tsougranis	William Palestrant

# SP '25 JAMES MADISON UNIVERSITY CHORAL AREA

Dr. Jo-Anne van der Vat-Chromy  
*Director of Choral Activities, Co-Coordinator of the Ensemble Area*  
*Professor of Choirs, Conducting, and Choral Music Education*

Dr. W. Bryce Hayes  
*Associate Director of Choral Activities*  
*Professor of Choirs, Choral Music Education*

Colin Cossi, *DMA Choral Conducting Graduate Student*  
Addison Walton, *DMA Choral Conducting Graduate Student*  
Ivan Godoy, *MM Choral Conducting Student*  
Marlow Lewis, *Choral Librarian*  
Nick Gomez-Colon, *TMS PPP (Perfect Pitch Person)*

## JMU CHORAL COLLABORATIVE PIANISTS

Elizabeth Williams, *The Madison Singers, TCC, and UCSA*  
Amy Robertson, *The JMU Chorale*  
Linlin Uta, *UCTB*

## UNDERGRADUATE ENSEMBLE MANAGERS

Mac Creswick, Alex Dickerson, Kelly Donlan, Christina Santiago, *TMS*  
Natalie Gillum, Allie Ranton, Emalee Stepp, *JMU Chorale*  
Jackie Copeland, Allie Ranton, *Treble Chamber Choir*  
Hailey Donithan, Lauren Motter, Natalia Settipani, *UCSA*  
Brian Valladares Garmendia, *UCTB*

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