Temple University Singers
Mitos Andaya Hart, conductor

Temple University Voices
Elizabeth Cassidy Parker, conductor

Temple University Chorale
Dustin S. Cates, conductor

Temple University Singing Owls
Rollo Dilworth, conductor

Wednesday, April 24, 2024 • 7:30PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122
Temple University Singers
Mitos Andaya Hart, conductor
Vinroy D. Brown, Jr., and Daniel Jackson, graduate teaching assistants
Kim Barroso, pianist

Comfort and Joy

Okâwîmâw Askiy (2021) Sherryl Sewepagaham
Vinroy D. Brown, Jr., conductor

Magnificat D-dur, ZWV 108 Jan Dismas Zelenka (1679-1745)
I. Magnificat
Dillon Ferraro, soprano

II. Suscepit Israel
Mina Santiago, mezzo-soprano

III. Amen
Amanda Rearden and Sarah Walsh, oboe
Noah Gordon and Antonie Jackson, trumpet
Elijah Nice, timpani
Yuan Tian and Zi Wang, violin
Meghan Holman and Aria Anderson, viola
Alfonso Gutierrez, violoncello
Jia Binder, double bass
Kim Barroso, organ

Trost from Drei Chöre, Op. 6 Max Reger (1873-1916)

Heart Not So Heavy As Mine Elliott Carter (1908-2012)

Got to Get You Into My Life John Lennon and Paul McCartney
arr. Ryan Narciso

Lovely Day Bill Withers and Skip Scarborough
arr. Robert T. Gibson

Daniel Jackson, conductor
Ajibola Rivers, bass
Maria Marmarou, drums
Temple University Voices
Elizabeth Cassidy Parker, conductor
Kylar Sprenger, graduate teaching assistant
Sirapat Jittapirom, pianist

Er Ist Gekommen
Text by Friedrich Rückert (1788-1866)
Clara Schumann (1819-1896)
arr. Brandon Williams (b. 1984)

Kylar Sprenger, graduate conductor

Hébé
Text by Louise Ackerman (1813-1890)
Ernest Chausson (1855-1899)
arr. Mari Esabel Valverde (b. 1987)

Medgina Maitre, harp

Rise Up
Text by Susan B. Anthony (1820-1906)
Jake Runestad (b. 1986)

Temple University Chorale
Dustin S. Cates, conductor
Elizabeth Beavers, graduate teaching assistant
Andrew Samlal, pianist

Alle, Alleluia
Bruce W. Tippette (b. 1985)

City Called Heaven
Negro Spiritual
arr. Josephine Poelinitz
ed. Dustin S. Cates

Jermaine Fentress, soloist

Sha! Shtil!
Yiddish Folksong
arr. Ian Assersohn

Elizabeth Beavers, graduate conductor

Temple University Voices and Chorale

When Thunder Comes
Text by J. Patrick Lewis (b. 1942)
Mari Esabel Valverde (b. 1987)

Livi Keenan, Elijah Nice, and Yeonju You, percussion
Elizabeth Cassidy Parker, conductor
Until I Reach My Home  
Kahmaya Washington, soloist  
Ajibola Rivers, bass  
Maria Marmarou, percussion  
Kenyatta Arrington, Hammond organ  
Elizabeth Cassidy Parker, conductor

Crowded Table  
Meilani Rea, soloist  
Dustin S. Cates, conductor

Temple University Singing Owls  
Rollo Dilworth, conductor  
Daniel Jackson, graduate teaching assistant  
Kim Barroso, pianist  
Maria Marmarou, percussionist  
Ajibola Rivers, guest composer and bassist  
Kenyatta Arrington, Hammond organist  
Dr. Jillian Harrison-Jones, guest soloist

Illuminations: Part II

Seeking Light  
Text by Charles Anthony Silvestri  
Music by Brandon Williams  
(b. 1981)

Daniel Jackson, conductor  
Jillian Harrison-Jones, soloist

Lord, Make Me an Instrument  
M. Roger Holland  
(b. 1964)

The Moment  
Ajibola Rivers  
(b. 1993)

The Color Purple  
Allee Willis, Brenda Russell, and Stephen Bray  
arr. Rollo Dilworth

Jillian Harrison-Jones, soloist

The use of photographic, audio, and video recording is not permitted.  
Please turn off all electronic devices.  
Three hundred sixty-fifth performance of the 2023-2024 season.
Notes on the Program

