



KHORIKOS

Modern Masters

November 7, 2015 | 7:30PM

Jesse Mark Peckham, Artistic Director

KHORIKOS

Soprano

Rachel Boeglin
Gabbi Coenen
Alyssa Manzi
Stephanie Leke
Alessandra Levy
Melissa Wozniak

Tenor

Justin Ballard
Dean Chryssovergis
Jacinth Greywoode
Zack Jagers
Jonathan McPhee
Michael Noel

Alto

Hannah Sage Campbell
Arielle Datz
Veronica Davila
Noele Flowers
Mary Foster
Leah Henley
Carah A. Naseem
Elena Neyman
Jane Rasch
Hannah Sheldon-Dean

Bass

Paul An
Gordon Bartow
John Clinton
Chris Cotter
Nick Einhorn
Alec Galambos
Benjamin Martinson
Peter Murphy
Garrett Philbin
Adam Stasiw
Brian Wong

About KHORIKOS

KHORIKOS is one of New York City's most distinguished a cappella ensembles, performing a wide range of musical works from medieval polyphony to contemporary sound sculpture. We are taking the lead in reinventing classical music by engaging in unique collaborations with artists of other genres, including film and dance, and by performing in traditional and nontraditional venues. KHORIKOS performances have been described as other-worldly, powerful and cutting-edge. A fresh take on an age-old art form, KHORIKOS is an experience, not just an ensemble. KHORIKOS is a project of Dorian Artists Corporation, a 501(c)(3) nonprofit organization.

KHORIKOS Presents: Modern Masters

Saturday, November 7

The Shrine Church of St. Anthony of Padua, New York, NY

Tee Om Gree (1998)	Vanessa Hylande
Dancers: Alexandra Gonzalez, Jamy Hsu	

Beyond the Veil (2015)	Andrey Stolyarov
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a-... (2015*)	Robert Carl
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Where Flames a Word (2009)	Kile Smith
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The Best Thing in the World (2015*)	Ingrid Stölzel
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intermission

Sky Sight (2012)	Kala Pierson
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The Language (2015)	Alec Galambos
Solo: Carah A. Naseem	

Shirei Shira (2013)	Karen Siegel
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Credo (2001)	Jesse Peckham
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A Song of Joys (2011)	Nick Omiccioli
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***Indicates World Premiere**

Tee Om Gree

Vanessa Hylande

Tee Om Gree was first written in 1998 on commission for a University of California Santa Barbara dance department performance.

Vanessa used a poem called “Licking the Sore Spots” by Shari Brookler, a fellow UCSB dancer and artist, and dissected the work into syllables and then rearranged them at random. This text was then put into rhythmical parameters using a phrase of tap dance. From this foundation, the melody evolved. It came as a calling to the Gods, pure in its form. *Tee Om Gree*, though written essentially in gibberish, is ethereal in its sadness, and its purpose and message evolved organically through the process of the piece’s performance. A work about death and surrender, where the pain and struggle of life ends in an eventual settling into place, *Tee Om Gree* speaks to the bodies that return to the earth to set the distilled soul free. For this concert, Vanessa has expanded on the original concept, to include instrumentation, a second voice and her own original choreography. Vanessa is thrilled to be able to bring together so many creative outlets into one work and is honored to perform once again with some of her Metropolitan Opera colleagues and share the stage with KHORIKOS and her husband Jesse Peckham.

Tee Om Gree

Tee om gree sor oonds fin

Te om gree oonds fin

Ten gers woo oid

All veals don pain

Ten gers no woo oid

All veals don pain

Sor led it led it rot

Led it dis til

Sol gree om

Re veals don pain

Sor tee fin don

Led it dis til

Sor led it led it rot

Led it dis til

Beyond the Veil

Andrey Stolyarov

KHORIKOS commissioned *Beyond the Veil* in March of 2015 as part of The Hartt School's Feldman Residency and later selected the piece as a finalist in the 2014-2015 Ortus New Music Competition. Drawing from a passage in Sir Edwin Arnold's poem *The Light of Asia*, which describes the life of Prince Siddhartha Gautama (better known as The Buddha), the piece weaves a simple melody into a complex and layered meditation evocative of the Zen chants of the "The Enlightened One."

