

Temple University Voices
Kathleen Shannon, conductor

Temple University Chorale
Dustin S. Cates, conductor

Temple University Singers
Mitos Andaya Hart, conductor

Wednesday, November 29, 2023 • 7:30PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Voices

Kathleen Shannon, conductor
Elizabeth Beavers, graduate teaching assistant
Abigail LaVecchia, pianist

Joys of Earth and Sky

Prairie Spring

Andrea Ramsey

Gabe Kutz and Leah Scialla, soprano
Taisiya Losmakova and Sendi Vartanovi, violin
Arik Anderson, viola; Brannon Rovins, cello
Abigail LaVecchia, piano

Day of Fire and Sun

Kate Crellin

Las Amarillas

Stephen Hatfield

By Night

Elaine Hagenberg

Taisiya Losmakova, violin
Brannon Rovins, cello
Jaewon Lee, Milo Paperman, and Yeonju You, percussion
Abigail LaVecchia, piano
Elizabeth Beavers, conductor

Temple University Chorale

Dustin S. Cates, conductor
Alexander Nguyen, graduate teaching assistant
Andrew Samlal, pianist

I'll Be Waiting

Lauren Frawley and Cian Ducrot
arr. Dustin S. Cates

J.B. Fantigrossi, soloist
Roy Nussbaum, drums

Ring Out, Wild Bells

Ron Nelson
(b. 1929)

Suzanne Hall, piano primo
Andrew Samlal, piano secondo
Jia Binder, bass
Alexander Nguyen and Milo Paperman, percussion

Vespergesang

from *Vespers for the 21st Sunday after Trinity*, Op. 121

Felix Mendelssohn-Bartholdy

(1809-1847)

Gevon Goddard, cello
Jia Binder, bass
Alexander Nguyen, conductor

The Lake Isle of Innisfree

Eleanor Daley

(b. 1955)

Sign Me Up

Concert Gospel quoting *Roll, Jordan, Roll*

Brandon A. Boyd

Jia Binder, bass
Roy Nussbaum, drums

We Toast the Days

Linda Kachelmeier

(b. 1965)

Noah Sickman and Patrick Lynch, soloists

Temple University Singers

Mitos Andaya Hart, conductor

Kylar Sprenger, graduate teaching assistant

Kim Barroso, pianist

Mercy Mercy Me: What's Going On

Ave Maria

Felix Mendelssohn

(1809-1847)

Kim Barroso, organ
Riviera Sperduto, tenor
Sucre Brown and Angela Thornton, soprano
Meghan Holman and Angelina Soedjartanto, alto
Eric McNeill, tenor
Anthony Aguilar and Sergio Paul, bass

Miserere mei, Deus

Raffaella Aleotti

(c.1570 - c.1646)

Timor et Tremor

from *Quatre Motets pour un temps de pénitence*

Francis Poulenc

(1899-1963)

from *Elegy for the Earth*
III. Whale Song
IV. Bee Death
VII. Anthropocene

Adam Silverman
(b. 1973)

The City

Dolores White
(1932-2023)

Dillon Ferraro, soprano

Truth

Rollo Dilworth

Mercy Mercy Me (The Ecology) / What's Going On

Marvin Gaye
(1939-1984)
arr. Rollo Dilworth

Avery Hannon and Brielle Olivieri, soloists

More Waters Rising (2016)

Saro Lynch-Thomason
arr. Saunder Choi

Kylar Sprenger, conductor

The Department of Vocal Arts gratefully acknowledges the support of the Elaine Brown Choral Chair Fund, which supports excellence, diversity, and community in choral activities at Temple University.