**Okâwîmâw Askiy (Mother Earth)**

Okâwîmâw Askiy, translated into English meaning Mother Earth, is a song by Sherryl Sewepagaham. It's musical origin comes from a vocalize and the Cree text was subsequently added. At the root, this song is meant to express love for the earth, and to compel the listener to be good stewards of the planet. According to the composer, the piece can be performed indoors but is best performed outside with nature, using what she calls "gifts of the land," such as leaves, to enhance its performance. The ensemble also engages in minimal body percussion throughout the piece that is meant to simulate leaves falling from their trees to the ground.

Sherryl Sewepagaham is a descendant of the Cree-Dene in the northern Alberta Red-River Cree Nation. A music educator, she previously taught elementary school music and conducted indigenous children's choirs. Her choral output spans the composition gamut and her works for ensembles of all ages and makeup are accessible to all.

*Note by Vinroy D. Brown, Jr.*

Okâwîmâw askiy
Niyanân kitawâsimaksak
Kisâkihitinan

Mother Earth
We are your children
We love you

**Magnificat D-dur, ZWV 108**

Baroque composer Jan Dismas Zelenka was born in Bohemia (modern day Czech Republic) and was well-regarded in his day. Johann Sebastian Bach held Zelenka in high esteem, so much so that he was invited to stay with Bach in Leipzig while the German composer copied and performed his lesser-known contemporary’s works. Zelenka himself was a violone player and invented continuo parts that are complex and virtuosic. The older Czech composer’s music is noted to be daring in counterpoint and harmonically adventurous as can be heard in this three-movement work this evening. Bach admired this particular Magnificat setting that he copied the ‘Amen’ to be performed in the Thomaskirche in Leipzig.
Bavarian composer Max Reger learned to play several instruments when he was young but realized he wanted to compose after hearing the operas of Richard Wagner at the Bayreuth Festival when he was 15. His talent was recognized by composers Joseph Rheinberger and Hugo Riemann with whom he eventually studied. After several instrumental works, he composed his first choral work *Drei Chöre* (Three choruses) for mixed chorus and piano in 1892, when he was only 19 years old. The first of these, *Trost*, is a setting of a poem by Karl Altmüller (often misattributed to Anton Müller). Though Reger was initially drawn to Wagner, these early works are closer to the works of Brahms with its lyricism, balance and counterpoint.
Heart Not So Heavy As Mine

American composer Elliott Carter was primarily known for his instrumental works for which he won many accolades and awards including two Pulitzer Prizes. However, early in his career in the 1930s-40s he composed choral works. This was after having sung in the Harvard Glee Club at Harvard University where he had studied with Gustav Holst and Walter Piston, and then traveled to Paris to study with Nadia Boulanger. This setting of Emily Dickinson’s poem, Heart not so heavy as mine, uses imitation with overlapping phrases in B-flat minor to great effect in portraying heaviness, as well as contrasting tempo shifts to emphasize “chirping brook” and “minuets.” The work was dedicated in 1938 to Lezare Saminsky a Russian Jewish musician and conductor at the Temple Emanu-El who supported new music.
Heart, not so heavy as mine
Wending late home —
As it passed my window
Whistled itself a tune —
A careless snatch — a ballad — A ditty of the street —
Yet to my irritated Ear
An Anodyne so sweet —
It was as if a Bobolink
Sauntering this way
Carolled, and paused, and carolled —
Then bubbled slow away!
It was as if a chirping brook
Upon a dusty way —
Set bleeding feet to minuets
Without the knowing why!
Tomorrow, night will come again —
Perhaps, weary and sore —
Ah Bugle! By my window
I pray you pass once more.

Emily Dickinson 1830-1886

Got to Get You Into My Life

John Lennon and Paul McCartney
arr. Ryan Narciso

Originally written by Paul McCartney of the Beatles in 1966, the song “Got to Get You Into My Life” employed a brass band that was intended to show the influence of the Motown sound. The song was covered by Earth, Wind and Fire in 1977 and went on to win a Grammy Award for Best Instrumental Arrangement Accompanying Vocals. This a cappella arrangement by Ryan Narciso was written for the Canadian a cappella group Fifth Street (of which he is a member as its tenor voice), and is clearly inspired by the Earth, Wind and Fire version, but also employs jazz harmonies and voicings similar to the style of Take 6.