Beyond the Veil

Shall any gazer see with mortal eyes,
Or any searcher know by mortal mind;
Veil after veil will lift—but there must be
Veil upon veil behind.

Stars sweep and question not. This is enough
That life and death and joy and woe abide;
And cause and sequence, and the course of
time
And Being's ceaseless tide

Which, ever changing, runs, linked like a river
By ripples following ripples, fast or slow—
The same yet not the same—from far-off fountain
To where its waters flow

—Edwin Arnold (1832-1904)

a-...

Robert Carl

Over the past five years that I have had the great pleasure to collaborate with KHORIKOS, I have been consistently impressed by the group's musicianship, discipline, aesthetic openness, and curiosity. The breath of fresh air they provide has renewed my hope and confidence that I might actually have something to say in the choral world.

After premiering two of my choral works (*Fear No* for unaccompanied choir and *The Geography of Loss*, a large memorial cantata for soloists, chorus, and instrumental ensemble), Jesse asked me for a new work for the Modern Masters series. Needless to say, I was happy and honored to oblige, and I wanted to distill the concerns embodied by those earlier works into an even more concentrated and direct form.

a-... was written in 2015 and uses my own simple text. Its sequence of words starting with “a-” suggests, I hope, growth and ascension to an increasingly aware and enlightened state. The work continues my exploration of harmonies based in the overtone series, which modulate between different partials. It starts very economically, with only four pitches, and progressively grows richer in its chromatic palette. This sound is both complex and, paradoxically, very open—“natural,” even. In places, the piece also suggests a contrapuntal practice that looks back to Dufay and Josquin.

Written for and dedicated to Jesse Peckham and KHORIKOS with joy and gratitude.

—Robert Carl

a-...

alive
aware
arise
aloft
awake

Where Flames a Word features English translations of works by German poet Paul Celan. The first and third movements are settings of the poems “Before your late face” and “I know you, you are the deeply bowed.” For the second movement, Smith uses an excerpt of a prose piece by Celan entitled “Conversation in the Mountains.” In this movement, two cousins meet on a hiking trail, and their seemingly inconsequential conversation reveals deep truths about themselves and the world.

1. Before your late face

Before your late face,
a loner
wandering between
nights that change me too,
something came to stand,
which was with us once already, untouched
by thoughts.

2. Conversation in the Mountains

And it was quiet in the mountains where they walked, one and the other.
“You’ve come a long way, have come all the way here...”
“I have. I’ve come, like you.”
“I know.”
“You know. You know and see: The earth folded up here, folded once and twice
and three times,
and opened up in the middle, and in the middle there is water, and the water is
green, and the green is white, and the white comes from even farther up, from
the glaciers, and one could say, but one shouldn’t, that this is the language that
counts here, the green with the white in it, a language not for you and not for me—
because, I ask you, for whom is it meant, the earth, not for you, I say, is it meant,
and not for me—a language, well, without I and without You nothing but He,
nothing but It, you understand, and She, nothing but that.”
“I understand, I do. After all, I’ve come a long way, I’ve come like you.”
“I know.”

3. I know you, you are the deeply bowed

(I know you, you are the deeply bowed,
I the transpierced, am subject to you.
Where flames a word, would testify for us both?
You—all, all real. I—all delusion.)

