Temple University Choirs

Temple University Singers
Mitos Andaya Hart, conductor

Temple University Chorale
Dustin S. Cates, conductor

Temple University Voices
Kathleen Shannon, conductor

Temple University Singing Owls
Rollo Dilworth, conductor

Wednesday, April 26, 2023 • 7:30 PM
Temple Performing Arts Center
1837 N. Broad St.
Philadelphia, PA 19122
Program

Temple University Singers
Mitos Andaya Hart, conductor
Alexander Nguyen, graduate conductor
Kim Barroso, collaborative pianist

Break Free

Promised Land  Matilda T. Durham (1815-1901)
arr. Jennifer Lucy Cook

To Sit and Dream  Rosephayne Powell (b. 1962)

Sous Bois  Lili Boulanger (1893-1918)

Alma Libre  Diana Syrse (b. 1984)

Alexander Nguyen, conductor
Matthew Guardiola, Grant Nalty and Sherry Organ, soloists
Andrew Stern, percussion
Temple University Chorale
Dustin S. Cates, conductor
Lily Carmichael, graduate conductor
Baker Purdon, collaborative pianist

The Song We Sing
Jacob Narverud (b. 1986)

Wankantanhan Hotan’inpe
Traditional Lakota Sioux American Indian Spiritual
arr. William Linthicum-Blackhorse

Jacob Challenger, soloist
Catherine Vette Huhn, flute
Roy Nussbaum, percussion

Dir, Seele des Weltalls
Wolfgang Amadeus Mozart (1756-1791)
ed. J.D. Frizzell

Alex Phipps, clarinet
Lily Eckman, cello

The River
Susan LaBarr (b. 1981)

Riley Murray, guitar
Roy Nussbaum, djembe
Lily Carmichael, conductor

“Glory” from Selma
John Stephens, Lonnie Lynn & Che Smith
arr. Eugene Rogers

Jeremy Mitchell and Avery Hannon, soloists
Liss Leigh, bass
Roy Nussbaum, drums
**Temple University Voices**  
Kathleen Shannon, conductor  
Vinroy D. Brown, Jr., graduate conductor  
Abigail LaVecchia, collaborative pianist

Two Songs  
Amy Beach (1867-1944)
I. Ah, Love But a Day!  
Words by Robert Browning
II. The Year’s at the Spring  
arr. Brandon Williams

Wild Embers  
Melisa Dunphy (b. 1980)
Words by Nikita Gill (b. 1987)

Chili Con Carne  
Anders Edenroth (b. 1963)

I Wanna Be Ready  
African-American Spiritual  
arr. Rosephayne Powell

Walk In Jerusalem  
African-American Spiritual  
arr. Rollo Dilworth

Vinroy D. Brown, Jr., conductor  
Sadie Roser, Sydney Davis, Jill Baldassari, Lyla El-Gamel,  
Dillon Ferraro, Jacquee Paul, soloists  
Liss Leigh, electric bass  
Roy Nussbaum, drums  
Rollo Dilworth, keyboard
Temple University Singing Owls
Rollo Dilworth, conductor
Arreon Harley-Emerson, Marian Sunnergren
and Andrew Trites, graduate conductors
Kim Barroso, collaborative pianist

In These Times                     Ysaïe Barnwell (b. 1946)

Arreon Harley Emerson, graduate conductor

The Gift to Be Free                Shaker Melody
                                    arr. Rollo Dilworth (b. 1970)

Andrew Trites, graduate conductor

Sing Gently                      Eric Whitacre (b. 1970)

Marian Sunnergren, graduate conductor

Seasons of Love                Jonathan Larson (1960-1996)
                                    arr. Roger Emerson

Rollo Dilworth, conductor
Liss Leigh, bass guitar
Roy Nussbaum, drum set

The use of photographic, audio, and video recording is not permitted.
Please turn off all electronic devices.
Three hundred eighty-second performance of the 2022-2023 season.
Temple University Singers
Mitos Andaya Hart, conductor
Alexander Nguyen, graduate conductor
Kim Barroso, collaborative pianist

SOPRANO
Jamie Adamitis
Elizabeth Allendoerfer
Angela Bui
Paulina Cevallos
Yihong Duan
Kayla Elliott
Meirun Li
Morgan Lucero
Melanie Moyer
Sherry Organ
Jiaye Xu
Ke Xu