Notes on the Program

Prairie Spring

Andrea Ramsey

Pulitzer Prize-winning American author Willa Cather was fascinated by the American prairie and the people who did their best to tame the land and make a home for generations of their families. American composer Andrea Ramsey has set the poem that serves as an introduction to Cather's well-known novel, *O Pioneers!* Set at the turn of the 20th century, Cather's poem speaks with reverence and respect about the beautiful land and the backbreaking toil of farmer and horse. The novel tells the story of a young woman who inherits the family farm. Cather and Ramsey capture the exuberant spirit of the woman's youth and her joy in continuing the traditions of her family.

Evening and the flat land,
Rich and sombre and always silent;
The miles of fresh-plowed soil,
Heavy and black, full of strength and harshness;
The growing wheat, the growing weeds,
The toiling horses, the tired men;
The long empty roads,
Sullen fires of sunset, fading,
The eternal, unresponsive sky.
Against all this, Youth,
Flaming like the wild roses,
Singing like the larks over the plowed fields,
Flashing like a star out of the twilight;
Youth with its insupportable sweetness,
Its fierce necessity,
Its sharp desire,
Singing and singing,
Out of the lips of silence,
Out of the earthy dusk.

Willa Cather (1873-1947)

Day of Fire and Sun

Kate Crellin

The poetry of Sara Teasdale was published regularly and publicly appreciated during her lifetime. In 1918, she won the first ever Columbia Poetry Prize for her collection titled *Love Songs*, from which this text is taken. This honor would soon be renamed the Pulitzer Prize for Poetry. Nevertheless, many critics of the time discounted her work as lyrically interesting but simplistic. Composers have found music in the cadence of her verses and the images she evokes. Composer Kate Crellin, a recent graduate of the University of Southern California and Queen's College, Cambridge,

has set several of Teasdale's poems. In *Day of Fire and Sun*, among Krellin's first published works, the memory of lovers who spent a day on the beach is both exhilarating and reflective.

Oh day of fire and sun, pure as the naked flame,
Blue sea, blue sky, and dun sands where he spoke my name.
Laughter and hearts so high that the spirit flew off free.
Lifting into the sky, diving into the sea.
Oh day of fire and sun, [just] like a crystal burning.
Slow days go one by one, but you have no returning.

Sara Teasdale (1884-1933)

Las Amarillas

Stephen Hatfield

Las Amarillas is a Mexican "huapango," a traditional, highly rhythmic couples dance. Originating around the end of the 19th century, this vernacular song and dance style shows the influence of both Spanish and indigenous cultures. Depending on the Mexican locale, one can expect to hear these songs sung as male duets with one voice singing in falsetto or by a mariachi band including trumpets and "back-up" singers. Some trios have a singer, a violinist and a guitar player. No matter where you find it, the huapango is a style based on rhythmic patterns that sound complicated to the ear. Canadian composer Stephen Hatfield has created an *a cappella* arrangement of this traditional song featuring what he terms the "floating downbeat" of the overlapping rhythms. His instructions to the singers such as, "hot-blooded and haughty - a mixture of delight and disdain," "fling the notes," and "percolate!" help us to create the festive mood, all the while singing about birds.

Notes by Kathleen Shannon

Volaron las amarillas calandrias de los nopales	The yellow calandras fly from the cactus
Ya no cantaran alegres los pájaros cardenales	No longer will the cardinals sing happily
A la tirana na na	To the song na na
A la tirana na no	To the song na no.
Arboles de le ladera porque no han reverdecido	Because the trees on the hillside have not come back to life
Por eso calandrias cantan o las apachurra el nido	For that the calandras will either sing or crush their nests.
Eres chiquita y bonita y así como esta te quiero	You are small and beautiful and I love you just the way you are
Paraces una rosita de las costas de Guerrero.	You are like a little rose from the coast of Guerrero.
Todos dan su despedida pero como esta ninguna	Everybody has their own farewell, but there's none like this one.
Cuatro por cinco son veinte, tres por siete son veinte-uno.	Four times five is twenty, three times seven is twenty-one.