1. and 3. from Paul Celan, *Breathturn* (trans. Pierre Joris)

2. from Paul Celan, *Collected Prose* (trans. Rosmarie Waldrop)

The Best Thing in the World

Ingrid Stölzel

One of the things that immediately drew me to this poem by Elizabeth Barrett Browning was the opening line: What's the best thing in the world? It actively invites the reader to reflect on this question and by answering creates a space of gratitude in which Barrett Browning's beautiful imagery lives and breathes. I was impressed with the way Barrett Browning was able to list her "best things" one after another, yet, from a formal perspective, the poem does not read like a list. Each idea flows beautifully to the next, vividly expressing her answers to the question. My goal was a similar during the composing process. I wanted to capture musically the uniqueness and emotional expressivity of each individual idea, while creating a sense of coherence and belonging. *The Best Thing in the World* was commissioned by KHORIKOS.

—Ingrid Stölzel

The Best Thing in the World

What's the best thing in the world?
June-rose, by May-dew impearled;
Sweet south-wind, that means no rain;
Truth, not cruel to a friend;
Pleasure, not in haste to end;
Beauty, not self-decked and curled
'Till its pride is over-plain;
Light, that never makes you wink;
Memory, that gives no pain;
Love, when, so, you're loved again.
What's the best thing in the world?
— Something out of it, I think.

—Elizabeth Barrett Browning (1806-1861)

Sky Sight

Kala Pierson

Opening with brilliant, expansive chords in a free rhythm, *Sky Sight* fluidly cycles through several moods and across a wide dynamic range. In the center of the piece—after the explosive opening and before its repetition in the close—two soloists impart an air of mystery to the heavily chromatic and imperceptibly moving choral base. The text, also written by Pierson, was inspired by Friedrich Rückert’s “Widmung” (“Dedication”), an image of the illuminating and transformative power of a lover’s sight. The piece was first premiered in the 2012 ACDA/U.S. Library of Congress National Symposium on American Choral Music by the Princeton Singers, for whom it was composed.

Sky Sight

Sky sight.

You, my sun, my shadow. Earth in which I root, light in which I focus.

You, drinking my grief, letting it drift from my skin.

You, sky sight: show me my singing self.

—Kala Pierson

The Language

It took a year of searching and a few misguided attempts to write poetry myself before finding Robert Creeley's poem "The Language." I was hoping to find that one magic poem about verbal communication, the dangerous power of words, and how difficult it is to say what you mean using words alone. Reading and rereading "The Language" left me emotional and confused; it was a perfect fit.

The central contradiction in the poem is that words definitely do *not* say everything. Even when it's used carefully, language remains inherently inadequate, as evidenced everywhere from work emails to wedding toasts. We give both spoken and written words the power to override our intended meanings, but at the same time, words are "full of holes." Even "I love you" is unreliable: the phrase is loaded with meaning, but it can be made empty through casual use, or smothered with angrier words (as in "teeth and eyes, bite"). Of course, love can also be communicated without any words at all.

Unsurprisingly, I had a difficult time setting Creeley's poem for all these same reasons. I felt as though the poem challenged me to say what I mean to say, but also forced me to acknowledge that I can't.

Thank you to the University of California Press for allowing me to use Robert Creeley's inspiring poem.

—Alec Galambos

Alec Galambos

The Language

Locate I
love you some-
where in

teeth and
eyes, bite
it but

take care not
to hurt, you
want so

much so
little. Words
say everything.

I
love you
again,

then what
is emptiness
for. To

fill, fill.
I heard words
and words full

of holes
aching. Speech
is a mouth.

— Robert Creeley (1926-2005)

"The Language" by Robert Creeley, *The Collected Poems of Robert Creeley: 1945-1975*. (c) 2006 by the Regents of the University of California. Published by the University of California Press.

Shirei Shira, meaning “song of songs” or “song of poems,” is a collage of traditional, joyful Ashkenazi Jewish songs. Three of the four songs are folksongs, two of unknown (likely European) origins, and one (*Hatov*) originating in Boston. In *Shirei Shira*, I present these songs in alternation and layered on top of each other, usually either fragmented or in some type of rhythmic variation from their original form. At one point, the same tune is heard in a different meter in each voice part. The rhythmic and textural complexity changes throughout, becoming a structural component in and of itself.

