

Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Elizabeth Beavers and Daniel Jackson,
graduate conductors

Thursday, November 14, 2024 • 7:30PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Program

Earth Song

Frank Ticheli
(b. 1958)

Daniel Jackson, conductor

Nocturne from *Five Short Choral Works*

Adolphus Hailstork
(b. 1941)

Erica Breitbarth, soprano
Elizabeth Beavers, conductor

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Listen to the Earth

James Grant
(b. 1954)

Commonwealth Youthchoir Trebles
Concert Choir Chamber Orchestra
Marcus DeLoach, baritone
Paul Rardin, conductor

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.

Program Notes

Earth Song

Frank Ticheli

American composer Frank Ticheli is known for his accessible, expressive music. Like fellow California composer Eric Whitacre, he is best known for music arranged both for instruments and for voices. While his works for wind ensemble dominate his output, he has also composed for orchestra, chorus, and chamber ensembles. Currently Professor Emeritus at the University of Southern California, he received his degrees from Southern Methodist University and the University of Michigan.

Earth Song (2007) was Ticheli's response to the Iraq War, a "cry and a prayer for peace." Originally appearing in instrumental form in the wind-ensemble work *Sanctuary*, the choral version is set to text by the composer. As he writes:

"...the opening lines of *Earth Song* gave me some trouble when I was setting the words to the music. I needed complete thoughts. And so I came up with "Sing. Be. Live. See." That was the solution....I had to have a crisis moment first for my subconscious to be able to find a solution that my conscious mind couldn't find."

The piece is gentle throughout, a lyrical soprano melody supported by accessible harmonies in the lower voices. Even its few climactic moments arrive and fade quickly, as if not to disturb the "peace" that the composer so longs for. This longing is underscored by the arrival of this word, only at the very end of the piece, and on a beautiful, unexpected yet satisfying harmony.

Program note by Paul Rardin

Nocturne from *Five Short Choral Works*

Adolphus Hailstork

Noted most for his compositions for instrumental ensembles, Adolphus Hailstork has enjoyed performances by major orchestras and bands, including the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, and New York Philharmonic. His choral output includes compositions in a remarkable variety of styles, from spiritual arrangements to impressionist motets. Hailstork is Eminent Scholar and Professor of Music at Old Dominion University in Norfolk, VA.

Nocturne sets a poem by Jim Curtis, and approaches impressionism for its hazy, static landscape of complementary pitches. The sopranos intone a melody over a tapestry of murmuring lower voices; in each of these lower parts, the singers choose their own rhythmic pace, creating a continuous and improvisatory feel. The climactic "come and watch these stars with me" summons the high and low voices together with a sort of cinematic romance before settling back into a pleasant, hazy, humming dream.

Program note by Paul Rardin

Commissioned to mark the 50th Anniversary of Earth Day, *Listen to the Earth* hitches a ride aboard NASA's historic July 1969 Apollo 11 mission to the moon. The music is scored for baritone solo, youth chorus, mixed chorus and orchestra or chamber orchestra.

The texts come from three sources: the NASA transcript of communications between Houston Mission Control and Apollo 11 Mission Commander Neil Armstrong; the United Nations Environmental Sabbath Program; and original texts sung by the baritone soloist, written by the composer and inspired by the writings of Mercury, Gemini, Apollo and Space Shuttle astronauts, and astronomer Carl Sagan.

As the piece opens we are at T-minus 15 seconds atop Apollo 11's 30-story high rocket, seconds away from starting the ignition sequence of its massive Saturn V boosters—with “exhilaration coursing through our veins,” we barely have time to secure our safety harnesses as the thunderous launch “lifts us into the endless mystery of space.”

As Apollo 11 clears the launch tower and its ascent from Earth accelerates, we hear the rapid-fire back-and-forth between Houston's Mission Control (the Chorus) and Apollo 11's Mission Commander, Neil Armstrong (baritone solo). Systems are checked, flight abort modes come and go, and the second stage is ignited.

Upon reaching Earth Orbit Phase, our Astronaut catches his first glimpse of Earth from space and marvels at the majesty of this “living, breathing, precious four-and-a-half-billion-year-old miracle.”

Houston initiates the Translunar Phase of the mission, which releases Apollo 11 from Earth orbit and sets it on its lunar trajectory: “You are GO for translunar injection!”—and Apollo 11 commences its 3-day coast through space toward the moon.

Our Astronaut becomes increasingly introspective as he views Earth slowly receding, and he begins to comprehend with emphatic clarity that “this beacon of blue and brown, green and white, holds the summary of my life.” An impassioned litany between the Astronaut and the combined Youth and Mixed Choruses expands in scope and intensity. Now in lunar orbit, Apollo 11 gets the call from Houston: “Apollo 11, Houston. We're go for undocking. Over.” The Lunar Module (Eagle) detaches from the Command Module, and our Astronaut reports: “Eagle is undocked. The Eagle has wings.” The descent to the lunar surface has begun.