Notes by Mitos Andaya Hart

Lovely Day

Bill Withers and Skip Scarborough
arr. Robert T. Gibson

"Lovely Day" by Bill Withers, a 1977 soul classic, is celebrated for its uplifting melody and positive lyrics that resonate worldwide. The song was co-written by Withers and Skip Scarborough, an accomplished R&B songwriter during the late twentieth century. This vocal ensemble arrangement was penned by music educator and composer Robert T. Gibson. Mr. Gibson maintains the soulful authenticity of the
original composition, and masterfully infuses elements of Gospel music during the finale.

*Note by Daniel Jackson*

**Er Ist Gekommen**

Text by Friedrich Rückert  
Clara Schumann  
arr. Brandon Williams

A child prodigy and consummate pianist, Clara Schumann penned *Er Ist Gekommen* for solo voice in a set of four songs based on Friedrich Rückert’s cycle, *Liebesfrühling*. Clara gave these songs to her husband Robert Schumann on his birthday in 1841. Robert then published three of the four alongside nine additional songs in time for Clara’s birthday. Dr. Brandon Williams brings *Er Ist Gekommen* to life for treble choir in his tumultuous yet lyrical arrangement.

*Er ist gekommen*  
In Sturm und Regen,  
Ihm schlug bekloßmen  
mein Herz entgegen.  

He came  
In storm and rain;  
My anxious heart  
Beat against his.

Wie konnt’ ich ahnen,  
Dass seine Bahnen  
Sich einen sollten meinen Wegen?

How could I have known  
That his path  
Should unite itself with mine?

*Er ist gekommen*  
In Sturm und Regen,  
Er hat genommen  
Mein Herz verzeigen.  

He came  
In storm and rain;  
Audaciously  
He took my heart.

Nahm er das meine?  
Nahm ich das seine?  
Die beiden kamen sich entgegen.

Did he take mine?  
Did I take his?  
Both drew near to each other.

*Er ist gekommen*  
In Sturm und Regen,  
Nun ist gekommen  
Des Frühlings Segen.  

He came  
In storm and rain.  
Now spring’s blessing  
Has come.

Der Freund zieht weiter,  
Ich seh’ es heiter,  
Denn er bleibt mein auf allen Wegen.

My friend journeys on,  
I watch with good cheer,  
For he shall be mine wherever he goes.
**Hébé**

Text by Louise Ackerman
Ernest Chausson
arr. Mari Isabel Valverde

Sharing origin with the word “youth” in other languages, Hébé is trusted as cup-bearer at the feast of Greek gods. Originally penned for solo voice, arranger Mari Isabel Valverde arranges Hébé for treble choirs and harp offering a sense of nostalgia and divinity.

*Les yeux baissés, rougissante et candide,*

*Vers leur banquet quand Hébé s’avançait,*

*Les dieux charmés tendaient leur coupe vide,*

*Et de nectar l’enfant la remplissait.*

*Nous tous aussi, quand passe la jeunesse,*

*Nous lui tendons notre coupe à l’envi.*

*Quel est le vin qu’y verse la déesse?*

*Nous l’ignorons, il enivre et ravit.*

*Ayant souri dans sa grâce immortelle,*

*Hébé s’éloigne; on la rappelle en vain.*

*Longtemps encore sur la route éternelle,*

*Notre œil en pleurs suit l’échanson divin.*

*When Hebe, blushing and with lowered eyes*

*Drew near their feast,*

*The delighted gods extended their cups*

*Which the child replenished with nectar.*

*And we too, when youth fades,*

*Extend our cup to her.*

*What is the wine she dispenses?*

*We do not know; it intoxicates and delights*

*Having smiled with her immortal grace,*

*Hebe walks away—you summon her in vain.*

*For a long time still on the eternal path,*

*We follow the cup-bearer with weeping eyes.*

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**Rise Up**

Text by Susan B. Anthony
Jake Runestad

Commissioned by a consortium of more than 40 choirs of the American Choral Directors Association in 2016, composer Jake Runestad’s Rise Up brings Susan B. Anthony’s text powerfully into the 21st century asking all to consider how they might use their voices in the world.