Thank you to Tara Publications for granting permission for the use of *Yasis Alayich*, to Jenny Labenz for assistance with translation and the title, and to C4 and Daniel Andor-Ardó for embracing the polymeter with enjoyment.

—Karen Siegel

Yasis Alayich

Yasis alayich elohayich kimsos chatan al kallah.

May God rejoice over you as a bridegroom rejoices over a bride.

— Lekhah Dodi, Sabbath prayerbook, based on Isaiah 62:5

Melody by Ben Zion Shenker (Modzitz)

Yism'chu Hashamayim

Yism'chu hashamayim v'tagel ha-aretz. Yir-am hayam um'lo-oh.

The heavens shall be glad and the land shall rejoice. The sea and all within it shall thunder.

— Psalms 96:11

Melody of unknown origins

Hatov

Hatov ki lo chalu rachamecha, v'ham'rachem ki lo tamu chasadecha, ki me-olam kivinu lach

The one who is good, for your compassion has not ended, and compassionate, for your kindness has not ceased, for we have always trusted in you.

— Daily liturgy (prayerbook)

Melody originating in Boston

Ashreinu

Ashreinu mah tov chelkeinu umah na-im goraleinu

We are fortunate! How good is our portion, and how lovely is our lot!

— Daily liturgy (prayerbook)

Melody of unknown origins

Translations by Jenny Labendz

Credo

Jesse Peckham

“Credo” is one of the movements from *The Mattern Mass*, a composition commissioned by Fairfield/Westchester Concerts Inc. and the St. Barnabas choir in 2001, in memory of a tenor, Gray Mattern, a Connecticut resident who sang for several years with the Bach Choir of London, England. Its text comprises the entirety of the Credo portion of the Latin Ordinary of the Mass. The piece is a mystical commentary on life and significance of memory. Whether religious, atheist, or agnostic, we can all celebrate the mystery of spirituality on this life journey. *The Mattern Mass* was written to reflect that mystery through sound.

—Jesse Peckham

A Song of Joys

Nick Omiccioli

A Song of Joys was composed for the Kansas City Chorale and given its first performance in March of 2009. The newly revised version was presented by the Simon Carrington Chamber Singers in June 2011. I was first turned on to Walt Whitman through Norman Dello Joio's own adaptation of "A Song of Joys" in *A Jubilant Song* (1946). After hearing the work, I immediately sought out the original text in Whitman's *Leaves of Grass*. *A Song of Joys* is a vast description of all of life's—and death's—joys ranging from nature, love, and nostalgia to more specific things like being a farmer, a soldier, a mother, and reminiscing of catching lobsters by boiling them until they turn red. All of these ingredients—and many more—contribute to Whitman's jubilant song. The poem itself is quite long and to set it entirely would be an undertaking. For my adaption I tried to select lines from the text that summed up Whitman's message, which is uplifting and inspirational.

— Nick Omiccioli

A Song of Joys

Jubilant! Jubilant!

O to sing the most jubilant song!

Full of music, full of joy, full of concord and harmony!

For the voices of animals, for the swiftness and balance of fish.

Dropping of raindrops, rays of sunshine!

For the motion of waves in a song!

To go back to the place where I was born,

To hear the birds sing once more,

O to go back, O to come alive!

O to clap your hands! O to sing and dance! O to shout!

O to come alive! To emerge and be of the sky!

Of the sun and moon as one of them.

Rolling of thunder, darts of lightning! Flying of clouds!

O to have life henceforth a poem of new joys!

As we sing the most jubilant song of joy! O to shout!