By Night

Elaine Hagenberg

Harriet Prescott Spofford was an American author known for Gothic romances and rich description. Her illustrative text in “By Night” tells the story of a phantom leaping out into the beauty of nature at night. The driving percussion and piano accompaniment depict the wild rush of adventure while the strings and voices soar and sing. Listeners can almost feel the rush of wind whipping past. For a moment, the music becomes sustained as the phantom contemplates the vast expanse of possibilities before picking back up for a dramatic finish.

Notes by Elizabeth Beavers

Deep in the tarn the mountain
A mighty phantom gleamed,...

She leaned out into the midnight,
And the summer wind went by
The scent of the rose on its silken wing
And a song its sigh.

And, in depths below the waters
Answered some mystic height,
As a star stooped out of the depths above
With its lance of light.

And she thought, in the dark and the fragrance,
How vast was the wonder wrought

If the sweet world were but the beauty born
In its Maker's thought.

Harriet Prescott Spofford (1835-1921)

I'll Be Waiting

Lauren Frawley and Cian Ducrot
arr. Dustin S. Cates

I'll Be Waiting was released as a single in 2022 by Irish singer-songwriter Cian Ducrot. Despite its catchy chorus, the piece addresses the often complex nature of human relationships. The contrasting themes of loss, regret, hope and love are all part of the story of the song. A story that the singer describes as the emotions involved in, "waiting for someone you love to show up." Ducrot, who also studied flute performance at the Royal Academy of Music in London, is one of a growing number of musicians gaining popularity through leveraging the power of social media, in particular TikTok, to share their music with the world. *I'll Be Waiting* went viral as Ducrot posted videos of flash mob performances of the song taking place in subway trains, shopping malls and even on NBC's Today Show.

Ring Out, Wild Bells

Ron Nelson

Ring Out, Wild Bells is American composer, Ron Nelson's setting of a popular poem by 19th century British poet Alfred, Lord Tennyson (1809-1992). The 'wild bells' cited in the text are believed to be a specific reference to the bells at London's Waltham Abbey. Tennyson is said to have been staying nearby and heard the bells ringing to commemorate the new year and was inspired to write the poem, *Ring Out, Wild Bells*. Ron Nelson's setting of Tennyson's text was commissioned in the late 1980s, at the height of the HIV/AIDS crisis, by the Windy City Gay Men's Chorus. The piece was written in memory of chorus member, Duane M. Hoevet, who lost his life due to HIV/AIDS. While Hoevet is among an estimated 51 million people worldwide who have died as a result of AIDS-related illness, thanks to advances in science and medicine HIV/AIDS is now considered a chronic disease. Tennyson's initial inspiration of the celebratory optimism and Nelson's setting intended both to memorialize devastating loss and call for justice combine to offer a resounding message for today. Ring out grief, pain and suffering. Ring in love and kindness. And perhaps most resonant, "ring out the false, ring in the true."

Vespergesang

Felix Mendelssohn-Bartholdy

"Qui Regis Israel" is the third responsory from Mendelssohn's Vespers (*Vespergesang*) for the 21st Sunday after Trinity: Responsorium et Hymnus composed in 1833. The music, accompanied only by cello and contrabass features short incipits that introduce melismatic chorales sung by the choir. The piece features different musical characters that flow between lyrical soaring lines to declamatory accented "gloria"

text. The text of this piece is in Latin, but with Mendelssohn's history as a German, the choir will be singing in Germanic Latin.

Felix Mendelssohn was a German composer from the early Romantic era. Today, he is remembered for his great works such as *Elijah* and the *Scottish Symphony*, as well as his keyboard works from the *Songs without Words*. His compositional style never strayed far from his classical inspirations of J.S. Bach and Beethoven as he preferred to tie his music to pictorialism and art.

Latin Text

Qui regis Israel intende,
qui deducis velut ovem Ioseph,
qui sedes super Cherubim, intende.

Gloria patri et filio,
et spiritui sancto.

Translations

He who attends to the king of Israel
who leads Joseph like a sheep
he that sitteth upon the Cherubim, take
heed.

