

Temple University Chorale
Dustin S. Cates, conductor

Temple University Voices
Kathleen Shannon, conductor

Temple University Singers
Mitos Andaya Hart, conductor

Wednesday, November 16, 2022 • 7:30PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Chorale

Dustin S. Cates, conductor
Vinroy Brown, graduate teaching assistant
Gabriel Rebolla, pianist

How Can I Cry

Moira Smiley
arr. Dustin S. Cates

Amanda Fusco, Jacob Challenger, Liam Rogan,
Andrew Saravay, and Jack Caldes, soloists
Roy Nussbaum, percussion; Ashleigh Budlong, bass

Ave Verum

William Byrd
arr. Dustin S. Cates

Vinroy Brown, graduate conductor

He Never Failed Me Yet

Robert Ray
(b. 1946)

Jeremy Mitchell and Avery Hannon, soloists
Julian Nguyen, pianist; Rollo Dilworth, organ
Roy Nussbaum, drums; Ashleigh Budlong, bass

Temple University Voices

Kathleen Shannon, conductor
Alexander Nguyen, graduate teaching assistant
Abigail LaVecchia, pianist

Alusi Au

Ken Steven
(b. 1993)

Alexander Nguyen, conductor

Lineage

Andrea Ramsey
(b. 1977)

Joel Evans and Paige Ritter, percussionists

On the Strangest Sea

Daniel Hall
(b. 1971)

Taisiya Losmakova, violin

Sing Out, My Soul

Marques L.A. Garrett
(b. 1984)

Temple University Singers

Mitos Andaya Hart, conductor
Mary Bond, graduate teaching assistant
Kim Barroso, pianist

Love, Life, and Illusions

Cantique de Jean Racine

Mel Bonis
(1858-1937)

Jiaye Xu, soprano
Medgina Maitre, harp
Ashleigh Budlong, double bass
Kim Barroso, organ

From Messages to Myself

Christopher Theofanidis

II. God picks up the reed-flute world – Jalal al-Din Rumi

(b. 1967)

III. November Prayer – Amy Beth Kirsten

Mary Bond, conductor

Both Sides Now

Joni Mitchell
(b. 1943)
arr. Vince Peterson

Grant Nalty, tenor
Adeleke Goring, tenor
Anna Brown, alto

INTERMISSION

Temple University Combined Choirs

Dustin S. Cates, conductor

Excerpts from *Considering Matthew Shepard*

Craig Hella Johnson

Recitation #1

(b. 1962)

Lily McIntosh and Regina Hennessey, speakers

2. Ordinary Boy

Paulina Cevallos (Narrator)

Kathryn Leemhuis (Matthew's Mother)

Adeleke Goring (Matthew)

3. We Tell Each Other Stories/I Am Open

Kathryn Leemhuis, soloist

Recitation #2

Lowell Hoyt and Molly MacIsaac, speakers

12. Fire of the Ancient Heart

Marcus DeLoach, soloist

Recitation #3

Gabriel Planas-Borgstrom, Tayler Butenschoen,
and Anna Brown, speakers

32. All of Us

Jiaye Xu, Autumn Hogan, and Jenna Doyle, trio

Gabriel Rebolla, piano

Roy Nussbaum, percussion

Ashleigh Budlong, bass

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.

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

One hundred ninth performance of the 2022-2023 season.

Notes on the Program

How Can I Cry

Moira Smiley
arr. Dustin S. Cates

How Can I Cry is Dustin Cates' tenor-bass setting of a piece originally written for treble voices by singer, composer, and song-collector, Moira Smiley. The song was composed in honor of groups and individuals who have taken a stand against oppression and inspired change through singing and was featured on the a cappella folk-fusion group, VOCO's *Blink* and *In Our Voices* albums. Smiley says of the piece, "since I am often a singer of songs of protest and lament, I wrote this song to ask myself why I sing these songs, even though I may not have experienced the suffering they express." She also highlights that lines from the text, "tomorrow and justice" refers to South African freedom songs, and "sisters singing songs of their pain" refers to laments of the Balkins. Smiley notes that, "these impassioned vocal repertoires continue to have enormous potency in their own cultures" and have deeply influenced her. "*How Can I Cry* is about singing for those who cannot sing, or who have been told to be quiet."