ALTO
Gabi Bernstein
Jenna Doyle
Shiyang Fan
Carmelina Favacchia
Emma Guttman
Regina Hennessey
Zichao Lin
Mairin McDonnell
Lily McIntosh
Elyssa Thomas
Angela Thornton

TENOR
Bryce Baliko
Jamie Barker
Daraja DeShields
Srinath Govindarajula
Grant Nalty

BASS
Samuel Brooks
Andrew Clickard
Matt Guardiola
Samuel Lovos
Seth Scheas
Kevin Woska
Shenze Zhang
Jeremy Zolner
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Temple University Voices
Kathleen Shannon, conductor
Vinroy D. Brown, Jr., graduate conductor
Abigail LaVecchia, collaborative pianist

**SOPRANO**
Nia Amate
Morgan Bailey
Jill Baldassari
Melanie Becker
Nadia Bodnari
Erica Chen
Sydney Davis
Lyla El-Gamel
Shuyi Fang
Dillon Ferraro
Maggie Fowler
Lucia Herndon
Autumn Hogan
Paige Horvath
Cadence Kanode
Molly MacIsaac
Leilani Perez
Megan Whalen
Yue Yu

**ALTO**
Marissa Ballew
Tayler Butenschoen
Peyton Conti
Jordan Domally
Jorge Emdanat
Amanda Fusco
Anastasia Groden
Samantha MacFarlane
Hallie Morton
Hannah Nguyen
Meghan Obetz
Brielle Olivieri
Jacquelyn Paul
Sadie Roser
Angelina Soedjartanto
Temple University Singing Owls
Rollo Dilworth, conductor
Arreon Harley-Emerson, Marian Sunnergren
and Andrew Trites, graduate conductors
Kim Barroso, collaborative pianist

**SOPRANO**
Catherine Baldwin
Bella Bentivogli
Germaine Brown
Diana Carmona
Valerie Clayton
Amy Cohen
Shannon Coulter
Abigail Derrico
Naomi Dobson
Pam Englehart
Melanie Farley
Teri Gemberling-Johnson
Ameenah Hankins
Jeanne Haynes
Elizabeth Hohwieler
Julia Hopely
Olivia Klein
Simone Kutler
Alekhya Madiraju
Fay Manicke
Sarah McKinstry-Wu
Anna Murphey
Samar Oubarri
Cherise Pabia
Dolores Redmond
Lindsy Renner
Jordan Rosh
Gabrielle Schneider
Ariel Siegelman
Olivia Sormaz
Kimberly Waigwa
Janet Yamron

**ALTO**
Jeannine Baldomero
Tina Burkholder
Caitlyn Carosella
Olivia Chaves
Michele D’Ambrosio
Rachel Egner
Kathleen Flaherty
Anne Gold
Lark Hall
Mallory Kauffman
Jacquelyn Mason
Kimberlyn McClendon
Cheri Micheau
Hayleigh Nash
Suzzette Ortiz
Chelsea Roque
Michele Scherch
Macey Schriefer
Alexa Solar
Wilann Spiccia
Fran Surkin
Joanna Usifo
Jenna Williams
Heather Wismer
Hailey Yacavino
Jill Zhuraw

**TENOR**
Ann Eleanor Brown
Jenna Camacho
Jamil Dabney
Ellis Dunbar
Hunter Gonzales
Jeffrey Harlan
William Henry Ross
Andrew Trites

**BASS**
Luis Aguilar
Tomas Bernard
William Campbell
Alexander Derrico
Timothy Flaherty
Rafael Friedlander
Charles Hannum
Arreon Harley-Emerson
Sam Hicks
Mark Kaplan
Program Notes

Temple University Singers

Promised Land  
Matilda T. Durham  
arr. Jennifer Lucy Cook

Los Angeles-based composer and lyricist, Jennifer Lucy Cook has produced choral works that are influenced by theater and popular styles. She earned a Masters in Music Theatre Writing at Goldsmith University in London and a Bachelors in Media Music at Brigham Young University. Cook describes her approach to writing from a “dramatic, narrative-driven perspective” in nearly all of her music, including this arrangement of the Matilda Durham’s famous shape-note hymn in which she envisions early immigrants coming to America.