Glory to father and son
and to the holy spirit

The Lake Isle of Innisfree

Eleanor Daley

The Lake Isle of Innisfree is a setting of a popular William Butler Yeats poem by Canadian composer, Eleanor Daley. Yeats's poem expresses the speaker's longing for the peace and tranquility of Innisfree while residing in an urban setting. He can escape the noise of the city and be lulled by the "lake water lapping with low sounds by the shore." On this small island, he can return to nature by growing beans and having bee hives, by enjoying the "purple glow" of heather at noon, the sounds of birds' wings, and, of course, the bees. He can even build a cabin and stay on the island much as Thoreau, the American Transcendentalist, lived at Walden Pond. While based on a specific time and place, Daley's setting of the text beautifully captures the meaning created by a sense of place and home.

Sign Me Up

Brandon A. Boyd

Sign Me Up is a concert Gospel choral adaptation by Brandon A. Boyd. The piece also quotes "Roll, Jordan, Roll", a familiar spiritual which is based on a tune by theologian and hymnwriter Isaac Watts. By the end of the American Civil War, "Roll Jordan, Roll" had become well known through much of the eastern United States. In the 19th century the song contributed to the development of The Blues and remains a mainstay of gospel repertoire.

We Toast the Days

Linda Kachelmeier

We Toast the Days by Linda Kachelmeier was originally written to be sung at midnight on New Year's Eve. Kachelmeier set the piece for tenor-bass voices and it has since been recorded and made popular by the professional ensemble, Cantus. While written to celebrate a new year, Kachelmeier suggests that the themes of reflection and celebration are applicable throughout the year.

Notes by *Dustin S. Cates*

Ave Maria

Felix Mendelssohn

A young 21-year old Felix Mendelssohn composed this *Ave Maria* in 1830 while he was traveling through Europe, away from his Berlin home. Although he was raised Protestant, this 8-part motet is set in the Roman Catholic tradition in Latin. He was deeply moved by the paintings of the Blessed Virgin Mary he encountered in Italy and elsewhere, and wrote letters to his family extolling Titian's masterpiece, the Assumption of the Virgin.

In his letter to his siblings dated 30 November 1830, he writes of the 'Ave Maria' as a salutation in which the tenor soloist leads the choir (he thought of him a disciple). The opening section is largely call and response between tenor and the choir, while the middle section recalls Renaissance chant and polychoral traditions with unison lower voices set against the upper-voice harmonies before culminating in 8-part polyphony. The return of the opening theme in the final section is complemented by solos in each voice part resulting in a wondrous 16-part Marian devotion.

Ave Maria, gratia plena, Dominus tecum;	Hail Mary, full of grace, the Lord is with thee.
Benedicta tu in mulieribus	Blessed art thou among women,
Et benedictus fructus ventris tui, Jesus [Christus]	and blessed is the fruit of thy womb, Jesus.
Sancta Maria, Mater Dei	Holy Mary, Mother of God,
Ora pro nobis peccatoribus	pray for us sinners,
Nunc et in hora mortis nostrae. Amen	now and in the hour of our death. Amen.

Miserere mei, Deus

Raffaella Aleotti

Italian composer, Raffaella Aleotti entered the Augustinian Convent of San Vito in Ferrara at an early age. There she honed her musical skills and became known as Maestra who not only composed instrumental and vocal music, but led the *concerto grande* of 23 musicians. So admirable were her talents that after a performance for the visiting Queen of Spain, the Queen tried to convince Aleotti to return with her. *Miserere mei, Deus* comes from the only extant collection of her work, *Sacrae*

Cantiones, quinque, septem, octo et decem voces decandae. Liber primus of 1593. The polyphony is beautifully crafted while the titular motive is repeated in the quintus (here, the second soprano voice), providing a throughline.