Ave Verum

William Byrd
arr. Dustin S. Cates

"Ave Verum Corpus" is a Eucharistic chant believed to have first been published in an Italian Franciscan manuscript in the 13th century. The text has been set by a number of important composers throughout history. The setting performed on this evening's concert was originally composed by one of the greatest composers of the Renaissance, William Byrd. *Ave Verum Corpus* was published in 1605 in *Gradualia ac cantiones sacrae, Liber Primus*, the first of a two-volume compilation of music for feast days of the Church's liturgical year.

Ave verum corpus, natum
de Maria Virgine,
vere passum, immolatum
in cruce pro homine
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis prægustatum
in mortis examine.
O Iesu dulcis, O Iesu pie,
O Iesu, fili Mariae.
Miserere mei. Amen.

Hail, true Body, born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a foretaste [of the Heavenly banquet]
in the trial of death!
O sweet Jesus, O holy Jesus,
O Jesus, son of Mary,
have mercy on me. Amen.

He Never Failed Me Yet

Robert Ray

Dr. Robert J. Ray, is a composer, conductor and Professor Emeritus of Music at the University of Missouri-St. Louis. He has received international acclaim for his major works, *Gospel Mass* and *Gospel Magnificent*. However, Dr. Ray's most popular work is undoubtedly his gospel song, *He Never Failed Me Yet*. The song was first published in 1982 by Hal-Leonard, the world's largest sheet music publisher. Over the past 40 years, *He Never Failed Me Yet* has sold more copies than any other piece in Hal-Leonard's catalogue.

Alusi Au

Ken Steven

Hailing from Medan, Indonesia, composer Ken Steven (b.1993) is known for his fusion of Indonesian colors and elements with modern techniques and harmonies. His works have been important in the development of choral music in Indonesia as well as introducing folk traditions to the rest of the world. Steven currently serves as the Director of Studies at SMK Methodist Charles Wesley Music Vocational School. He is also the conductor of Medan Community Male Choir, founded in 2015, and has led the choir to many international awards.

Alusi Au is a Batak folk song from the North Sumatra province of Indonesia. The text describes the many dreams that humans desire. Yet, our own desire is different – it is the desire to fee love. “Alusi Au,” meaning “answer me,” is the plea for another’s heart to answer if they feel the same way. This lively arrangement features percussive vocal rhythms, vamps, and close harmonies that are all characteristic of traditional Indonesian music.

Translation:

Every human has dreams, every human has a different desire.
Some people seek wealth and descendants, and others, honor.
Some just want popularity.

I have different dreams and different desires.
Even so, all of you should not make fun of me.
All the things said are not my desires.
My dreams are very different.

Your heart that loves me is what I dream of.
A kind heart, your heart is the one I am longing for.
Please have mercy on me, do not embarrass me.
How does your heart feel?
Tell me. Answer me. Answer me.

Dr. Andrea Ramsey is perhaps one of the most performed female composers. Her music is rich and alluring and she always seems to capture the mood and meaning of the texts she chooses. *Lineage* is just such a composition. The poet, Margaret Walker (1915-1998) was part of the movement known as the Chicago Black Renaissance (1930s-1940s). In fact, her collection *For My People* is considered the most significant work of literature of the era. Dr. Ramsey states:

Margaret Walker's poem leapt off the page at me – these words were crying to be sung. I was drawn to the strength of the grandmothers described by Walker. This was not frailty – this was determined womanhood. In setting the music, I aimed for an earthy – at times bluesy feel. Not bluesy in the commercial sense, but in the heart-and-gut sense.

My grandmothers were strong.
 They followed plows and bent to toil.
 They moved through fields sowing seed.
 They touched the earth and grain grew.
 My grandmothers were strong.