Of her arrangement, Cook writes:

Throughout the piece, there are repeated stutters that mimic the breathless anticipation of seeing a distant shoreline coming into focus after a long voyage. Frequent tonal modulations not only suggest the lack of a permanent “home,” they also mirror the emotional flip-flop between doubts and excitements. The melody reflects across the voices in the choir at different speeds, much like the journeys to a new land would have differed from one explorer to the next. For me, it’s not about conveying a triumphant achievement, certainty, or unbridled confidence, because these were (and are) rarely the case for immigrants. Rather, I hope my arrangement of Matilda Durham’s Promised Land taps into a buzzing sizzle of hope.
On Jordan’s stormy banks I stand,
And cast a wishful eye,
To Canaan’s fair and happy land,
Where my possessions lie.

Chorus:
I am bound for the promised land,
I’m bound for the promised land,
O, who will come and go with me?
I am bound for the promised land.

No chilling winds, or poisonous breath
Can reach that healthful shore:
Sickness, and sorrow, pain, and death
Are felt and fear’d no more.

Chorus

When I shall reach that happy place,
I'll be forever blest
For I shall see my maker’s face,
And in that heart I'll rest.

Chorus
American composer Rosephanye Powell has contributed significantly to choral music and is regarded as one of our country’s premier choral composers today. In this setting of text by Langston Hughes, she examines “our problem world” with repetition and jazz harmonies in the minor mode. Chromaticism in the desperation of “help me!” is balanced with unison-texture pleas to “All who are dreamers,” for help in making the world anew. Powell changes the final line (“hands” instead of Hughes’ ‘dreams’) in “I reach out my hands to you”- providing an invitation for the listener to engage and contemplate how, together, we can make this world a better place.

To sit and dream, to sit and read,
To sit and learn about the world
Outside our world of here and now--
Our problem world--
To dream of vast horizons of the soul
Through dreams made whole,
Unfettered, free--help me!
All you who are dreamers, too,
Help me to make
Our world anew.
I reach out my hands to you.

- from “To You” by Langston Hughes
French composer, Lili Boulanger died too young in 1918 at the age of 25. She was an emerging talent who composed with power and boldness as in her Hymne au Soleil and Psalms. However, here in this secular setting, Sous Bois, (written in 1911, published posthumously), the writing is texturally delicate and harmonically mysterious, creating an other-worldly beauty in the piano interludes and in the economy of the voices.

Marchons devant nous, bien douce est la pente,
Le rossignol chante
Dans l’ombre des bois,
Nos cœurs sont d’accord et la nuit est belle,
Elle nous appelle,
Écoutons sa voix!

Let us go in front of us, quite gentle is the slope,
The nightingale sings
In the shaded woods,
Our hearts concur that the night is beautiful,
It calls us,
Hear its voice!

Pourquoi faut-il que tout s’efface,
Que ces rameaux sur nous penchés
À d’autres demain aient fait place
Par le temps flétris et séchés!
Ces bois verront une autre aurore
Et d’autres nuits et d’autres jours,
Des oiseaux y viendront encore
Pour y chanter de nouvelles amours!

Why it is necessary that everything is erased,
That these branches bending over us
Will soon be, at another time and place,
Faded and dried by time!
These trees will see another dawn
And other nights and other days,
Birds will still come there
To sing new love songs!

Et ce doux sentier qui nous charme,
En l’absence d’un cœur glacé,
Recevra peut-être une larme
Où tant de bonheur a passé!

And this soft path which charms us,
In the absence of a frozen heart,
Perhaps elicits a tear
Where such happiness passed!

- by Philippe Gille
Mexican composer and singer, Diana Syrse dubs herself as a “rising creator” who is influenced by electroacoustics and jazz. She received her undergraduate at the Universidad Nacional Autónoma de México, Masters degrees at Cal Institute of Arts and the Hochschule für Musik und Theater München, and is currently completing a PhD at the University of Birmingham (UK). Syrse’s instrumental works have been performed with the LA Philharmonic, and ensembles in Germany and France. She has written a number of choral works for VocalEssence in the Minneapolis/St. Paul area, Tuumben Pax in Mexico, and most recently the Los Angeles Master Chorale. This unaccompanied work, “Alma Libre,” was composed for an ensemble she founded and led in Munich called the Breakout Ensemble. It employs a vocal bass line, vocal and body percussion, and even rap.