Eagle lands on the moon; and now, our Astronaut is “standing in cosmic dust, orbiting a rotating planet orbiting a distant star.” Gazing in awe at Earth from the lunar surface, he sees and understands for the first time what Earth truly is: “a fragile, defenseless sphere floating gracefully through space and time.”

If only we all could stand with our Astronaut on the lunar surface and see Earth from one-quarter million miles away. From this vantage point we surely would comprehend just how vulnerable, isolated and tentative our one and only home truly is, and that Earth's intricate, delicately balanced ecosystems are indeed a miracle. We surely would understand that we must—we absolutely must—commit to nurturing and caring for Earth, every moment of every day, in every way possible, just as she always has cared for us.

Program note by James Grant

Biographies

James Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy. He is a past winner of the Aaron Copland Award and the Louisville Orchestra Competition for New Orchestral Music, and his music is regularly programmed in concert halls and at music festivals, symposia and clinics throughout the world. A dual citizen of the United States and Canada, Grant lives and works in Huntsville, ON, where he soon will begin serving as Director of the new Thriving Cultures Organic Sourdough Bakery at Muskoka North Good Food Co-op, a not-for-profit, member-owned community grocery providing sustainable, ethically-sourced foods from local farmers and producers. Commenting on his two professional vocations, baking and composing, Grant has said, "It requires the same intensity of commitment, craft and passion, yet far less time, to compose a loaf of sourdough bread as it does to bake a symphony."

Baritone **Marcus DeLoach** received critical acclaim for his creation of the roles of Senator Joseph McCarthy in Gregory Spears' *Fellow Travelers* at Cincinnati Opera, and the Minister in Missy Mazzoli's *Breaking the Waves* at Opera Philadelphia in the 2016-2017 season. He reprised both roles for the PROTOTYPE festival (New York) before going on to make his Lyric Opera of Chicago debut as Senator McCarthy in *Fellow Travelers* in 2018.

DeLoach was hailed as "powerfully convincing" in his Opera Ireland (Dublin) debut as Joseph De Rocher in *Dead Man Walking* in 2007. And in 2009 he received acclaim for his debut at Teatro Comunale di Bolzano (Italy) as Jean in Philippe Boesmans' *Julie*. He was a principal artist of New York City Opera from 2000-2006 and has appeared with Boston Lyric Opera, Cincinnati Opera, Opera Theatre of St. Louis, Seattle Opera, and many other companies.

DeLoach has performed with conductors Lorin Maazel, Riccardo Muti, John Mauceri, and Gerard Schwartz and has appeared in concert with the New York Philharmonic Orchestra, The London Symphony Orchestra, Die Münchner Philharmoniker, the Hollywood Bowl Orchestra, and numerous other orchestras.

In 1997 he was unanimously voted the first-place winner of London's Wigmore Hall International Song Competition and appeared regularly with The Chamber Music

Society of Lincoln Center and The Marilyn Horne Foundation. In 2004 he joined the rock group Trans-Siberian Orchestra for their national tour, which included Madison Square Garden.

He holds both Bachelor and Master of Music degrees from The Juilliard School, a Doctor of Musical Arts from Rice University, and currently serves as Associate Professor of Voice and Opera at Temple University. His students have been celebrated in national vocal competitions, young artist programs, and in principal roles at opera companies across the United States.

Philadelphia-based **Commonwealth Youth Choir** (“CYC”) was founded in 2001, and for many years operated as the Keystone State Boychoir, the Pennsylvania Girlchoir, and Find Your Instrument. In 2024, these programs and The Philadelphia Boys Choir and Chorale, and The Philadelphia Girls Choir announced a joint venture, and the Keystone State Boychoir and Pennsylvania Girlchoir combined forces to become the all-gender Commonwealth Youth Choir. CYC continues to empower nearly 200 young singers from across the Greater Philadelphia region to find their voice – to express themselves boldly, and to strive for excellence – in rehearsal, on the stage and as a member of the community. Every week, young people between the ages of 6-18 from throughout the region come together to make music and share life experiences with highly skilled and experienced music educators. CYC has sung for Popes, Presidents, and Nobel Prize winners, both at home and across the globe, having performed on all seven continents.