My grandmothers are full of memories
 Smelling of soap and onions and wet clay
 With veins rolling roughly over quick hands
 They have many clean words to say.
 My grandmothers were strong.
 Why am I not as they?

On the Strangest Sea

Daniel Hall

Composer Daniel J. Hall has set several poems by the 19th century American poet Emily Dickenson (1830-1886). He has found himself drawn to several that speak of birds. *On the Strangest Sea* is an unusual setting of Dickenson's well-known poem *Hope Is the Thing With Feathers* (1891). In his notes on the piece, Hall states: "...*On the Strangest Sea* is the most extensive treatment of this winged theme." He goes on to explain why the piece begins with a quotation from Matthew 10:31: "As an introduction, I sought out a scriptural passage that dealt with two themes simultaneously, birds and hope." The writing for solo violin depicts Dickenson's bird. Hall says: "The bird represents hope as it passes through many different climates – some of them very unpleasant." Lastly, Hall incorporates the melody of the Easter sequence plainchant *Victimae paschali laudes*, once again referring to the human capacity for hope. Hall weaves all of these ideas together to form an interesting and meaningful composition.

Translation: Fear not therefore: ye are of more value than many sparrows...

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all.

And sweetest - in the gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm.

I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Sing Out, My Soul

Marques L.A. Garrett

Dr. Marques L.A. Garrett is a prolific composer, researcher, choral conductor and educator. He has received acclaim for his timely research on the non-idiomatic music of black composers. His catalog and notes, as well as his dissertation on the life and music of R. Nathaniel Dett, have become a significant resource for choral scholarship. *Sing Out, My Soul* is a rousing anthem of empowerment, with text excerpted from the poem *Songs of Joy* by the Welsh poet William Henry Davies (1871-1940.) Dr. Garrett writes:

The opening line of the poem by William Henry Davies calls out to our souls to sing. While there are many things about which we can be happy, these days of heavy social media involvement and constant comparisons to other people require that we remind ourselves that it is not about the outside that matters. The inside—our hearts, minds, and soul—is who we are. Let joy come from deep within, from the assurance that who you are is enough. Because of that, you can sing your song of joy.

Cantique de Jean Racine

Mel Bonis

French composer Mélanie Hélène Bonis was recognized for her musical talents by a family friend who urged her parents to allow her to study at the Paris Conservatoire. There, she became a pupil of Cesar Franck and trained alongside composers Claude Debussy and Gabriel Pierné. Although her works were admired by her teachers and received awards, she realized that society would not accept a woman as a serious composer, so she changed her name simply to Mel to remove the negative connotation.

Bonis was a prolific composer having composed over 300 works in various genres including works for orchestra, chamber ensembles, keyboard, solo voices, and choir. She suffered many hardships in her life, but throughout it she remained a devout Catholic.

The *Cantique de Jean Racine* was composed and dedicated in 1934 to the memory of her youngest son, Eduoard who had passed in 1932. In a text that expresses mankind's error to seek fulfillment in worldliness rather than that of heaven, Bonis employs contrast in C minor and major, and alternation of the choir and organ with the soloist and the harp. Her use of dissonance in the choir serves the drama and urgency of the text, and the lyricism of the soloist expresses joy and comfort. The organ's return to C minor after the final vocal phrase brings back the question to mankind, to which the final chords in C Major offer a sense of hope.

Par quelle erreur, âmes vaines,
Du plus pur sang de vos veines
Achetez-vous si souvent,
Non un pain qui vous repaïsse,
Mais une ombre qui vous laisse
Plus affamés que devant ?

Through what mistake, vain souls,
Of the purest blood in your veins
Do you buy so often,
Not a bread that fills you up,
But a shadow which leaves you
More hungry than before?

Le pain que je vous propose
Sert aux anges d'aliment ;
Dieu lui-même le compose
De la fleur de son froment :
C'est ce pain si délectable
Que ne sert point à sa table
Le monde que vous suivez.
Je l'offre à qui me veut suivre.
Approchez. Voulez-vous vivre ?
Prenez, mangez, et vivez.