—Walt Whitman (1819-1892)

Composer Biographies

Robert Carl is chair of the composition program at the Hartt School, University of Hartford. His music is performed extensively throughout the US and beyond. His scores are published by American Composers Alliance (ACA) and recordings of his work are available on labels such as New World and Innova. Also a writer on music, he is the author of *Terry Riley's In C* (Oxford) and is the editor of Jonathan Kramer's posthumous text *Postmodern Music, Postmodern Listening* (Bloomsbury) to be released in fall 2016. For probably more than you'd ever want to know beyond this, consult his website: <http://uhaweb.hartford.edu/CARL/>.

Vanessa Hylande is a classically trained crossover performing artist who has spent her life bringing together the disciplines of music, dance and prose. She danced six seasons with the Metropolitan Opera Ballet including Julie Taymor's *The Magic Flute*, *Aida*, *Turandot* and *Tannhauser*. She spent many years working with Salim Gauwloos setting works for companies such as Orlando Ballet, and performed many of his pieces at Florence Gould Hall and other major stages in NYC. She was a principal dancer with Santa Barbara Dance Theater for several years and received her BFA in Dance and a BA in Political Science from The University of California at Santa Barbara. Hylande has been a singer with KHORIKOS since 2008. She is also the Executive Director of Dorian Artists and the Dorian Collective, a performance art collective for which she writes, choreographs, composes and performs works with fellow artists and scholars that focus on social justice issues. She recently co-founded City Conservatory, a performing arts school for children in Manhattan for children ages 2-6.

Nick Omiccioli is a heavy metal guitarist in a composer's body. He incorporates elements of rock and metal music into his compositions through the use of visceral energy, driving rhythms, animated textures, melodic hooks, and virtuosic instrumental writing. His works have been performed all over the world including Canada, the United Kingdom, Italy, Austria, Lithuania, Sweden, China, Thailand, New Zealand, and throughout the United States. Omiccioli has composed for some of the leading ensembles of today, such as Alarm Will Sound, the Jasper String Quartet, the Aspen Contemporary Ensemble, le Nouvel Ensemble Moderne, l'Orchestre de la Francophonie, the Berkeley Symphony, and Third Angle Ensemble.

Omicciolli has received commissions by the Wellesley Composers Conference, the Chamber Music Project at the Aspen Music Festival and School, Shouse Institute at the Great Lakes Chamber Music Festival, National Arts Centre in Canada, and Third Angle Ensemble. In addition to receiving many national and international honors, he was awarded residencies at Copland House, Willapa Bay AiR, and was a finalist for the Rome Prize. When not composing, he enjoys playing guitar, watching cartoons, and listening to metal on vinyl.

Kala Pierson is an American composer and sound artist. Vivid, expressive, and rhythmically free, her pieces have been performed in more than 30 countries on six continents, widely awarded and commissioned, and published by Universal Edition. She has held season-long composer residencies with American Opera Projects, Tribeca Performing Arts Center, and San Francisco Choral Artists. Her music's "seductive textures and angular harmonies" (*Washington Post*) are "intricately structured, both mathematical and lyrical" (*Dnervik*). Born in 1977, she studied at Eastman School of Music. She lives in Philadelphia with her spouses and son. Connect with her at kalapierson.com.

Kile Smith is Composer in Residence for Lyric Fest, the Helena Symphony, and the Church of the Holy Trinity on Rittenhouse Square in Philadelphia. His music has been praised by critics and audiences for its emotional power, direct appeal, and strong voice. *Gramophone* hailed the "sparkling beauty" of his music, calling *Vespers* "spectacular." Recent commissions include *The Consolation of Apollo*, *The Waking Sun*, *Where Flames a Word*, and *May Day for the Crossing*, the cello concerto *And Seeing the Multitudes* for Ovidiu Marinescu and the Helena Symphony, the song cycles *In This Blue Room* for Lyric Fest and *Plain Truths* for the Newburyport Chamber Music Festival, *Red-tail and Hummingbird* for Orchestra 2001 and Piffaro, *The Red Book of Montserrat* for the Philadelphia Sinfonia, and *The Nobility of Women* for Mélomanie. He also recently completed commissions for organist Alan Morrison, the Pennsylvania Girlchoir, the Association of Anglican Musicians, Cairn University, the Episcopal Cathedral of Boston, and others. He has composed for Concertmaster David Kim and Principal Horn Jennifer Montone of the Philadelphia Orchestra.

