

Temple University Chorale
Dustin S. Cates, conductor

Temple University Treble
Mitos Andaya Hart, conductor

Temple University Tenor-Bass
Dustin S. Cates, conductor

Temple University Singers
Mitos Andaya Hart, conductor

Wednesday, November 20, 2024 • 7:30PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Chorale

Dustin S. Cates, conductor

Abigail LaVecchia, pianist

Adrianna Barnett and Kylar Sprenger, graduate conductors

In Meeting We Are Blessed

Troy Robertson
(1978)

Spike Blanco, percussion

Cum Sancto Spirit from *Missa Abreviada*, CPM 112 José Mauricio Nunes Garcia
(1767-1830)

ed. Marques L. A. Garrett and Alec Schumacker

Anya Nirschl, soprano; Sarah Klunk, alto
Noah Rickman, tenor; Oscar Mejia Miranda, bass

Luminescence

Andrea Ramsey

I Am Flying

Nan-Chang Chien
(b. 1948)

Karla Mondriguez-Dubocq, Elana Kirwan, Lillian Jones, Adam Tornielli,
Shayla Maxson, Quintin Frey, and Juliette Molina, soloists

Aloha ‘Oe

Lydia Lili’u Loloku Walani Kamaka’ eha Pahi, Lili’uokalani,
Queen of Hawai’i
(1838-1917)

arr. Jordan Sramek and Kim Sueoka, David Burk and Wade Oden
ed. Daniel Mahraun

Ellie Braddock and Ben Davis, soloists

Nālani Matthias, dancer

George Attisano, guitar; Spike Blanco, ukelele; Jia Binder, bass

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Temple University Treble

Mitos Andaya Hart, conductor
Kim Barroso, pianist
Adrianna Barnett, graduate conductor

Magnificat primo a 8

From *Salmi a Otto Voci Concertanti* (1650)

Chiara Margarita Cozzolani
(1602 - c.1677)

Leah Scialla and Rosabella Procario-Soler, soprano
Finn De Vries and Catie Becker mezzo-soprano
Mina Santiago, Adrianna Barnett, and Emily Georgiou, alto

I'll Never Study

Paul David Thomas
(b. 1981)

Kahmaya Washington, soloist
Kim Barroso, piano
Adrianna Barnett, conductor

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Temple University Tenor-Bass

Dustin S. Cates, conductor
Abigail LaVecchia, pianist
Kylar Sprenger, graduate conductor

O Vos Omnes

Andrea Ramsey

Kylar Sprenger, conductor

An Old-Fashioned Song (Don't You Hate It?) Douglas Bernstein and Denis Markell
arr. Christopher W. Peterson

Dominic Barrell-Kobryn, soloist

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Temple University Singers

Mitos Andaya Hart, conductor

Kim Barroso, pianist

Matt Lista, graduate conductor

Yonder Come Day

Georgia Sea Islands Spiritual

arr. J. David Moore

(b. 1962)

Miles Ellis Novotny, Olivia Bell, Dominic Barrell-Kobryn, Aj Steele, soloists, soloists

Herz und Mund und Tat Und Leben

Johann Sebastian Bach

(1685-1750)

Jacob Flaschen, trumpet

Rick Barrantes Aguero, bassoon

Veronika Sveshnikoya, Sofiya Solomyanskaya, violin

Aria Anderson, viola

Lily Perrotta, violoncello

Omar Martinez Sandoval, bass

All seems beautiful to me

Eric Whitacre

(b. 1970)

O spontaneous earth

Dolores White

(1932-2023)

Matt Lista, conductor

Shining Star

Maurice White, Larry Dunn, and Philip Bailey

(1941-2016) (b. 1953) (b. 1951)

arr. Danny Fong

Srinath Govindarajula, Alex Farb, Emma Guttman, Janell Darby,

Katey Megginson, Yue Yu, Anna Cain, Miles Ellis Novotny,

Julia Medina, and Morgan Lucero, soloists

Psaume XXIV

Lili Boulager

(1893-1918)

Matt Lista, tenor

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.

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

Please turn off all electronic devices.

One hundred seventeenth performance of the 2024-2025 season.

Program Notes

In Meeting We Are Blessed

Troy Robertson

In Meeting We Are Blessed (2015) by Troy Robertson captures the spirit of human connection. Commissioned for a unique collaboration between the Festival Singers of Florida and the Nairobi Chamber Chorus, this piece draws inspiration from the 17th-century English poet John Donne and the South African philosophy of Ubuntu. Ubuntu, meaning "humanity," emphasizes the interconnectedness of all people, expressed in the proverb "I am because we are." This philosophy, originating from the Nguni Bantu languages of southern Africa, promotes compassion, community, and the inherent worth of every individual. Robertson's music, paired with text inspired by Donne's metaphysical poetry, invites us to embrace our shared humanity. It encourages us to reject dehumanizing forces and celebrate the richness that comes from recognizing our interconnectedness within a larger community.

We are met together and in meeting we are blessed.
Peace in coming and in going, peace in labor and in rest.
Hold on dear brother! Hold on dear sister! Hold on! Hold on to me.
You're not alone and you never more will be.
I will be with you and I will carry you with me.
Friendship endures and surely, we will prove
It's not ourselves but our bodies that move.

Cum Sancto Spirit from *Missa Abreviada*, CPM 112 José Maurício Nunes Garcia
ed. Marques L. A. Garrett and Alec Schumacker

Cum Sancto Spiritu from *Missa Abreviada*, is a work by the Brazilian composer José Maurício Nunes Garcia (1767-1830). Though less familiar than his European contemporaries, Nunes Garcia was a prolific and influential figure in the Classical era. A Catholic priest, his music was deeply shaped by the style of Viennese masters like Mozart and Haydn. While much of his output was sacred, he also composed secular works, including operas and symphonies. Sadly, over 170 of Nunes Garcia's compositions have been lost, but the surviving 240 pieces offer a glimpse into his extraordinary talent. Tonight's performance features a newly released edition by Marques L.A. Garrett and Alec Schumaker and highlights the rich diversity of composers who contributed to the Classical period, expanding our understanding of and more accurately representing this vibrant musical era.