The bread I offer you
Serves the angels as food;
God himself composes it
From the flower of his wheat:
It's that bread so delectable
What is not served at his table
The world you follow.
I offer it to whoever wants to follow me.
Approach. Do you want to live?
Take, eat, and live.

Ô Sagesse ! ta parole
Fit éclore l'Univers,
Posa sur un double pôle
La terre au milieu des airs.
Tu dis ; et les cieux parurent,
Et tous les astres coururent
Dans leur ordre se placer.
Avant les siècles tu règnes.
Mais que suis-je pour que tu daignes
Vers moi te rabaisser?

O wisdom! your word
Made the Universe hatch,
Placed on a double pole
The earth in the middle of the air.
You say ; and the heavens appeared,
And all the stars ran
In their order place themselves.
Before the centuries you reign.
But what am I for you to deign
Towards me lowering you?

L'âme enfin captive,
Sous ton joug trouve la paix,
Et s'abreuve d'une eau vive
Qui ne s'épuise jamais.

The soul finally captive,
Beneath your yoke finds peace,
And drinks from living water
which never runs out.

Messages to Myself

Christopher Theofanidis

Christopher Theofanidis (born 1967) is a Dallas, Texas native whose works have been performed by the world's leading orchestras, including the Philadelphia Orchestra. He holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has won numerous awards and fellowships for composition throughout the United States and abroad. Currently, Mr. Theofanidis is a professor at Yale University, and composer-in-residence and co-director of the composition program at the Aspen Music Festival.

This evening, the Temple University Singers will present the second and third movements of a larger work entitled *Messages to Myself* that Theofanidis wrote in 2007 at the request of his friend, Robert Simpson, the director of the Houston Chamber Choir.

II. God picks up the reed-flute world

The opening phrase taken from the poem "Each Note" by the Medieval Persian mystic, Rumi, is set on a pedal tone and a striking phrygian refrain creating a sense of stillness and meditation. Alternating tone clusters and open fifths, particularly on phrases "let your note be clear" and "Be your note!" resound throughout. Theofanidis employs word-painting as voices ascend in the phrase "let everyone climb on their roofs." While the actual notes vary in both pitch and in timing, the overall effect is one is a culmination of a vibrant colorful soundscape, musically describing a world that only becomes richer when people can be who they are (their note) and live in harmony.

All day and night music.
A quiet, bright reed-song.
If it fades, we fade.
God picks up the reed-flute world and blows.
Each note is a need coming through one of us,
a passion, a longing pain.
Remember the lips
where the wind-breath originated,
and let your note be clear.
Don't try to end it.
Be your note.
I'll show you how it's enough.
Go up on the roof tonight
in this city of the soul.
Let Everyone climb on their roofs
and sing their notes!
Sing loud!

from "Each Note" by Rumi

III. November Prayer

Theofanidis describes Amy Beth Kirsten and her poetry as "a kindred spirit whose words and generosity have meant an enormous amount to me personally in recent years." The composer sets this text, with a message of love to all people, like a warm embrace from the choir as each section comes out of the texture to declare "Let love come." Later, comes a chant-like melody as the poet enumerates the recipients of love and ends on a powerful unison, signifying the choir coming together as one with this powerful message of unity.

Let love come in whatever way it will.
In music, in friendship, in love for myself,
for others, for my family.
To all who are my family.
Strangers. Friends on the street.
To the homeless, the broken,
let love come in whatever way it will.
Let love come.
To the thankful who know how to love,
to the calm, to the awake,
to the joyful, let love come.
And when it does
(that gigantic, magnificent mirror)
it will tell us at all times we are one,
how beautiful we are.

November Prayer by Amy Beth Kirsten

Both Sides Now

Joni Mitchell
arr. Vince Peterson

Canadian singer and songwriter, Joni Mitchell first conceived the lyrics of “Both Sides Now” while reading Saul Bellow’s *Henderson the Rain King* in which the main character is aboard a flight looking down at the clouds. Mitchell herself was onboard a flight at that time, and the passage inspired her to put down the book and observe clouds from this perspective. Little did she know this song would become one of her greatest hits. The song was recorded by Judy Collins in 1967 and reached the top ten in the United States in 1968.