The text in Spanish and in English is energetic and inspiring as it describes the joy in freedom, and the eager hope for a world in which we can all belong, without exception.

Yo naci con el alma libre.
Con alas de sueño in tactas
Con amor en las entrañas
Curiosidad en las venas infinita sed de mundo
Sin prejuicios ni cadenas
Soy hijo de Gaia y Tierra de Kukúlkan

I was born with a free soul.
With wings of sleep intact
With love in the bowels
Curiosity in the veins, infinite thirst for the world
Without prejudices or chains
I am the son of Gaia and the Land of Kukúlkan

Bautizado in agua y fuego
Entre el Mictlán y Omeyocan
Yo nunca escribí las reglas
Que no fueras en otro lengua
Yo no coloré las pieles
Nunca codicié riquezas

Baptized in water and fire
Between Mictlán and Omeyocan
I never wrote the rules
That you were not in another language
I did not color the skins
I never coveted riches
Yo no alimenté temores
Yo no colo qué fronteras
Con mis canciones al mundo
De hermandad sin excepciones
De tristezas olvidadas
Como el clamor de mi razas

I did not feed fears
I did not place borders
with my songs to the world
of brotherhood without exceptions
of forgotten sorrows
Like the cry of my races

- Text by Alphesus Valdés

Temple University Chorale

The Song We Sing

The Song We Sing, received its world premiere at the 2019 American Choral Director’s Association National Conference by Heartland Men’s Chorus. The piece was commissioned as an anthem that spoke to the specific inclusive mission and values of Heartland Men’s Chorus. However more broadly, composer, Jacob Narverud’s music and poet, Robert Bode’s text serve as a reflection of what it means to be a choir—a place to gather, to breathe, to belong, and to sing together.

The song we sing is meant to bring
A moment of soft weather,
Where care and worry lift away
And we can breathe together.
We seldom find a quiet place
(In pubic almost never)
Yet here we sit, and know we fit
And we belong together.

For we are home (yes, everyone)
The poet and the beggar.
The lover and the rebel, too,
Are welcome here forever.
So closer your eyes and feel your hearts
Begin to beat together,
And know that we in harmony,
Will join the song forever.
Wankantanhan Hotan’inpe is a traditional Lakota Sioux American Indian Spiritual arranged by William Linthecum-Blackhorse. Linthecum-Blackhorse is an American Indian Pipe-carrier in the traditional spirituality and medicine of the Lakhóta of South Dakota and identifies at Two-Spirit. Through their work and spiritual practice, they strive to give voice to the LGBTQ+ community and aspiring Native American musicians.

Traditional Lakota Sioux American Indian spiritual music is offered at Sundance ceremonies which often include prayers for healing and personal offerings on behalf of the community. Historically, this music has been passed down through the oral tradition and is underrepresented in contemporary choral repertoire. In arranging, Wankantanhan Hotan’inpe, Linthecum-Blackhorse aims to archive, preserve, and make accessible the music of indigenous people in the United States. As is represented in this evening’s performance, Lakota music, such as Wankantanhan Hotan’inpe, is commonly performed with singers gathered around and/or playing a large drum. The drum is a sacred part of Native American culture symbolizing, among other things, the heartbeat of Mother Earth and Indigenous Nations. University Chorale is grateful to Dr. Linthecum-Blackhorse for serving as a culture bearer and collaborator in preparation for our performance of Wankantanhan Hotan’inpe.

Wankantanhan Hotan’inpe ye
Hotan’inpe yelo. (hotan’inpe’lo)
Hena kinyan Wakinyan oyante
Ca Hotan’inpe ye
Hotain’inpe yelo

From above, they are making their voices heard
They are making their voices heard.
The Thunder Nation is flying
So they are making their voices heard.
They are making their voices heard.
**Dir, Seele des Weltalls**  
Wolfgang Amadeus Mozart (1756-1791)  
ed. J.D. Frizzell

*Dir, Seele des Weltalls* is a movement of the secular cantata, *Dir, Seele des Weltalls*, KV 429, by prolific composer of the Classical period, Wolfgang Amadeus Mozart. The work is believed to have been composed in 1791 (with other sources indicating possibly 1783). The full cantata is incomplete. Only two movements, *Dir, Seele des Weltalls*, and a tenor aria have been identified. The piece reflects many similarities to Mozart’s famed opera, *Die Zauberflöte* (*The Magic Flute*), which premiered in 1791.

