

# Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Lily Carmichael, graduate conductor

Sunday, December 4, 2022 • 3:00 PM

Chapel of Four Chaplains, Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122



# Program

the little match girl passion (2007)

David Lang  
(b. 1957)

1. Come, daughter
2. It was terribly cold
3. Dearest heart
4. In an old apron
5. Penance and remorse
6. Lights were shining
7. Patience, patience!
8. Ah! perhaps
9. Have mercy, my God
10. She lighted another match
11. From the sixth hour
12. She again rubbed a match
13. When it is time for me to go
14. In the dawn of morning
15. We sit and cry

Chloe Lucente, soprano, brake drum, and sleighbell

Mary Bond, alto and crotales

Roberto Guevara, tenor and tubular bells

Daniel Jackson, bass and bass drum

Andrew Stern, glockenspiel

Lily Carmichael, soloist coach and conductor

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

Please turn off all electronic devices.

One hundred forty-second performance of the 2022-2023 season.

## Notes on the Program

*I wanted to tell a story. A particular story – in fact, the story of The Little Match Girl by the Danish author Hans Christian Andersen. The original is ostensibly for children, and it has that shocking combination of danger and morality that many famous children’s stories do. A poor young girl, whose father beats her, tries unsuccessfully to sell matches on the street, is ignored, and freezes to death. Through it all she somehow retains her Christian purity of spirit, but it is not a pretty story.*

With this opening paragraph of his extensive program notes, David Lang launches the listener into the musical and emotional experience that is *the little match girl passion*, composed fifteen years ago. A review in *The New Yorker* captured the importance of the piece in the output of a remarkable career: “With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master.”

The “postminimalist” nod captures Lang’s compositional style in this piece. Every movement is suffused with repetition, whether of short melodic fragments or longer phrase arcs. From the opening, lilting chorus “Come, daughter,” a deliberate homage to “Kommt, ihr Töchter, helf mir klagen” (“Come, daughters, help me to mourn,” also in E Minor and 12/8 meter) from J.S. Bach’s *Saint Matthew Passion*, the listener is invited into a sound world where repetition is both mournful and comforting. A passion in the Christian tradition is a musical setting of the suffering of Jesus Christ; here, Lang intends to elevate the suffering of the little match girl to be equal to that of Jesus, and every bit as worthy of our mourning.

Like Bach’s passions, Lang’s score divides the work into two types of piece: recitatives, which advance the plot of the story (in this case, Lang’s adaptation of Hans Christian Andersen’s original), and arias/chorales, which respond to and reflect on the emotional state of the reader/listener upon hearing the story. Today’s performance makes use of a solo quartet (the premiere version of the piece was for four soloists) to sing the “recitative” movements; the chorus provides the “aria/chorale” reflections. In what is in many ways a heartbreakingly sad story, these choral movements are tender and compassionate, and help shine light, literal and figurative, on the girl’s happy memories of the past and the end of her suffering in the future. As Lang writes:

*What drew me to The Little Match Girl is that the strength of the story lies not in its plot but in the fact that all its parts—the horror and the beauty—are constantly suffused with their opposites. The girl’s bitter present is locked together with the sweetness of her past memories; her poverty is always suffused with her hopefulness. There is a kind of naïve equilibrium between suffering and hope.*

Lang’s program notes end with a concise summary of his piece that other composers might have places at the beginning of theirs – perhaps hoping to put real reflection and emotion before basic fact:

*My piece is called The Little Match Girl Passion and it sets Hans Christian Andersen's story The Little Match Girl in the format of Bach's Saint Matthew Passion, interspersing Andersen's narrative with my versions of the crowd and character responses from Bach's Passion. The text is by me, after texts by Hans Christian Andersen, H. P. Paulli (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of Bach's Saint Matthew Passion), and the Gospel according to Saint Matthew. The word "passion" comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus—rather the suffering of the Little Match Girl has been substituted for Jesus's, elevating (I hope) her sorrow to a higher plane.*

**words and music by david lang**

**after h.c. andersen, h.p. paull, picander and saint matthew**

**libretto**

**1. Come, daughter**

Come, daughter  
Help me, daughter  
Help me cry  
Look, daughter  
Where, daughter  
What, daughter  
Who, daughter  
Why, daughter  
Guiltless daughter  
Patient daughter  
Gone

**2. It was terribly cold**

It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate. One of the slippers she could not find, and a boy seized upon the other and ran away with it, saying that he could use it as a cradle, when he had children of his own. So the little girl went on with her little naked feet, which were quite red and blue with the cold.

So the little girl went on.

So the little girl went on.

### 3. Dearest heart

Dearest heart

Dearest heart

What did you do that was so wrong? What was so wrong?

Dearest heart

Dearest heart

Why is your sentence so hard?

### 4. In an old apron

In an old apron she carried a number of matches, and had a bundle of them in her hands. No one had bought anything of her the whole day, nor had any one given her even a penny. Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery. The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not.