Miserere mei Deus, miserere mei,	Be merciful unto me, O God, be merciful unto me
quoniam in te confidit anima meae in umbra alarum tuarum	for my soul trusteth in thee: and under the shadow of thy wings shall be
sperabo donec transeat iniquitas.	my refuge until this tyranny be over-past

Timor et Tremor

Francis Poulenc

Early in his career, French composer Francis Poulenc was known for his light, *jeu d'esprit* works. It was in 1936 after news that a friend had died in a violent car crash, and during his re-connection with his spirituality at the medieval shrine of the Black Virgin, Rocamadour, that set him on the path to produce more serious music including religious compositions. His *Quatre motets pour un temps de pénitence* written between 1938-39 are examples of this. In the first of these four (although last to be composed) *Timor et Tremor*, Poulenc's writing consists of angular lines and surprising harmonic twists, set to shifting meters in short homophonic phrases which are often repeated. The result can come across as playful and joyful as in his *Gloria*, but in the case of his *Quatre motets pour un temps de pénitence*, they are dramatic, unsettling and striking.

Timor et tremor venerunt super me, et caligo cecidit super me: miserere mei, Domine, miserere mei,	Fear and trembling came over me, and darkness fell over me: have mercy on me, O Lord, have mercy on me,
quoniam in te confidit anima mea.	for my soul trusts in you.

Exaudi, Deus, deprecationem meam, quia refugium meum es tu et adjutor fortis.	Hear, O God, my prayer, for you are my refuge and my strong helper.
Domine, invocavi te, non confundar.	Lord, I have called upon you, I shall not be confounded.

Elegy for the Earth

Adam Silverman

Dr. Adam Silverman is a Professor of Music Theory and Composition at West Chester University. He is originally from Atlanta, Georgia and received his degrees and training from the University of Miami, Vienna Musikhochschule, and Yale University. His most performed works are opera, music for percussion ensemble and cello.

Elegy for the Earth is a composition lamenting mankind's destructive effects on the environment and the Earth set to texts by award-winning poet Susan Gubernat, now Professor Emerita at California State University-East Bay and who also served as librettist for Silverman's opera *Korczak's Orphans*. *Elegy for the Earth* was composed in 2022 for the Philadelphia-based chamber choir, PhilHarmonia, and premiered in June 2023. This evening the Temple University Singers will present three contrasting movements of the original set of nine.

Silverman draws from Gubernat's tones to inform his compositional approach to each poem, ranging from objectivity of Whale Song to the satire in Anthropocene. Bee Death is more literal with its flying dissonances and vocal effects of buzzing in the lower voices. The Temple University Singers are grateful to have worked with Professor Silverman prior to this performance.

III. Whale Song

70 gray whales wash ashore
Great bellies empty
Along the California coast
70 gray whales wash ashore
Unable to feed
Along the California coast
Seventy: not a magic number
When a million
Species will go missing
Too soon, the death
Of creatures living now
The death of
70 gray whales
That washed ashore
Along the California coast

IV. Bee Death

Monsanto, Monsanto
like the world's
evil beekeeper
blowing
toxic smoke
into the hives:
bees lose their way
back to the combs
back to the queen

and the queen dies alone

VII. Anthropocene

Time to love the animal—fish
or bird—one that doesn't love back
precisely,
doesn't make eye contact

or nudge our toes, hump our shins
and beg, beg to be fondled
slavishly
in the manner of the tamed.

Time to bestow blessings like
Saint Francis statues in front
gardens
concretely
as so many species fade out,

while birds morph back into
dinosaurs.
We the fireball, we the destroyer
irrevocably.
Our thumbprints fossilized,

our tools rendered down to fern and
vine,
our numbers, words made magma
eternally
buried deep in the earth's core.