*Dir, Seele des Weltalls, o Sonne, sei heut’ das erste der festlichen Lieder geweiht!*  
You, soul of the universe, O sun, be today the first of festive songs dedicated!

*O Mächtige, ohne dich lebten wir nicht;*  
O mighty ones, without you we could not live;

*Von dir nur kommt Fruchtbarkeit, Wärme und Licht!*  
From you comes only fertility, warmth and light!

**The River**  
Susan LaBarr (b. 1981)

Composer Susan LaBarr has been commissioned by choirs around the world, including Seraphic Fire, the National ACDA Women’s Choir Consortium, and the Texas Choral Directors Association’s Director’s Chorus. Her music is characterized by nuanced harmonies and text-driven melodies. In *The River*, LaBarr sets a text by Bill Cairns that tells the story of a man reflecting on his upbringing and returning to his roots. She creates a folk-like atmosphere through the addition of guitar, a mellow tempo, earthy harmonies, and a melody that is both stirring and pacifying.
Glory is from the 2014 motion picture soundtrack for Selma, a film depicting the 1965 civil rights marches from Selma, Alabama to Montgomery, Alabama. The song was originally recorded by rapper Common (Lonnie Lynn) and singer, John Legend (John Stephens). Eugene Roger’s arrangement heightens the reflection of the songs of the civil rights movement. The arrangement also includes original rap lyrics that draw a powerful connection between the struggles for equity and justice of the past to those of the present day.

Temple University Voices

Two Songs by Amy Beach

1. Ah, Love But a Day!
   Ah, Love, but a day; and the world has changed!
   The sun’s away and the bird estranged:
   The wind has dropped, and the sky’s deranged!
   Summer has stopped.
   Ah, Love, but a day; and the world has changed!
   Look in my eyes!
   Will thou change too?
   Shall I fear surprise?
   Shall I find aught new in the old and dear, in the good and true,
   With the changing year?
   Ah, Love, look in my eyes!
   Wilt thou change too?

2. The Year’s at the Spring
   The year’s at the spring, and the day’s at the morn:
   Morning’s at seven: The hillside’s dew-pearled:
   The Lark’s on the wing; The snail’s on the thorn;
   God’s in his heav’n, all’s right with the world!
American composer Amy Marcy Cheney Beach (aka Mrs. H.H.A. Beach, 1867-1944) was a pioneer of American music. A child prodigy on the piano, she was playing major concerts and presenting concert tours from a very young age, shepherded by her parents. Upon her marriage to Dr. H.H.A Beach, he preferred that she not play in public any longer, so she turned her expressive musical heart to composing. Her output includes challenging piano music, chamber music, choral music, other small works and approximately 117 art songs. In addition, her *Gaelic Symphony* (1894) was premiered in Boston in 1896, the first major work by a female composer to be premiered in the U.S.

Beach’s art songs remain as popular now as they were in her day, although a recording of her entire catalog has yet to be done. A poetry scholar herself, Beach expressed a personal affinity for the writing of English poet Robert Browning (1812-1889) and his wife Elizabeth Barrett Browning (1806-1861). The *Browning Society of Boston* (est. 1807) commissioned her to set some of the poetry included in Browning’s verse collection titled *Pippa Passes* (1841.) The result was this often performed song set, *Three Browning Songs Op. 44.* Dr. Williams has selected two of the three pieces to present as choral arrangements for treble voices. He has preserved the challenging piano accompaniments and offered just enough choral support to the main melody to create a beautiful set, thus bringing these lovely pieces to a wider audience.

“Ah, Love, But a Day!” describes the distress of a wife as she comes to the realization that her husband may have lost interest in their marriage. The song begins in minor tonality as the speaker enumerates all that has changed in the world since the days of love. A glimmer of hope is heard when the tonality moves to major as the wife asks her husband, ”Look in my eyes; wilt thou change too?”
Conceived as the first song in the trio but regularly performed last instead, "The Year’s At the Spring" is one of Mrs. Beach’s most famous songs, as well as one of Browning’s most-quoted verses. Mrs. Beach recalled that she was returning by train from a performance when she remembered she needed to start the Browning Society commission. She knew this verse by heart and as the steady movement of the train wheels accompanied her, she composed the piece in her head and wrote it down when she arrived at home. The energy and barely contained joy of the new season, and perhaps a new love, are evident in this vibrant work.