This particular unaccompanied vocal arrangement by Vince Peterson is inspired by the Vince Mendoza’s orchestral arrangement which was written for Joni Mitchell in 2000. Mendoza’s arrangement won a Grammy for Best Instrumental Arrangement Accompanying Vocalist(s), and was also featured in the 2003 film *Love Actually*. Peterson’s vocal arrangement was commissioned by the Grammy Award winning vocal ensemble, Chanticleer.

Rows and flows of angel hair
And ice cream castles in the air
And feather canyons everywhere
I've looked at clouds that way

But now they only block the sun
They rain and snow on everyone
So many things I would have done
But clouds got in my way

I've looked at clouds from both sides now
From up and down, and still somehow
It's cloud illusions I recall
I really don't know clouds at all

Moons and Junes and Ferris wheels
The dizzy dancing way you feel
As every fairy tale comes real
I've looked at love that way

But now it's just another show
You leave 'em laughing when you go
And if you care, don't let them know
Don't give yourself away

I've looked at love from both sides now
From give and take, and still somehow
It's love's illusions I recall
I really don't know love at all

Tears and fears and feeling proud
To say "I love you" right out loud
Dreams and schemes and circus crowds
I've looked at life that way

But now old friends are acting strange
They shake their heads, they say I've changed
Well something's lost, but something's gained
In living every day

I've looked at life from both sides now
From win and lose and still somehow
It's life's illusions I recall
I really don't know life at all

Considering Matthew Shepard

Craig Hella Johnson

Matthew Wayne Shepard (1976 - 1998)

Matthew Shepard was born in 1976 in Casper, Wyoming; he was the first of two sons born to Judy and Dennis Shepard. His younger brother, Logan, with whom he was very close, was born in 1981. Matthew loved theatre, foreign languages and politics. He attended University of Wyoming in Laramie where he majored in political science with a minor in languages.

On October 6, 1998, Matthew went to the Fireside Lounge in Laramie. While there he was approached by two men, Aaron McKinney and Russell Henderson, who showed an interest in him and ultimately offered to take him home. Instead, they drove him to a remote, rural area, robbed and beat him, tied him to a fence and left him. Matthew remained there, struggling for his life, for 18 hours until he was discovered by a cyclist passing. The cyclist reported that he originally mistook Matthew's body for a scarecrow.

Matthew was rushed to Poudre Valley Hospital where doctors found that he had multiple serious injuries to his head and brainstem damage. He never regained consciousness and was placed on life support. As Matthew lay in the hospital, news of his brutal attack made national headlines. Candlelight vigils were held around the country. Ultimately, after 6 days, Matthew Shepard passed away on October 12, 1998.

Since his death Matthew's mother, Judy has worked as a fierce advocate for LGBTQ+ rights, particularly issues relating to youth. She was the driving force behind the creation of the Matthew Shepard Foundation and played an important role in lobbying the United States Congress to pass the Matthew Shepard and James Byrd Jr. Hate Crimes Prevention Act.

On October 26, 2018, just over 20 years after his death, Shepard's ashes were interred at the crypt of Washington National Cathedral. His was the first interment of the ashes of a national figure at the cathedral since Helen Keller's fifty years earlier. In June 2019, Matthew Shepard was named one of the inaugural fifty American "pioneers, trailblazers, and heroes" inducted on the National LGBTQ Wall of Honor within the Stonewall National Monument in New York City's Stonewall Inn.