Karen Siegel draws on her experience as a vocalist in her creation of innovative choral and vocal works. She is the winner of the 2014-2015 POLYPHONOS Choral Composition Competition, in the National Composer category. She was also recently awarded first prize in the New York Virtuoso Singers 2013 Choral Composition Competition for *Confessions from the Blogosphere* (2006), which sets excerpts from online blogs to music. *Sponge Squeezed Dry* (2008), a setting of an original text for mixed chorus and horn, was awarded the 2009 Storer Award for Composition at the City University of New York Graduate Center. Siegel is active as a soprano, frequently performing her own works, and as a conductor with C4, the Choral Composer/Conductor Collective, of which she is a founding member. She recently received a PhD in composition from the CUNY Graduate Center, where she studied with Tania León. Siegel also holds degrees from Yale (BA in psychology) and NYU Steinhardt (MM in composition), where she studied with Marc-Antonio Consoli. In the spring of 2015, Siegel joined the faculty at Drew University. Siegel lives in Hoboken, New Jersey with her husband and sons.

Andrey Stolyarov is a Russian-born American composer, conductor, singer, and educator. Stolyarov's recent achievements in composition include a residency at the Unitarian Society of Hartford, numerous festival appearances, and multiple national and international premieres. His piece *Ebb & Flow* won first prize at the 2014 ISAM Festival Joseph Dorfman International Composition Competition in Ochsenhausen, Germany. Additionally, Stolyarov was a finalist in the 2014 ASCAP Morton Gould competition, the KHORIKOS ensemble's ORTUS competition, and a semifinalist in the 2015 American Prize choral and chamber divisions. Stolyarov is currently a doctoral candidate in music composition at The Hartt School in West Hartford, CT. He is the Director of Music at West Avon Congregational Church in Avon, CT, and is a graduate music theory teaching fellow at The Hartt School. He is an active professional choral singer in the Hartford and New Haven areas, currently performing with the CONCORA ensemble based out of New Britain, CT. For more information, look for him on Youtube and Soundcloud, or visit www.andreystolyarov.com.

Ingrid Stölzel has been hailed “as a composer of considerable gifts” and “musically confident and bold” by NPR’s classical music critic, and her emotionally charged music is performed worldwide. She has received commissions and performances from leading ensembles including the California E.A.R. Unit, Third Angle, Adaskin String Trio, ensemble s21, San Diego New Music, KHORIKOS, Octarium and Allegrésse and has worked with internationally renowned performers including Van Cliburn International Piano Competition Gold Medalist Stanislav Ioudenitch. She is a winner of the 2014 Ortus International New Music Competition, 2013 Cayuga Chamber Orchestra Composers Showcase Competition, 2012 Arizona Pro Arte Competition, 2010 NewMusic@ECU Festival Orchestra Composition Competition, 2009 Cheryl A. Spector Composition Prize and 2006 PatsyLu Composition Prize. Stölzel is a frequent guest composer and her music has been heard at a variety of festivals and conferences. Her piano trio *The Road is All* was released by Navona Records and described as a “tender and beautiful work” by the American Record Guide. Stölzel earned her doctorate degree in composition from the University of Missouri Conservatory of Music and Dance in Kansas City, where she studied with James Mobberley, Chen Yi and Zhou Long. She holds a Master of Music in Composition from the Hartt School in Hartford, CT where her primary composition teachers were Robert Carl and James Sellars. She is Assistant Professor of Composition at the University of Kansas School of Music and prior to this appointment served as Director of the International Center for Music at Park University. Stölzel is a native of Germany and has resided in the United States since 1991.