As with the most successful art song composers before her, Amy Beach placed equal emphasis on the artistry and expression of the collaborative pianist. Abigail LaVecchia is an inspirational collaborative pianist. University Voices wishes to recognize her artistry and commitment to this choir.

**Wild Embers**  
Melissa Dunphy (b. 1980)  
Words by Nikita Gill (b. 1987)

We are the descendants of the wild women you forgot  
We are the stories you thought would never be taught.

They should have checked the ashes of the women they burned alive.  
Because it takes a single wild ember to bring a whole wildfire to life.

Composer Melissa Dunphy is a force of nature. She performs as an actor, singer, instrumentalist, session musician, and conductor. Her musical styles and tastes are very eclectic and she is a scholar to boot. At the moment, she teaches music theory at Rutgers University, among many other things. As a choral composer, she choses topics related to social justice, politics and racial/gender diversity in music.
British-Indian poet Nikita Gill reaches her audiences most often through social media. Her first collection was published when she was seven. Our selection can be found in one of her earlier collections titled *Wild Embers: Poems of Rebellion, Fire and Beauty* (2017).

Composed for a commission, Dunphy’s *Wild Embers* is an imaginative embodiment of Gill’s poetry. It opens with barely audible sound. Is it drops of water quenching the last embers of the fire or the unchecked embers under the ashes reigniting? You be the judge.

**Chili Con Carne**

Anders Edenroth (b. 1963)

*Take some ripe and fresh tomatoes, put them in a bowl with oil.*
*Add the onions, strong and tasty, on the stove you let it boil.*
*Choose the finest meat you get from cow or pig, it doesn’t matter.*
*Beans and jalapeño peppers necessary is to this.*
*But don’t forget the Mexican spices, the heart of the art of the cooking;*
*You won’t get the flavor of sunshine.*

*Chili con carne...*

*Eat your chili nice and slowly to prevent a stomach ache.*
*Crisp tortillas on your plate will sound so nicely when they break.*
*When your mouth gets full of fire you might need something to drink;*
*One or two or three or four or seven beers will be enough.*
*But don’t forget the Mexican spices, the heart of the art of the cooking;*
*You won’t get the flavor of sunshine.*

*Chili con carne...*
The Real Group, a Swedish vocal group, was formed in 1984, when five musician friends received permission to study as an ensemble with the acclaimed choral conductor Eric Ericson at the Royal College of Music in Stockholm. With the world-wide release of their first all-English language album "Nothing But The Real Group" (1989) this ensemble has revolutionized a cappella singing around the world. In 2022, they introduced their next generation of singers. Chile Con Carne is a clever (and tricky) recipe for Texas-style chili composed after a trip to Texas by the ensemble’s male alto, Anders Edenroth.

I Wanna Be Ready

African-American Spiritual
arr. Rosephayne Powell

I wanna be ready to walk in Jerusalem jus’ like John.
My feet stand steady to walk in Jerusalem jus’ like John

I wanna be ready...
John said Jerusalem was four-square. I hope, good Lord, to meet you there.

I wanna be ready...
If you get to heaven before I do, tell all of my friends I’m coming too.

I wanna be ready...
O John, O John, now didn’t you say that you’d be there on that great day.
Now some came crippled and some came lame, and some came walking in Jesus’ name.

Choral music composed or arranged by Dr. Rosephayne Powell has broken sales records for more than one American publishing company. Dr. Powell is Professor of Voice at Auburn University where she also conducts the Women’s Choir. Dr. William Powell, her husband, is Director of Choral Activities at Auburn University. Together, they are a formidable team.
Rosephayne Powell is a noted scholar on the African-American spiritual. Her setting of *I Wanna Be Ready* is as a "concert spiritual;" a work to be performed in the concert hall and not in the field alone. This is in the manner of similar choral music collected and arranged by a previous generation of African-American musical scholars such as Dr. William Dawson, Hall Johnson, Harry T. Burleigh, and R. Nathaniel Dett. Dr. Powell suggests that choirs sing this music with full vocal color, tall vowels, and vibrato. Choirs should sing the dialect when it is written (e.g. ‘wanna’ and ‘jus’) as acknowledgement of the aural tradition of the original song. Dr. Powell’s arrangement exhibits the call-and-response style often found in this music. Several of our fine singers will be heard on this piece.