Susan Gubernat

The City

Dolores White

American composer, Dolores White was born in Chicago, attended Howard University before transferring to Oberlin where she received Bachelor's of Music degree in Piano Performance. Later she earned a Master of Music degree in piano performance and composition from the Cleveland Institute of Music. She spent much of her life supporting her husband, Donald who was the first Black musician to become a member of the Cleveland Orchestra, and raising a family, however she was encouraged by conductors such as Robert Page and Gregg Smith to continue composing. The Temple University Singers were fortunate to be able to work with Ms. White during the pandemic when preparing her Three Madrigals. She passed away this past March at the age of 90.

The City, a poem by Gladys Tiff, is set to jazz-influenced harmonies and disjunct melodic fragments in both the choir and the solo soprano. While bright and upbeat with the bustle of a city life, the work subtly acknowledges “crimes of horror” voiced low in the chorus underneath the solo. It comes off as a nonchalance or possibly denial as the soloist continues to romanticize.

Sun ablaze as though sparked
a huge fireball.
Fireball aflame, no aura.
Omen may be overhung
the “Flats.”
Inebriated sounds.
Heavy metal.
Split airwaves rocked n roll
the beach ashore.
Burn out, lost deep
the murky river sink.
Night cover
East and West
divide to hide
the crimes of horror.
Life no more.
The City.

Truth

Rollo Dilworth

This evening, we are honored to sing works by our Vice Dean of the Boyer College of Music and Dance and Professor of Choral Music Education, Rollo Dilworth. Professor Dilworth is widely known throughout the world as a conductor, author, researcher, master teacher, composer and arranger. He grew up in St. Louis, Missouri, received his degrees from Case Western University, University of Missouri-St. Louis, and Northwestern University. Professor Dilworth has composed and arranged a large number of works. His recent work, *Weather* (2021), based on a Claudia Rankine’s poem in reaction to the murder of George Floyd received its premiere by the College of New Jersey Choirs and Wind Ensemble. It was their performance of this work that won the American Prize Ernst Bacon Memorial for the Performance of American Music earlier this month.

“Truth” is a poem by Pulitzer Prize-winning poet Gwendolyn Brooks that Dilworth first encountered in high school. The reflective opening raises the question of our readiness to accept what is to come and to face the truth, after being in the dark for so long (night-years) - either blissfully unaware or choosing to remain so. The balance of textures is guided by the text – the “shimmering” rhythmic clusters, accented dissonances descending on top of each other in “fierce hammering,” and the strengthening unison of “his knuckles hard on the door.”

And if sun comes
How shall we greet him?
Shall we not dread him,
Shall we not fear him
After so lengthy a
Session with shade?

Though we have wept for him,
Though we have prayed
All through the night-years—
What if we wake one shimmering morning to
Hear the fierce hammering
Of his firm knuckles
Hard on the door?

Shall we not shudder?—
Shall we not flee
Into the shelter, the dear thick shelter
Of the familiar
Propitious haze?

Sweet is it, sweet is it
To sleep in the coolness
Of snug unawareness.

The dark hangs heavily
Over the eyes.

Gwendolyn Brooks (Annie Allen, 1949)

Mercy Mercy Me (The Ecology) / What's Going On

Marvin Gaye
arr. Rollo Dilworth

Marvin Gaye forged a new path with his 1971 album, “What’s Going On.” The concept album was bold risk for the American soul artist, and though it was initially rejected by Motown executive Berry Gordy and his colleagues, it was an immediate success critically and commercially. It blended jazz, soul and classical elements, using recurring motives throughout and the songs segued into another like a continuous song cycle. With its socially conscious messages in both “Mercy Mercy Me (The Ecology)” and in “What’s Going On,” both songs resonated with listeners and continues to be relevant today. In 2020, *Rolling Stone* magazine ranked it the number one album in the “500 Greatest Albums of All Time.”

In an interview with *Rolling Stone*, Gaye stated:

In 1969 or 1970, I began to re-evaluate my whole concept of what I wanted my music to say ... I was very much affected by letters my brother was sending me from Vietnam, as well as the social situation here at home. I realized that I had to put my own fantasies behind me if I wanted to write songs that would reach the souls of people. I wanted them to take a look at what was happening in the world.