### 5. Penance and remorse

Penance and remorse

Tear my sinful heart in two

My teardrops

May they fall like rain down upon your poor face May they fall down like rain

My teardrops

Here, daughter, here I am

I should be bound as you were bound

All that I deserve is

What you have endured

Penance and remorse.

Tear my sinful heart in two

My penance

My remorse

My penance

## 6. Lights were shining

Lights were shining from every window, and there was a savory smell of roast goose, for it was New-year's eve- yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides, it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hands were almost frozen with the cold.  
Her little hands were almost frozen with the cold.

## 7. Patience, patience!

Patience.  
Patience!

## 8. Ah! perhaps

Ah! perhaps a burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out-“scratch!” how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into a flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a splendid dinner service, and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold wall before her.

## **9. Have mercy, my God**

Have mercy, my God.  
Look here, my God.  
See my tears fall. See my tears fall.  
Have mercy, my God. Have mercy.

My eyes are crying.  
My heart is crying, my God.  
See my tears fall.  
See my tears fall, my God.

## **10. She lighted another match**

She lighted another match, and then she found herself sitting under a beautiful Christmas-tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all. The little one stretched out her hand towards them, and the match went out.

The Christmas lights rose higher and higher, till they looked to her like the stars in the sky. Then she saw a star fall, leaving behind it a bright streak of fire. "Some one is dying," thought the little girl, for her old grandmother, the only one who had ever loved her, and who was now dead, had told her that when a star falls, a soul was going up to God.

## **11. From the sixth hour**

From the sixth hour there was darkness over all the land until the ninth hour. And at the ninth hour she cried out:

Eli, Eli.



## **12. She again rubbed a match**

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. "Grandmother," cried the little one, "O take me with you; I know you will go away when the match burns out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree." And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.

## **13. When it is time for me to go**

When it is time for me to go  
Don't go from me  
When it is time for me to leave  
Don't leave me  
When it is time for me to die  
Stay with me  
When I am most scared  
Stay with me

## **14. In the dawn of morning**

In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New-year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some. No one imagined what beautiful things she had seen, nor into what glory she had entered with her grandmother, on New-year's day.

## 15. We sit and cry

We sit and cry  
And call to you  
Rest soft, daughter, rest soft  
Where is your grave, daughter?  
Where is your tomb?  
Where is your resting place?  
Rest soft, daughter, rest soft

Rest soft  
Rest soft  
Rest soft  
Rest soft

You closed your eyes.  
I closed my eyes.

Rest soft

### Acknowledgments

Phillip O'Banion, percussion advisor  
Marissa Chalker, cover, soprano and alto solos

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.

# Temple University Concert Choir

Paul Rardin, conductor

Lily Carmichael, graduate conductor

Kim Barroso, pianist

## SOPRANO

Lily Carmichael

Lindsey Carney

Jessica Corrigan

Faith Crossan

Jessica Gambino

Emma Krewson

Chloe Lucente

Victoria Lumia

Allison Maney

Marlena St. Jean

## ALTO

Mary Bond

Alison Crosley

Luna Dantagnan

Isabella DiPasquale

Cat ElginSmith

Tatiana Hayward

Alicia Melendez

Corinne Price

Macey Roberts

Marian Sunnergren

Kimberly Waigwa

## TENOR

Zachary Alvarado

Roberto Guevara

James Hatter

Blake Levinson

Brandon Scribner

Reid Shriver

Heron Ziegel

## BASS

Vinroy Brown

Benjamin Chen

Chase Côté

Daniel Jackson

Kareem Mack

Alexander Nguyen

Roy Nussbaum

Joshua Powell

Andrew Stern

Seth Wohl

Yilin Xu

## **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](mailto: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](http://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](http://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](http://temple.edu)

# Temple University 2022-2023 Season

## Upcoming Events

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**Monday, December 5 at 5:30 PM**

Latin American Ensemble  
TPAC Chapel

**Monday, December 5 at 5:30 PM**

Opera Workshop Aria Concert  
Mitten 3rd Fl Auditorium

**Monday, December 5 at 7:30 PM**

Temple University Night Owls  
Lauren Ryals, director  
Temple Performing Arts Center

**Monday, December 5 at 7:30 PM**

New Music Ensemble  
Jan Krzywicki, director  
Arronson Rehearsal Hall

**Monday, December 5 at 7:30 PM**

Graduate Conductors Chorus: Lily Carmichael  
Rock Hall Auditorium

**Thursday, December 8 at 7:30 PM**

OWLchestra Campus String Orchestra  
Danielle Garrett, conductor  
Temple Performing Arts Center

**Saturday, December 10 at 1:00 PM**

Community Music Scholars Program Winter Concert  
Temple Performing Arts Center

**Sunday, December 11 at 3:00 PM**

Center for Gifted Young Musicians: Chamber Players Orchestra Small Ensembles  
Rock Hall Auditorium

**Sunday, December 11 at 5:00 PM**

Center for Gifted Young Musicians: Youth Chamber Orchestra Small Ensembles  
Rock Hall Auditorium