*Notes by Elizabeth Cassidy Parker*

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**Alle, Alleluia**

Bruce W. Tippette

*Alleluia* is a Latin phrase used in Christianity used to express praise. The phrase is a derivative of the Hebrew הַלְלוּיָהָ (hallelyah or hallelujah); “hallel” is the Hebrew word for ‘praise’ and “Yah” is the short form of ‘Yahweh’ meaning God. American composer, Bruce Tippette uses varied dynamics, articulations and rhythmic energy to express praise in his setting of Alle, Alleluia.
City Called Heaven
Negro Spiritual
arr. Josephine Poelinitz
ed. Dustin S. Cates

The African American Spiritual, also referred to by scholars as the Negro Spiritual, constitutes one of the largest and most significant forms of American folk music. City Called Heaven represents a particular kind of Negro Spiritual called sorrow song. A term first coined by American sociologist, historian and civil rights activist W.E.B. DuBois, sorrow songs often express a reliance on faith in the face of the sorrow, loneliness and brutality experienced by enslaved people. City Called Heaven is a sorrow song often performed in a surge-singing style; a style in which the soloist adds improvised vocal embellishments over the congregation or choir. The arrangement performed this evening is a tenor-bass adaptation of Josephine Poelinitz’s slow gospel interpretation of the original spiritual.

Notes by Dustin S. Cates

Sha! Shtil!
Yiddish Folksong
arr. Ian Assersohn

Sha! Shtil! is a Yiddish folk song that resonates deeply with the cultural heritage of the Jewish people. Originating from the vibrant world of Hasidic communities, the song portrays the lively atmosphere of gatherings filled with prayer, song, clapping, and dancing. Throughout history, this spirited melody has served as a beacon of hope and solidarity. Amidst the horrors of the Holocaust, the lyrics of Sha! Shtil! took on a new significance as a whispered refrain, "Shh, hush, don't make any noise, the guard is coming again," symbolizing the necessity for caution to ensure safety.

This arrangement captures both the joy and solemnity of the song. There is a palpable energy that reflects the unwavering spirit of a people who celebrate their identity in the face of hatred. Sha! Shtil! remind us of the strength found in unity, resilience, and finding joy in who we are.

University Chorale would like to thank Temple conducting faculty member and artistic director of Nashira, the Jewish Chorale of Philadelphia, Dr. Julia Zavadsky, for sharing her expertise and helping us prepare for this evening’s concert.

Note by Elizabeth Beavers
When Thunder Comes
Text by J. Patrick Lewis
Mari Esabel Valverde

When Thunder Comes features poetry by J. Patrick Lewis. Through his verse, Lewis celebrates American civil rights heroes Sylvia Mendez, Helen Zia, Harvey Milk, and Freedom Summer. Composer Mari Esabel Valverde writes, “Calling attention to our history’s systemic erasure of the stories of marginalized human beings in the United States, Lewis’ sonnet presents a powerful model for patriotism.”

Until I Reach My Home
arr. Brandon Boyd

In this arrangement, Dr. Brandon Boyd expands harmonic language of two African-American spirituals, Until I Reach My Home and Ain’ a That Good News. He uses gospel and jazz to depict shared longing and peace that heaven offered to those enslaved.

Notes by Elizabeth Cassidy Parker

Crowded Table
arr. Andrea Ramsey

Crowded Table was originally released in 2019 by American country music group The Highwomen. Natalie Hemby, Lori McKenna, and Brandi Carlile, who wrote the song say of the piece, “... the table and the fire are a metaphor for bringing people together that don’t all think the same thing. We don’t all believe the same things even in The Highwomen. But the fact that we can come to the table, that we can break bread and then we can go out into the world as activists and as women...but we come
home to each other at the end of the day, that’s what families do. I think that’s a really beautiful sentiment everybody needs to hear right now.”

Notes by Dustin S. Cates

Seeking Light

Text by Charles Anthony Silvestri
Music by Brandon Williams

The lyricist, Charles Anthony Silvestri, writes the following:

“I was inspired to write this poem to honor my Uncle Vince, who passed away in 2019. He was what I would call a Las Vegas character, and had lived a full, rich lift. The poem honors his many journeys and adventures, and calls to mind the idea that death is but another stage in the journey of our continued existence. Safe travels, Uncle Vince. The poem is also inspired by a painting by British artist Pamela Colman Smith. Her series of mystical illustrations is the inspiration for a series of poems entitled Minor Arcana, whence this poem comes.”

I have lived rich and loved well,
Traveled the world,
Called many places home;
And now I travel on.

I travel on through the darkness,
Travel on through the night,
Travel on along my pilgrim road
Seeking toward the light.

I have drunk my fill of the cups of life,
Of joy and fear,
Of anguish and boundless bliss;
But now I travel on.

I travel on through the darkness,
Travel on through the night,
Travel on along my pilgrim road
Seeking toward the light.

My spirit journeys on into the moonlight,
With steady steps and sure,
Along the well-trod pathway
Between here and forever.
I travel on through the darkness,
Travel on through the night,
Travel on along my pilgrim road
Seeking toward the light.

I travel on along my spirit journey
Seeking second sight.

Lord, Make Me an Instrument
M. Roger Holland

The composer, Roger Holland, writes the following:

“The inspiration for this setting of the prayer attributed to St. Francis of Assisi was in fact twofold. At the time, I was working on a recording project with the choir at my home church, Our Lady of Charity RC Church in Brooklyn, New York. I was working on composing original material myself, as well as seeking out pieces by other composers. Around this period, the father of a dear friend of mine, Brother Tyrone Davis, passed away. Br. Tyrone asked me to lay at the Funeral Mass of his father, James E. Davis, to which I of course, agreed. As is the custom at many funerals, something called palm cards were distributed to the attendees to memorialize the deceased. They often have photos of the deceased or some uplifting picture like a dove on one side, and on the opposite side will likely be a short biography, poem, prayer, or inspirational saying. In this case, it was the Prayer of St. Francis. I was familiar with the prayer and had heard it before, but something struck me about it in that moment, perhaps because I was in “composing mode” for the church choir recording, but my ear and brain recognized a musical quality to the text, and I immediately heard a tune for the text. Before I returned home, I had composed the first half of the setting, writing in shorthand the melody and words on some scrap of paper.

What struck me about the text was its coupled structure; in the first section dialogical opposites, and in the second, the extension of ideas that moved from need to service. I also saw this musically as call-and-response. The text demanded (for me) to be structured as musical phrases in dialogue with each other – question/answer or antecedent/consequent phrases. As the text changes from dialogical to what I feel is the more powerful “need to service,” it dictated a musical structure that mirrored this textual and ideological shift. Hence, the key change. The way the word “joy” is set in the first half is my way of conveying the quiet joy that is internal, often emotional, when one is overcome with joy like when experiencing a great act of kindness or love.

Overall, the musical setting is a reflection of my musical exposure and training as a classically trained musician who also has experiences with jazz,
R&B, and especially gospel music. This piece may be seen as a hybrid between classical music and gospel idiomatic expressions.

Lord, make me an instrument of thy peace, of thy peace.
Where there is hatred, let me sow love; where there is injury, pardon;
Where there is doubt, faith; where there is despair, hope; where there is dark, light;
And where there is sadness, joy.
O Divine Master, grant that I may not so much seek to be consoled, as to console;
To be understood, as to understand; love, love; for it’s in giving that we receive; it is in pardoning that we are pardoned; and it’s in dying that we are born to eternal life.

The Moment

Ajibola Rivers

The composer had these words to share with our audience:

"The Moment" is a commentary on the ambitiousness of the human spirit and the challenges that we may face as we endeavor to follow our unique paths in life. There may be times where we have to venture into uncharted territory, or take action for a cause that has never before been pursued; we draw on our inner strength to see the goals or journey through. The style of the piece draws heavily on Jazz, Gospel and R&B. One of the major rhythmic figures in the verses is derived from "Come By Here My Lord" (Kumbaya). The central idea is that we have to advocate for the change that we seek and in so doing, we use the best attributes of the worlds that we are trying to bring together. The piece intentionally pushes the boundaries of choral music to which we are accustomed. The instrumentation allows for the choir to be accompanied by anything from solo upright bass to a full jazz combo. This music is part of Ajibola's continued mission to revive unfinished conversations in and around classical music.

The Color Purple

Allee Willis, Brenda Russell, and Stephen Bray
arr. Rollo Dilworth

The Color Purple is a novel written by Alice Walker that won the Pulitzer Prize for Fiction in 1983. The novel was turned into a movie in 1985 directed by Steven Spielberg and featured Whoopi Goldberg (Celie), Danny Glover (Mister) and Oprah Winfrey (Sofia). In 2005, The Color Purple premiered as a Broadway musical. The Broadway production closed in 2008, but resurfaced in a revival version just 7 years later in 2015, and winning the 2016 Tony Award for Best Musical Revival. In December of 2023, a new movie version was released.

The Color Purple chronicles the story of Celie, a young African American girl growing up in rural Georgia in the 1930’s. Over the course of her life, she experiences a plethora of crises and complex issues, including incest, sexual abuse, marital rape, spousal abuse, separation from her sister and children, racism,
homosexuality, and marital infidelity. As a result of these life challenges, Celie loses her faith in God, for she believes that if God truly existed, he would not allow her to experience so much physical and emotional pain. It is the character Shug Avery (Celie’s husband’s mistress who also becomes her lover) that convinces Celie that God does love and care for her. At the end of the story, Celie’s estranged husband Mister secretly arranges for her sister and now adult children to return to Georgia from Africa. Celie’s children, born from being raped by her stepfather as a teenager, had been sent to Africa as infants to be raised by foster parents. Celie’s sister Nettie fled to Africa to serve as a missionary after Mister tried to rape her years ago. When Celie is reunited with her children and sister Nettie, she sings the song *The Color Purple* as a reaffirmation of her hope and faith in God.

*Notes by Rollo Dilworth*
Guest Artist Bios

Commissioned Composer

Ajibola Rivers is a Nigerian-Cherokee performing artist currently residing in Norristown, PA. He received his Cello Performance degree from the Boyer College of Music and Dance. Ajibola is also a self-taught composer and arranger. He began informally composing during his junior year of high school. When he applied to Boyer, he applied for a Music Composition degree as well as Cello Performance. He was accepted into a double major program but quickly found that the popularized twentieth and twenty first century writing styles were not in line with his interests. Ajibola left the program and after a two-year hiatus he resumed composing, following his own instincts. He now regularly writes and premieres original compositions and arrangements, and he has been commissioned several times.

Ajibola has a unique passion for teaching, viewing it as the final evolution of performing art, and he heavily incorporates learning into both composition and performing. He wishes to revive several "unfinished conversations" in classical music and to facilitate a healthy dialogue between classical music and other genres.

Guest Soloist

Jillian Harrison-Jones, from Rochester, NY, is the Music Director of MUSE Cincinnati’s Women’s Choir, and a graduate of the University of Cincinnati, College-Conservatory of Music (CCM), where she earned a Doctorate of Musical Arts in Choral Conducting. She also has earned degrees and certifications from Lincoln University (PA), Roberts Wesleyan College (NY), and the University of Connecticut (CT). While in Connecticut, she held appointments as the Assistant Conductor of the Willimantic Symphony Orchestra as well as the Assistant Director of the UConn Women’s Choir. Jillian is currently a Professor of Music at Butler & Ball State Universities, and serves as Director of Choral Music at the historic Witherspoon Presbyterian Church (IN).

Jillian’s background is rooted in the African American Gospel experience, a tradition of jubilant and vibrant performance practice, which actively and consistently engages in hand clapping, choreography, soul-stirring song selections and audience participation. She is also a classically trained singer and choral conductor, anchored in formal training, technique and theory. She is very well-versed in choral music of various styles, genres, and complexities and has vast experience in leading large and small choral groups. Jillian has performed as a singer, conductor, and clinician with the Cincinnati Youth Choir and the Jeremy Winston Chorale in many countries around the world, including Japan, Ireland, the Czech Republic, South America, and France.

As a lyric soprano, vocal coach, conductor, educator, and published author, Jillian’s research interest is in the performance practice and scholarship of African American
Spirituals and Gospel Music, and devotes her career to redeeming the forgotten and lesser known choral works of African American composers such as Glenn Burleigh, Undine Smith Moore, and more. Jillian is married to the Rev. Dr. Winterbourne Harrison-Jones, who serves as the Senior Pastor of the historic Witherspoon Presbyterian Church (IN) and Board President of the Asante Art Institute of Indianapolis.

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 Singers
Mitos Andaya Hart, conductor
Vinroy D. Brown, Jr., and Daniel Jackson, graduate teaching assistants
Kim Barroso, pianist

**SOPRANO**
Sucre Brown
Kaavya Desai
Lyla El-Gamel
Shuyi Fang
Dillon Ferraro
Emma Harper
Morgan Lucero
Kelsey Nazaruk
Leilani Perez
Olivia Perrin

**ALTO**
Tayler Butenschoen
Amanda Fusco
Emma Guttman
Regina Hennessey
Gabe Kutz
Astrid Le
Mairin McDonnell
Julia Medina de Jesus
Melanie Moyer
Mina Santiago

**TENOR**
Jayson Brown
Srinath Govindarajula
Charles McNeil, Jr.
Eric McNeill
Andy Pavuk
Riviera Sperduto

**BASS**
Vinroy D. Brown, Jr.
Nigel Grant Jr.
Daniel Jackson
John Latham
Ky Merritt
Christian Santiago
Temple University Voices
Elizabeth Cassidy Parker, conductor
Kylar Sprenger, graduate teaching assistant
Sirapat Jittapirom, pianist

SOPRANO
Olivia Bell
Erica Chen
Callan Clark
Kaiya Colquhoun
Janell Darby
Victoria Niedermayer
Ananya Ravi
Abigail Salazar
Leah Scialla
Alayna Spencer
Leah Steege
Kahmaya Washington
Megan Whalen
Yue Yu

ALTO
Lauren Alston
Jordan Domally
Jenna Doyle
Avery Finley
Destine Garcia
Emily Georgiou
Grace Leon
Molly MacIsaac
Meilani Rea
Ka-Deen Scarlett
Elizabeth Stump
Temple University Chorale
Dustin S. Cates, conductor
Elizabeth Beavers, graduate teaching assistant
Andrew Samlal, pianist

**TENOR**
Bryn Davies
Carlos De La Cruz
Joseph Fantigrossi
Jermaine Fentress
Jordan Flowers
Jack Habicht
William Haley
DJ Hernandez
Ian Kindred
Aaron Lutz
Tyler Marshall
Riley Murray
Mateo Perez Presmanes
Dean Quach
Noah Sickman

**BASS**
Isaac Amador
Norman Baker
Addison Brough
Ian Costello
Daniel Gevorgyan
Myles Knight
Eli Komarnicki-Randall
Thomas McLoughlin
Alex Nieves
Andrew Rhines
Temple University Singing Owls
Rollo Dilworth, conductor
Daniel Jackson, graduate teaching assistant
Kim Barroso, pianist

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<td>Kathleen Flaherty</td>
<td>Oliver Presson</td>
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<td>Francesca Fiore</td>
<td>Elena Gambino</td>
<td>Helen Shoemark</td>
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<td>Stephanie Fiore</td>
<td>Anne Gold</td>
<td>Ethan Symuleski</td>
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<td>Jessica Gambino</td>
<td>Catherine Holt</td>
<td>Lee Yeager</td>
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<td>Teri Gemberling-Johnson</td>
<td>Heejoo Jin</td>
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<td>Vasiliki Georgopoulou</td>
<td>Lindsay Johnson</td>
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<td>Casie Girvin</td>
<td>Georgia La Rue</td>
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<td>Ameenah Hankins</td>
<td>Tess Liebersohn</td>
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<td>Elizabeth Hohwieler</td>
<td>Linhua Luo</td>
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<td>Olivia Hopely</td>
<td>Jacquelyn Mason</td>
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<td>Kristen Joseph</td>
<td>Kimberlyn McClendon</td>
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<td>Simone Kutler</td>
<td>Laura McClintick</td>
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<td>Fay Manicke</td>
<td>Lily McIntosh</td>
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<td>Margret Mukai</td>
<td>Cheri Micheau</td>
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<td>Anna Murphy</td>
<td>Nancy Mitchell</td>
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<td>Julia Nagle</td>
<td>Hayleigh Nash</td>
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<td>Olivia Patton</td>
<td>Suzette Ortiz</td>
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<td>Dolores Redmond</td>
<td>Julia Powers</td>
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<td>Michele Scherch</td>
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<td>Lindsay Renner</td>
<td>Macey Schriefer</td>
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<td>Emely Rodriguez</td>
<td>Peggy Shafer</td>
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<td>Taheerah Sabb</td>
<td>Fran Surkin</td>
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<td>Ariel Siegelman</td>
<td>Juliette Valdez</td>
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<td>Ozella Smith</td>
<td>Charlene Woo</td>
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<td>Laura Villeneuve-Saez</td>
<td>Regina Yorkgitis</td>
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<td>Nellie Vinograd</td>
<td>Jill Zhuraw</td>
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<td>Darya Zarfeshan</td>
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</table>
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-five recordings, garnering five 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. 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 30,000 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
Thursday, April 25 at 4:00 PM
Studio Recital: Voice Students of Lawrence Indik
Rock Hall Auditorium

Thursday, April 25 at 4:30 PM
Rite of Swing Jazz Café: Jerry Weldon Group
TPAC Lobby

Thursday, April 25 at 7:30 PM
Doctoral Lecture Recital: Sarah Lee, piano
Rock Hall Auditorium

Thursday, April 25 at 7:30 PM
Temple University Symphony Orchestra
*Featuring this year’s Boyer Soloist Competition winners.*
Julia Kuzmina, violin
Andreia Lucaciu, mezzo-soprano
Eleanor Rasmussen, oboe
Suyi Zheng, piano
José Luis Domínguez, conductor
Temple Performing Arts Center

Friday, April 26 at 1:00 PM
Chamber Music Recital
Rock Hall Auditorium

Friday, April 26 at 1:00 PM
Music Studies Colloquium Series: Lori Burns, “Beyond ‘Beauty and the Beast’: Metal Duets with Clean and Harsh Vocals”
Presser Hall Room 142

Friday, April 26 at 1:30 PM
Percussion Studio Recital
Klein Recital Hall

Friday, April 26 at 2:30 PM
Chamber Music Recital
Rock Hall Auditorium

Friday, April 26 at 4:00 PM
Student Recital: Elijah Nice, percussion
Klein Recital Hall
Upcoming Events

Friday, April 26 at 5:30 PM
Studio Recital: Tuba/Euphonium Students of Jay Krush
Klein Recital Hall

Friday, April 26 at 5:30 PM
First Doctoral Recital: Yanzhima Tsybikova, piano
Rock Hall Auditorium

Friday, April 26 at 7:00 PM
Spring Endings Showcase
Conwell Dance Theater

Friday, April 26 at 7:30 PM
Senior Recital: Anthony Aldissi, jazz piano
Klein Recital Hall

Saturday, April 27 at 5:30 PM
Master’s Recital: Eleanor Rasmussen, oboe
Rock Hall Auditorium

Saturday, April 27 at 7:30 PM
Master’s Recital: YoungGwang Hwang, percussion
Klein Recital Hall

Sunday, April 28 at 4:00 PM
Student Recital: Catherine Holt, trombone
Klein Recital Hall

Sunday, April 28 at 5:30 PM
Senior Recital: Amanda Rearden, oboe
Rock Hall Auditorium

Sunday, April 28 at 7:30 PM
Master’s Recital: Samantha Humen, flute
Rock Hall Auditorium

Monday, April 29, all day
Temple University Dance Community Event
Temple Performing Arts Center

Monday, April 29 at 12:00 PM
Dance Community Event
Temple Performing Arts Center
Temple University 2023-2024 Season
Upcoming Events

Monday, April 29 at 4:00 PM
Temple University Concert Choir
Rock Hall Auditorium

Monday, April 29 at 6:00 PM
Opera Workshop: Graduate Arias
3rd Floor, Mitten Hall

Monday, April 29 at 7:30 PM
Senior Recital: Alex Snelling, percussion
Rock Hall Auditorium

Monday, April 29 at 7:30 PM
Opera Workshop: Undergraduate Arias
3rd Floor, Mitten Hall

Monday, April 29 at 7:30 PM
Temple University Night Owls
Temple Performing Arts Center

Monday, April 29 at 7:30 PM
Temple University New Music Ensemble
Arronson Hall

Tuesday, April 30 at 7:30 PM
Tuba/Euphonium Ensemble
Rock Hall Auditorium

Wednesday, May 1 at 5:30 PM
Music Technology Capstones
Rock Hall Auditorium

Wednesday, May 2 at 5:30 PM
Music Technology Capstones
Rock Hall Auditorium

Thursday, May 2 at 7:30 PM
OWLchestra Campus String Orchestra
Temple Performing Arts Center

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 boyer.temple.edu