**Walk In Jerusalem**

**African-American Spiritual**

arr. Rollo Dilworth

Our set closes with *Walk In Jerusalem*, an African American Spiritual arranged by Dr. Rollo Dilworth. One of his most performed pieces, this arrangement takes the traditional spiritual tune ("I Wanna Be Ready") and gives it a gospel twist. The song begins with the choir singing the tune in unison before going into the three-part harmony we often find in gospel-inverted chords moving in parallel motion. Standard for the gospel style is also the relationship to chorus and verse before going to the vamp, with each part layered in. This creates a rousing and jubilant finish when the choirs come together for the final iteration of the text: "Walk in Jerusalem just like John!"
In These Times

Ysaÿe Barnwell

This piece was composed by Dr. Ysaÿe Barnwell, who spent more than 30 years as a member of the Grammy-nominated vocal ensemble Sweet Honey in the Rock. Much of her compositional output reflects her own lived experiences—including art songs, African American spirituals, and anthems of social justice. Composed in 2010, In These Times is reminiscent of Afro-Latin folk and jazz idioms. The persistent vocal bass line takes on the role of a pizzicato string bass while the tenor vocal lines create a repetitive percussion effect. The upper voices carry the text and a series of syncopated rhythm patterns on the syllable “la.”

The Gift to Be Free

Shaker Melody

arr. Rollo Dilworth

“Simple Gifts” was composed in 1848 by Joseph Brackett (1797-1882) and is perhaps the most well-known song to come from the Shaker tradition. Espousing the values of simplicity, humility and devotion, this particular tune functions as a significant musical mantra and ceremonial song in the Shaker community. “Simple Gifts” gained wider exposure and popularity when Aaron Copland (1900-1990) integrated the tune into the ballet “Appalachian Spring.” To date, countless adaptations and arrangements have been developed for solo voices, choral ensembles, and for instruments.

This particular arrangement combines the original tune with a partner melody utilizing the following text:

Simple and free.

‘Tis the gift to come down where you ought to be.
Sing Gently

Celebrated composer Eric Whitacre wrote the following information about Sing Gently:

“In March of 2020, as the COVID-19 crisis began to unfold around the world, it became clear that this moment in history was going to be remembered as one of great suffering for many people, as well as a time of great division and dissent. It seemed that as the global community began to isolate physically from one another, the same kind of isolation was happening on a social level, that the very fabric of society was tearing at the seams.

In that spirit I wrote the music and words to Sing Gently with the hope that it might give some small measure of comfort for those who need it, and that it might suggest a way of living with one another that is compassionate, gentle, and kind.

Sing Gently received its premiere online on July 19th, 2020, performed by the 17,572 singers of Virtual Choir 6.”

Seasons of Love

Seasons of Love is the signature selection from the Broadway musical, RENT. Written by Jonathan Larson, RENT is a modern-day rock musical based on the Giacomo Puccini’s opera La bohème. The opening and recurring lyrics, “five hundred twenty-five thousand six hundred minutes” challenges the listener to contemplate the ways we often quantify the human existence. Rather than measuring life in terms of minutes, Larson encourages us to “measure in love.”
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.

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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.

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Temple University 2022-2023 Season
Upcoming Events

**Thursday, April 27 at 4:30 PM**
Rite of Swing Jazz Café: Tim Warfield Ensemble
Temple Performing Arts Center Lobby

**Thursday, April 27 at 7:30 PM**
Temple University Symphony Orchestra
Temple Performing Arts Center

**Friday, April 28 at 12:00 PM**
Tuba/Euphonium Studio Recital
Klein Recital Hall

**Friday, April 28 at 1:00 PM**
Music Studies Colloquium: Dr. Lauron Kehrer
Presser Hall 142

**Friday, April 28 at 1:00 PM**
Chamber Music Recital
Rock Hall Auditorium

**Friday, April 28 at 2:00 PM**
Tuba/Euphonium Ensemble
Klein Recital Hall

**Friday, April 28 at 2:30 PM**
Chamber Music Recital
Rock Hall Auditorium

All events are free unless otherwise noted. Programs are subject to change without notice.
For further information or to confirm events, please call 215.204.7609
or visit www.boyer.temple.edu.