Conductor Biographies

Jesse Mark Peckham (Artistic Director/Conductor) has emerged as one of the most versatile and accomplished conductors of his generation. His dawning began at the precocious age of 18, when young Maestro Peckham was invited to conduct the Beethoven Chamber Orchestra in Hradec Králové, Czech Republic. This began what would become an extensive career in the Czech Republic, going on to conduct many prestigious orchestras, including the Bohuslav Martinu, Moravian Philharmonic, and the Česká Kromoni Philharmonic. From January 2001 to October 2004, he served as the Artistic Director of the Czech World Orchestra. He then returned to the United States to continue his career in New York City. Maestro Peckham founded KHORIKOS in 2005, and went on to form Dorian Artists Corporation in 2007. Since then, he has masterfully crafted KHORIKOS into one of New York's premiere choral ensembles, which has not only taken New York City by storm with performances at Carnegie Hall, Lincoln Center's Alice Tully and Avery Fisher Halls, and a plethora of other venues throughout the boroughs, but has also made waves in the arts communities in the Czech Republic and Germany through international touring. Maestro Peckham, using KHORIKOS as his vessel, piloted the Ortus International New Music Competition, now in its second year. The program has brought in submissions from hundreds of composers worldwide, including several of the composers on tonight's program. Maestro Peckham will continue pushing the boundaries of choral music with KHORIKOS through inventive early music and new music programming.

Justin Ballard (Assistant Conductor) is a vocalist and conductor based in New York City. Justin began vocal studies at age thirteen, and two years later he was selected as an elite vocalist in the Governor's School for the Arts Program. He received his Bachelor of Music in Vocal Performance from the University of Kentucky, where he performed lead roles in *Le Nozze di Figaro*, *Madama Butterfly*, and *The Little Prince*. He has also performed lead roles in the Broadway musicals *Children of Eden*, *Damn Yankees*, *Carousel*, *1776*, and *Annie Get Your Gun*. He has been working in New York City as an operatic and choral singer since July 2006. May 2008 marked his conducting debut with KHORIKOS, and October 2008 was his European conducting debut, when KHORIKOS toured the Czech Republic and Germany.

Alec Galambos (Assistant Conductor) is an NYC-based composer and conductor for film, multimedia, and concert projects. After growing up on a steady diet of piano and choral music, he studied composition at Emory University and then moved to New York to pursue a MM degree in Composition and Film Scoring at NYU. Galambos has since recorded scores and incidental music for independent features, documentaries, shorts, and animations, and has contributed music and sound design to nationwide advertising campaigns and video games. His obsession with choral music has led him to create original works for KHORIKOS and the Greenwich Village Chamber Singers, as well as more than a hundred vocal arrangements for ensembles across the country, ranging in scope from barbershop quartet to 250-singer choral army. His music has somehow ended up at a Film Festival in Croatia, at New York's Merkin and Carnegie Halls, NYC's Galapagos Art Space, and on a baseball field with Maestro Itzhak Perlman conducting. Eric Whitacre favorited one of his tweets once, marking a significant highlight in his career and life.

KHORIKOS would principally like to thank Father Joe and the generosity of The Shrine Church of St. Anthony of Padua for our continued residence in this beautiful space.

We would also like to thank all of the composers who have given us the honor of performing their music tonight. Thanks as well to Erik Dodenhoff for recording this performance, and to Arielle Datz, Nick Einhorn, Alec Galambos, Jacinth Greywoode, Carah Naseem, and Hannah Sheldon-Dean for their work putting together the program for tonight's concert.

Finally, special thanks go to the continued support of the Dorian Artists Corporation and its board of directors.

You can visit us online at www.khorikos.com, on Facebook at KHORIKOS Music, and on Twitter @khorikos. For booking information, contact booking@dorianartists.com.