Considering Matthew Shepard

Considering Matthew Shepard is a three-part, 90-minute, fusion oratorio by American conductor, composer and arranger, Craig Hella Johnson. Johnson's music is combined with text by well-known poets such as Hildegard of Bingen, Lesléa Newman, Michael Dennis Browne, and Rumi, as well as passages from Matt's personal journal, interviews and writings from his parents, Judy and Dennis Shepard, and news/newspaper reports. The work, which received its premiere in 2016 by the acclaimed professional choral ensemble, *Conspirare*, is one of a number of significant artistic responses honoring the legacy of Matthew Shepard. Craig Hella Johnson, who is founder and artistic director of *Conspirare*, divided the full oratorio into three parts: *Prologue*, *Passion*, and *Epilogue*. The *Prologue* introduces us to Matthew, the *Passion* tells the story of his senseless death, and the *Epilogue* serves as an invitation to recognize the inherent worth and presence of the divine in all of us.

While referred to as a "fusion oratorio" because of the diversity of musical styles represented—Broadway, Country & Western, Blues/Jazz, Pop, Southern Hymnody, and Gospel—*Considering Matthew Shepard* is also an example of a modern passion oratorio, a musical form which has its roots in the Baroque era with the passions of composers like Johann Sebastian Bach. The work embraces the tradition and form of a passion but instead of engaging the passion story of Jesus Christ, Johnson tells the story of another man's suffering and death. The composer notes that he considered *The Passion of Matthew Shepard*, as the title for the work but wanted something that encouraged listeners to engage with the music and the story without creating a "dogma of the mind."

This evening's performance features two movements from the Prologue (*Ordinary Boy* and *We Tell Each Other Stories/I Am Open*), one from the Passion (*Fire of the Ancient Heart*) and one from the Epilogue (*All of Us*). These excerpts offer a glimpse into a work that has been referred to as "an American classic", but most importantly, they serve as an invitation for us to consider what the legacy of Matthew Shepard means for all of us.

Temple University Chorale

Dustin S. Cates, conductor

Vinroy Brown, graduate teaching assistant

Gabriel Rebolla, pianist

TENOR

Jack Caldes
Ethan Cantor
Jacob Challenger
Solf Crespo
Sophia Eisenbach
Amanda Fusco
Avery Hannon
Aaron Harsh
Tallulah Hoffman
Jaiman Kondisetty
Gerson Malave Cortes
Ziyi Mao
James Matthews
Jeremy Mitchell
Riley Murray
Andrew Pavuk
Liam Rogan
Andrew Saravay
Max Slepian
William Tinker
Zachary White
Yifan Zhou

BASS

Anthony Aguilar
Blake Bacon-Giancoli
Velton Baggett
Nicholas Bressler
Alan Burton
Laura Carroll
Robert DeVett
Ethan Hall
Joseph Huddle
Merritt Hyman
Joe Kalinowski
Trick Klein
Avadhoot Kolee
Fabrizio Lazaro
Nyan Lieberthal
Ry Miller
Antonio Pisani
Gabriel Planas-Borgstrom
Andrew Ratner
Anthony Serrano
Jonah Sim-Laramée
Clayton Troutman
Yangjiuyi Zhu

Temple University Voices

Kathleen Shannon, conductor

Alexander Nguyen, graduate teaching assistant

Abigail LaVecchia, pianist

SOPRANO

Nia Amate
Morgan Bailey
Jill Baldassari
Melanie Becker
Nadia Bodnari
Sydney Davis
Lyla El-Gamel
Shuyi Fang
Dillon Ferraro
Maggie Fowler
Alexis Goode
Lucia Herndon
Autumn Hogan
Paige Horvath
Cadence Kanode
Molly MacIsaac
Ava Meyer
Jacquelyn Paul
Leilani Perez
Paige Ritter
DeLaney Swank
Megan Whalen

ALTO

Pooja Arvind
Chauntaé Bell
Sofia Bongiovanni
Tayler Butenschoen
Erica Chen
Peyton Conti
Jorge Emdanat
Anastasia Groden
Abigail Johnson
Allison Lim
Hannah Nguyen
Ayanda Nxumalo
Meghan Obetz
Brielle Olivieri
Eliana Pinckney
Sadie Roser
Angelina Soedjartanto
Elena Waddleton