Notes by Mito Andaya Hart

Mercy Mercy Me (The Ecology)

Ah, mercy, mercy me,
Ah, things ain't what they used to be, no, no.
Where did all the blue skies go?
Poison is the wind that blows from the north and south and east.

Mercy, mercy me,
Ah, things ain't what they used to be, no, no.
Oil wasted on the ocean and upon
Our seas fish full of mercury,

Oh, mercy, mercy me.
Ah, things ain't what they used to be, no, no, no.
Radiation underground and in the sky;
Animals and birds who live near by are dying.

Oh, mercy, mercy me.
Ah, things ain't what they used to be.
What about this over crowded land?
How much more abuse from man can she stand?

What's Going On

Mother, mother
There's too many of you crying
Brother, brother, brother
There's far too many of you dying
You know we've got to find a way
To bring some lovin' here today, yeah

Father, father
We don't need to escalate
You see, war is not the answer
For only love can conquer hate
You know we've got to find a way
To bring some lovin' here today, oh, oh, oh

Picket lines and picket signs
Don't punish me with brutality
Talk to me, so you can see
Oh, what's going on
What's going on
Yeah, what's going on
Ah, what's going on

Mother, mother
Everybody thinks we're wrong
Oh, but who are they to judge us
Simply 'cause our hair is long?
Oh, you know we've got to find a way
Bring some understanding here today

Picket lines and picket signs
Don't punish me with brutality
C'mon talk to me
So you can see
What's going on
Yeah, what's going on
Tell me what's going on
I'll tell you what's going on

More Waters Rising (2016)

Saro Lynch-Thomason
arr. Saunder Choi

In March 2016, North Carolina passed HB2 bill-a bill requiring people to use public restrooms according to their gender assigned at birth. Out of fear for the future, Saro Lynch-Thomason creates the melody of 'more waters rising.' Arranger Saunder Choi

expands on the melody by interspersing it throughout the sections (SATB). Choi also takes musical inspiration from African-American folk/civil rights protest music.

Notes by Kylar Sprenger

There are more waters rising - this I know, this I know
There are more waters rising - this I know
There are more waters rising, they will find their way to me
There are more waters rising - this I know , this I know
There are more waters rising - this I know
There are more fires burning...
There are more mountains falling...
I will wade through the waters...
I will wade through the waters, when they find their way to me...
I will walk through the fires...
I will walk through the fires, when they find their way to me...
I will rebuild the mountains...
I will rebuild the mountains, when they find their way to me...
I will rebuild the mountains - this I know

Temple University Voices

Kathleen Shannon, conductor

Elizabeth Beavers, graduate teaching assistant

Abigail LaVecchia, pianist

SOPRANO

Nia Amate
Charlotte Caraballo
Erica Chen
Callan Clark
Kaiya Colquhoun
Janell Darby
Lyla El-Gamel
Gabe Kutz
Victoria Niedermayer
Ananya Ravi
Zoey Schug
Leah Scialla
Alayna Spencer
Leah Steege
Emily Walters
Kahmaya Washington
Megan Whalen
Yue Yu

ALTO

Lauren Alston
Gabi Bernstein
Jenna Doyle
Avery Finley
Destine Garcia
Emily Georgiou
Regina Hennessey
Grace Leon
Bobbi Lewandowski
Hallie Morton
Kelli Murphy
Meilani Rea
Ka-Deen Scarlett
Elizabeth Stump

Temple University Chorale

Dustin S. Cates, conductor

Alexander Nguyen, graduate teaching assistant

Andrew Samlal, pianist

TENOR

Carlos De La Cruz
Joseph Fantigrossi
Jordan Flowers
Jack Habicht
William Haley
DJ Hernandez
Abtein Jaeger
Ian Kindred
Tyler Marshall
Riley Murray
Mateo Perez Presmanes
Dean Quach
Emmet Rigg
Noah Sickman
Kiwi Tzic