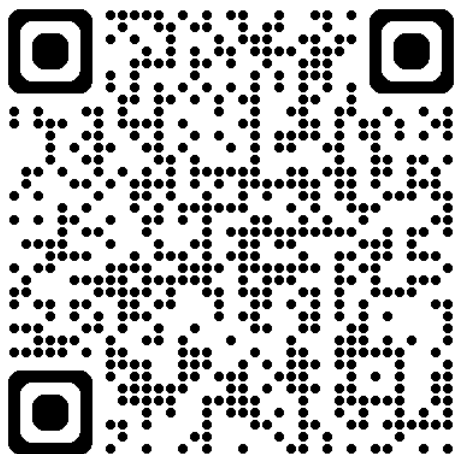
Elizabeth Cassidy Parker, PhD, is Artistic and Education Advisor for PBGC/CYC, conducts middle-school Division II choir, and is Professor of Music Education at the Boyer College of Music and Dance at Temple University. An active clinician for children’s and youth choirs, Parker held the position of Director of Music for a large New York City not-for-profit where she grew a children’s choir program of more than 250 voices. While on music faculty at Columbus State University in Georgia, she was appointed the Artistic Director of the Voices of the Valley Youth Choir. Parker has also taught P-12 school and community choirs in New York, Nebraska, and Georgia, focusing on the vocal development of young people in choral contexts. Her research interests include the social and philosophical development of adolescent musicians as well as emerging identities of preservice music educators.

Sheridan Seyfried, Commonwealth Youth Choir Associate Director, directs CYC’s most select *Anonymous* choir and co-directs the high school Division III choir. A native of Philadelphia, he grew up playing violin in the Philadelphia Youth Orchestra, and went on to study composition at the Curtis Institute of Music, where he received the Alfredo Casella award for excellence in composition upon graduation. Now an internationally recognized composer, Seyfried has written music that has been performed around the world, including by renowned classical artists Ray Chen, Ida Kavafian, Jonah Kim, and David Shifrin, and by orchestras in North America,

Europe, and Asia. His music has been broadcast nearly a dozen times on national radio (American Public Media's *Performance Today*).

Ya-Jhu Yang is an Associate Music Director of the Commonwealth Youth Choir who also conducts Division III. She was educated at the National Taiwan Normal University in Taipei, and completed graduate degrees at the Manhattan School of Music and the Curtis Institute, where she studied with renowned composers including Richard Danielpour and Jennifer Higdon. Upon graduating from Curtis in 2011, Ya-Jhu's opera scene "The Falcon" was on tour in northern Italy for 4 productions with the International Opera Theater. The same year, she produced the inaugural gala concert for the Main Line Chinese Culture Center, an organization which strives to foster a tie between the east and the west. Ya-Jhu has been on staff with the Commonwealth Youth Choir since 2013.

Texts and Translations



Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Elizabeth Beavers and Daniel Jackson,
graduate teaching assistants

SOPRANO

Adrianna Barnett
Erica Breitbarth
Kayla Elliott *
Dillon Ferraro
Chelsea Haynes
Nālanī Matthias
Ananya Ravi
Jiaye Xu

ALTO

Elizabeth Beavers
Anna Britt
Tayler Butenschoen
Ali Crosley *
Carmelina Favacchia
Tatiyanna Hayward
Mairin McDonnell
Sarah Petko
Sadie Roser
Sydney Spector
Elizabeth Stump
Angela Thornton

TENOR

Zachary Alvarado
Roberto Guevara *
James Hatter
Connor Husa
Jaiman Kondisetty
Matt Lista
Charles McNeil, Jr.
Eric McNeill
Julian Nguyễn
Michael Sakell

BASS

Benjamin Chen *
Bryson Christopher
Daniel Jackson
Owen Krewson
Gabe Kutz
Tom McLoughlin
Kylar Sprenger

Chase Côté, cover soloist

*section leader

Commonwealth Youthchoir Trebles

Aanya Avinash
Adriana Carey
Lilly Davatzes
Isamarie Fernandez
Sara Fernandez
Melody Fitzsimmons
Daphne Frank
Joie Ingram
Abigail Johnston
Morgan Keaton
Ruth Kuriloff
Maia LaMonte
Kate Moore
Sidney Nicholas
Melanie Ronen
Sadie Schofer
Joelle Stein
Eden Taber
Emma Trujillo
Lucia White

Concert Choir Chamber Orchestra

FLUTE/ PICCOLO

Samantha Humen

OBOE

Sarah Walsh

CLARINET

Tian Qin

BASSOON

Adam Kraynak

HORN

Arlet Tabares Martin

TRUMPET

Antoine Jackson

TROMBONE

Dalton Hooper

TUBA

Michael Loughran

TIMPANI

Mason McDonald

PERCUSSION

Tristan Bouyer

Yeonju You

HANDBELLS

Elizabeth Beavers

Matt Lista

HARP

Zora Dickson

PIANO

Kim Barroso

VIOLIN I

Veronika Sveshnikova

VIOLIN II

Yuan Tian

VIOLA

Aria Anderson

CELLO

Mima Majstorovic

DOUBLE BASS

Omar Martinez Sandoval

Our thanks to Wayne Presbyterian Church for the generous loan of their handbells.

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

Heather Mitchell, Adjunct Professor, Conducting

Elizabeth Cassidy Parker, Associate Professor, Music Education

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

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