Temple University Singers

Mitos Andaya Hart, conductor

Mary Bond, graduate teaching assistant

Kim Barroso, pianist

SOPRANO

Jamie Adamitis
Sophie Aguila
Elizabeth Allendoerfer
Alisia Alvarez
Logan Bitner-Parish
Kate Bresnahan
Angela Bui
Paulina Cevallos
Kayla Elliott
Alyssa Gerold
Emily Loughery
Morgan Lucero
Fiona Moser
Melanie Moyer
Sherry Organ
Lauren Padden
Emma Perkins
Hannah Reiniger
Kelsey Rogers
Yana Vilchynskaya
Jiaye Xu
Ke Xu

ALTO

Julianna Brescia
Anna Brown
Jarah Cevis
Jenna Doyle
Shiyang Fan
Carmelina Favacchia
Emma Guttman
Regina Hennessey
Zichao Lin
Janet McGann
Lily McIntosh
Leah Nance
Abby Rainwater
Sydney Spector
Elyssa Thomas
Angela Thornton
Jasmine Villaroel

TENOR

Shawn Anderson
Jamie Barker
Adam Brotnitsky
Ioannis Dalaperas
Joel Evans
Jordan Flowers
Adeleke Goring
Owen Ides
James Maloney
Aidan Moulton
Grant Nalty
Kennedy Phillips
Jacob Schmidek
Aaron Stanford

BASS

Andrew Clickard
Matt Guardiola
Jacob Hammerman
Curtis Harris
Lowell Hoyt
Jamie Powell
Seth Scheas
Noah Slade-Joseph
Kevin Woska
Samuel Yoon

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

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

Emilily Kosasih, Adjunct Professor, Conducting

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 choirs@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 thirty 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

Temple University 2022-2023 Season Upcoming Events

Thursday, November 17 at 12:00 PM

Small Jazz Ensemble: John Swana Ensemble
Art of Bread Café

Thursday, November 17 at 1:00 PM

Small Jazz Ensemble: Josh Richman Ensemble
Art of Bread Café

Thursday, November 17 at 2:00 PM

Small Jazz Ensemble: Chelsea Reed Ensemble
Art of Bread Café

Thursday, November 17 at 2:30 PM

Chamber Music Recital
Rock Hall Auditorium

Thursday, November 17 at 4:00 PM

Chamber Music Recital
Rock Hall Auditorium

Thursday, November 17 at 4:30 PM

Rite of Swing Jazz Café: The Laura Orzechoski Sextet
Temple Performing Arts Center Lobby

Thursday, November 17 at 7:30 PM

Temple University Symphony Orchestra
Temple Performing Arts Center

Thursday, November 17 at 7:30 PM

Senior Recital: HyunA Na, soprano
Rock Hall Auditorium

Friday, November 18 at 4:00 PM

Chamber Music Recital
Rock Hall Auditorium

Friday, November 18 at 7:30 PM

Temple University Wind Symphony
Temple Performing Arts Center

Temple University 2022-2023 Season Upcoming Events

Friday, November 18 at 7:30 PM

MFA Thesis Concert I: Ella-Gabriel Mason

This Could Be a Portal

Conwell Dance Theater

Saturday, November 19 at 7:30 PM

MFA Thesis Concert: Kat J. Sullivan

Presented Virtually

Monday, November 28 at 7:30 PM

Temple University Swinging Owls 6 & 8

Temple Performing Arts Center

Monday, November 28 at 7:30 PM

Tuba/Euphonium Studio Recital

Rock Hall Auditorium

Tuesday, November 29 at 7:30 PM

Temple University JBNF & Swinging Voices

Temple Performing Arts Center

Tuesday, November 29 at 5:30 PM

Studio Recital: Flute Students of Mimi Stillman

Rock Hall Auditorium

Tuesday, November 29 at 7:30 PM

Doctoral Lecture Recital: Lisa Willson DeNolfo, soprano

Rock Hall Auditorium

Wednesday, November 30 at 1:00 PM

Chamber Music Recital

Rock Hall Auditorium

Wednesday, November 30 at 2:30 PM

Chamber Music Recital

Rock Hall Auditorium