BASS

Isaac Amador
Blake Bacon-Giancoli
Norman Baker
Addison Brough
Ian Costello
Daniel Gevorgyan
Gevon Goddard
Myles Knight
John Latham
Patrick Lynch
Thomas McLoughlin
Alex Nieves
Alec Putruele

Temple University Singers

Mitos Andaya Hart, conductor

Kylar Sprenger, graduate teaching assistant

Kim Barroso, pianist

SOPRANO

Sophie Aguila
Morgan Bailey
Melanie Becker
Ariah Brown
Sydney Davis
Shuyi Fang
Dillon Ferraro
Lucia Anne Herndon
Autumn Jewel Hogan
Paige Horvath
Cadence Kanode
Morgan Lucero
Fiona Moser
Leilani Perez

ALTO

Jill Baldassari
Tayler Butenschoen
Alysha Delgado
Amanda Fusco
Emma Guttman
Meghan Holman
Astrid Le
Mairin McDonnell
Julia Medina de Jesus
Hannah Nguyen
Brielle Olivieri
Angelina Soedjartanto
Angela Thornton
Abigail Valery

TENOR

Jayson Brown
Jack Caldes
Jacob Challenger
Nigel Grant Jr.
Avery Hannon
Jaiman Kondisetty
Gerson Malave Cortes
Eric McNeill
Jeremy Mitchell
Andy Pavuk
Liam Rogan
Riviera Sperduto
Zachary White

BASS

Anthony Aguilar
John Brunozzi
Andrew Clickard
Nick Dugo
Samuel Lovos
Max Matthews
Lorenzo Miceli
Maximos Mossaidis
Sergio Paul
Christian Santiago
Zach Spondike
Charlie Wolfe

Boyer College of Music and Dance

Temple University Choirs

Concert Choir

Graduate Conductors Chorus

Recital Chorus

Singing Owls

University Chorale

University Singers

University Voices

Department of Vocal Arts

Choral Activities Area

Kendra Balmer, Adjunct Professor, Conducting

Dustin Cates, Assistant Professor, Choral Music Education

Leslie Cochran, Coordinator, Department of Vocal Arts

Rollo Dilworth, Professor, Choral Music Education

Mitos Andaya Hart, Associate Director, Choral Activities

Paul Rardin, Chair, Department of Vocal Arts; Elaine Brown Chair of Choral Music

Kathleen Shannon, Adjunct Instructor

Julia Zavadsky, Adjunct Assistant Professor, Conducting

Jeffrey Cornelius, Professor Emeritus, Choral Music

Alan Harler, Professor Emeritus, Choral Music

Janet Yamron, Professor Emeritus, Music and Music Education

The Temple University Choirs have enjoyed a rich tradition of excellence under the batons of some of Philadelphia's most prominent conductors. The seven ensembles comprise nearly 200 students each year, and have enjoyed regional and national acclaim for their performances both individually and collectively. Between the 1940s and 1980s the combined choirs performed annually with The Philadelphia Orchestra, and since 2002 have collaborated annually with the Temple University Symphony Orchestra at the Kimmel Cultural Campus.

Temple Choirs strive for excellence, artistry, and individual growth. They embrace both standard choral works and contemporary music from all around the world. In 1967, under the preparation of Robert Page and the baton of Eugene Ormandy, the choirs performed Carl Orff's *Catulli Carmina* with The Philadelphia Orchestra, a performance that tied with Leonard Bernstein's Mahler's Symphony No. 8 for that year's Grammy Award for Best Classical Choral Performance (Other Than Opera).

Auditions for Temple Choirs

All choirs are open to Temple students of all majors by audition. For audition information, contact Leslie Cochran at leslie.cochran@temple.edu.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D Records, has produced more than forty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for “The Temple College.” His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or “Perseverance Conquers”—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu