

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

I. Magnificat

(1679-1745)

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. Tippet
(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

arr. Brandon Boyd (b. 1976)

Kahmaya Washington, soloist
Ajibola Rivers, bass
Maria Marmarou, percussion
Kenyatta Arrington, Hammond organ
Elizabeth Cassidy Parker, conductor

Crowded Table

arr. Andrea Ramsey (b. 1977)

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 Askîy (Mother Earth)

Sherryl Sewepagaham

Okâwîmâw Askîy, 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 askîy

Niyanân kitawâsîmsak

Kisâkihîtinan

Mother Earth

We are your children

We love you

Magnificat D-dur, ZWV 108

Jan Dismas Zelenka

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.

Magnificat anima mea Dominum
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillæ suæ:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est,

et sanctum nomen eius.
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos
mente cordis sui.
Deposuit potentes de sede

et exaltavit humiles.
Esurientes implevit bonis

et divites dimisit inanes.

Suscepit Israel puerum suum
recordatus misericordiæ suæ.
Sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.

Gloria Patri, et Filio
et Spiritui Sancto
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum.

Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Saviour.
Because he hath regarded the humility
of his handmaid:
for behold from henceforth
all generations shall call me blessed.
Because he that is mighty hath done great
things
to me: and holy is his name.
And his mercy is from generation
unto generations, to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud
in the conceit of their heart.
He hath put down the mighty from their
seat
and hath exalted the humble.
He hath filled the hungry with good
things:
and the rich he hath sent empty away.

He hath received Israel his servant,
being mindful of his mercy.
As he spoke to our fathers:
to Abraham and to his seed for ever.

Glory to the Father, and to the Son,
and to the Holy Spirit
As it was in the beginning,
is now, and ever shall be,
world without end.

Amen.

Trost from *Drei Chöre*, Op. 6

Max Reger

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.

Es ist kein Weh auf Erden,
So heiß, so [laut und]1 wild,
Die Sühne soll ihm werden,
Sei still, so wird's gestillt.

There is no sorrow on Earth,
so harsh, so strong, so impetuous,
that expiation cannot calm it;
Be calm and so it will be calm!

Und ist kein Tod vorhanden,
Was Liebes du begräbst,
Gleich ist's dir auferstanden,
Wie du nur treu ihm lebst.

And death does not exist,
for the one you bury and love
is reborn with you if you remain faithful.

Auch giebt's kein wirklich Scheiden,
Der Trennung öden Schmerz,
Du brauchst ihn nie zu leiden,
Bleib nah' nur Herz an Herz.

Nor is there any real separation,
you do not have to suffer
the lonely pain of absence,
but keep her heart near your heart.

In ihres Mantels Falten
Trägt Gottes Lieb' die Welt,
Wer sich von ihr läßt halten,
Den sie gar treulich hält.

In the folds of her mantle
she brings the love of God to the world.
Whoever takes shelter
there will have the consolation of that
love.

Karl Altmüller
sometimes misattributed to Anton Müller

translated by Richard Jacques

Heart Not So Heavy As Mine

Elliott Carter

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 sang 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 Mito 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 bekloffen
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 verwegen.
Nahm er das meine?
Nahm ich das seine?
Die beiden kamen sich entgegen.

He came
In storm and rain;
Audaciously
He took my heart.
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.
Der Freund zieht weiter,
Ich seh' es heiter,
Denn er bleibt mein auf allen Wegen.

He came
In storm and rain.
Now spring's blessing
Has come.
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,	When Hebe, blushing and with lowered eyes
Vers leur banquet quand Hébé s’avançait,	Drew near their feast,
Les dieux charmés tendaient leur coupe vide,	The delighted gods extended their cups
Et de nectar l’enfant la remplissait.	Which the child replenished with nectar.
Nous tous aussi, quand passe la jeunesse,	And we too, when youth fades,
Nous lui tendons notre coupe à l’envi.	Extend our cup to her.
Quel est le vin qu’y verse la déesse?	What is the wine she dispenses?
Nous l’ignorons, il enivre et ravit.	We do not know; it intoxicates and delights
Ayant souri dans sa grâce immortelle,	Having smiled with her immortal grace,
Hébé s’éloigne; on la rappelle en vain.	Hebe walks away—you summon her in vain.
Longtemps encor sur la route éternelle,	For a long time still on the eternal path,
Notre œil en pleurs suit l’échanson divin.	We follow the cup-bearer with weeping eyes.

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

Alle, Alleluia

Bruce W. Tippet

Alleluia is a Latin phrase used in Christianity used to express praise. The phrase is a derivative of the Hebrew הללויה (*hal'luyáh* or *hallelujah*); “hallel” is the Hebrew word for ‘praise’ and “Yah” is the short form of ‘Yahweh’ meaning God. American composer, Bruce Tippet 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

Sha, shtil, makht nisht keyn gerider,
Der rebe geyt shoy'n tantsn vider;
Sha, shtil, makht nisht keyn gevalt,
Der rebe geyt shoy'n tantsn bald.

Hush! Quiet! Don't make any noise.
The Rabbi is going to dance again.
Hush! Quiet! Don't shout.
The Rabbi is about to dance.

Un az der rebe tantst,
Tantsn mit di vent,
Lomir ale pleyesken mit di hent.

And when the Rabbi dances,
The walls dance with him.
Let's all clap our hands.

Un az der rebe tantst,
Tantst dokh mit der tish,
Lomir ale klap'n mit di fis.

And when the Rabbi dances,
The table dances with him.
Let's all stamp our feet.

Un az der rebe zingt
Dem heylik'n nign,
Blaybt der sot'n a toyter lign.

And when the Rabbi sings
the holy melody,
Satan lies dead.

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 life. 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 resurged 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

Taylor 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

SOPRANO

Devon Bakum
Bella Bentivogli
Valerie Clayton
Rebecca Comfort
Shannon Coulter
Naomi Dobson
Pam Englehart
Francesca Fiore
Stephanie Fiore
Jessica Gambino
Teri Gemberling-
Johnson
Vasiliki Georgopoulou
Casie Girvin
Ameenah Hankins
Elizabeth Hohwieler
Olivia Hopely
Kristen Joseph
Simone Kutler
Fay Manicke
Margret Mukai
Anna Murphey
Julia Nagle
Olivia Patton
Dolores Redmond
Nora Reikosky
Lindsay Renner
Emely Rodriguez
Taheerah Sabb
Ariel Siegelman
Ozella Smith
Laura Villeneuve-Saez
Nellie Vinograd
Darya Zarfeshan

ALTO

Edda Aish
Jeannine Baldomero
Tina Burkholder
Emily Carcano
Elena Casey
Elizabeth Fife
Kathleen Flaherty
Elena Gambino
Anne Gold
Catherine Holt
Heejoo Jin
Lindsay Johnson
Georgia La Rue
Tess Liebersohn
Linhua Luo
Jacquelyn Mason
Kimberlyn McClendon
Laura McClintick
Lily McIntosh
Cheri Micheau
Nancy Mitchell
Hayleigh Nash
Suzzette Ortiz
Julia Powers
Michele Scherch
Macey Schriefer
Peggy Shafer
Fran Surkin
Juliette Valdez
Charlene Woo
Regina Yorkgitis
Jill Zhuraw

TENOR

Kenny Arrington
Ann Eleanor Brown
Michelle Carter
Jamil Dabney
Ellis Dunbar
Hunter Gonzales
Oliver Presson
Helen Shoemark
Ethan Symuleski
Lee Yeager

BASS

Ryan Andrews
Alex Braden
Ethan Cohen
Timothy Flaherty
Rafael Friedlander
Joseph Gould
Charles Hannum
Sam Hicks
Daniel Jackson
Mark Kaplan
Glenn Kutler
Luke Myers
Matthias Ohrr

Boyer College of Music and Dance

Temple University Choirs

Concert Choir

Graduate Conductors Chorus

Recital Chorus

Singing Owls

University Chorale

University Singers

University Voices

Department of Vocal Arts

Choral Activities Area

Kendra Balmer, Adjunct Professor, Conducting

Dustin Cates, Assistant Professor, Choral Music Education

Leslie Cochran, Coordinator, Department of Vocal Arts

Rollo Dilworth, Professor, Choral Music Education

Mitos Andaya Hart, Associate Director, Choral Activities

Elizabeth Cassidy Parker, Associate Professor, Music Education

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

Julia Zavadsky, Adjunct Assistant Professor, Conducting

Jeffrey Cornelius, Professor Emeritus, Choral Music

Alan Harler, Professor Emeritus, Choral Music

Janet Yamron, Professor Emeritus, Music and Music Education

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

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

Auditions for Temple Choirs

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

Boyer College of Music and Dance

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

Temple University 2023-2024 Season Upcoming Events

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

Temple University 2023-2024 Season 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