Luminescence holds deep personal meaning, born from a summer of profound loss and unexpected joy. In the spring of 2011, my father passed away at the young age of 56. While navigating grief and the demands of my high school teaching job, life took an unexpected turn. One August morning, my husband, a pediatrician, called with surprising news: a patient wanted us to adopt her newborn son. Within days, our family of two became three, as we welcomed our son, Emmaus, into our lives.

Returning to school that fall, I discovered a poem titled "Luminescence," written by my student Blaire Ginsburg after my father's passing that had been left on my desk. The words resonated deeply with my experiences of grief and new beginnings, and I asked my friend, composer Andrea Ramsey, to set the poem to music. "Luminescence," premiered by my students a year later, stands as a testament to the enduring power of love, light and the unexpected paths life can take. It is dedicated to the memory of my father, Stephen Harold Cates (1953-2011), and celebrates the birth of his grandson, Emmaus Stephen Cates-Cattaneo (b. 2011).

Eternal light, luminescence
 Time forgotten, luminescence
 Time shifting, luminescence
 Eternal light
 Sifting thought silence, finding reason, finding life!
 Breathe in, silence, breathe in stillness
 Whistles low like windchimes,
 Voices lush in tone, uniform in soul
 Voices take me where exhale paints the sky
 Touch of color, sounding air
 Smooth as marble, light as down
 Reaching for light, uniform in soul
 Where many become one

I Am Flying

Nan-Chang Chien

What would it be like if people could fly? What would we see? Feel? Hear? Through creative use of harmony, rhythm, articulation and body percussion (and a few props), Chinese-born Taiwanese composer, Nan-Chang Chien paints a musical picture of what a human being might experience as they fly through the sky. Poet, Chia-Ming Chien specifies several references in her translation of the original Chinese poem: the bridge half in fog is the Golden Gate Bridge; the "island goddess" is the Statue of Liberty; and the "ancient castles" are the legendary castles found in the foothills of the Alps in southern Germany. "The swan" is a reference to Greek mythology when Zeus appeared as a swan and seduced Leda. And last, "Leonid scatters its dust" refers to the annual Leonid meteor showers. The showers, which fill the sky with hundreds of bright balls of fire, take place about every 33 years. The next Leonid meteor shower is expected to be active from November 3 to December 2, 2024.

我在天空飞翔
欣赏壮丽的风景
感觉真是美妙
自由自在地飞向任何地方
金门大桥的一半都被雾气笼罩
缆车在山间敲响钟声
自由女神像逆风而立
红枫叶覆盖中央公园
皇家城堡依然矗立
但天鹅却带走了王子的梦想
列昂尼德散落它的尘埃
给我们带来一场流星风暴
美丽的景色没有尽头
它让我继续飞翔
我希望永远
在天空中飞翔

I am flying in the sky,
Enjoying the spectacular scenery.
The feeling is wonderful,
Flying wherever freely.
Half of the Golden Gate Bridge is in fog.
Cable cars ring bells on the hills.
The Statue of Liberty stands against the
wind,
Red maple leaves cover Central Park.
The royal castles are still standing.
But the swan carried away the prince's
dream.
Leonid scatters its dust,
Showering us with a meteoric storm.
There is no end to the beautiful view;
It makes me keep flying.
I wish to be forever
Flying in the sky.

Aloha 'Oe

Lydia Lili'u Loloku Walani Kamaka'eha Paki, Lili'uokalani,
Queen of Hawai'i
arr. Jordan Sramek and Kim Sueoka, David Burk and Wade Oden
ed. Daniel Mahraun

Born Lydia Lili'u Loloku Walania Kamaka'eha, "Lili'u" began her formal musical training when she entered the missionary-sponsored Chief's Children's School at age 4. By age 15, the young princess was already an accomplished musician and composer. As an adult, she was a frequent patron of musical and dramatic events and took a keen interest in publishing her music. In 1866, she became director of the Kawaiaha'o Church choir in Honolulu and took the position of organist a few years later. By the 1890s, Lili'uokalani's music was popular on the United States mainland, and by the 1910s Hawaiian music was in fashion even in Europe.

Lili'u was given the name "Lili'uokalani", or "Lili'u of the heavens" by her brother, King David Kalākaua, upon naming her heiress apparent to the throne in 1877. During her two brief years as Hawai'i's last ruling monarch (1891-1893), Queen Lili'uokalani filled her world with musical activity. She held many concerts at 'Iolani Palace, featuring foreign artists as well as local musicians.

"Aloha 'Oe" translates to "Farewell to Thee." However, "Aloha 'Oe" represents more than just a farewell; it embodies the spirit of aloha, which encompasses love, affection, peace, and compassion. It's a reminder of the deep connections between people and the beauty of the Hawaiian islands.

University Chorale would like to extend our appreciation to graduate vocal performance major, Nalani Matthias, for serving as a culture bearer as we prepared Aloha 'Oe and for joining us on stage this evening as a dancer.

Notes by Dustin S. Cates

Magnificat primo a 8

Chiara Margarita Cozzolani

From *Salmi a Otto Voci Concertanti* (1650)

Margarita Cozzolani was the youngest daughter of a merchant family in Milan. Like other women in her family, she took vows and entered the convent of Santa Radegonda in 1620, taking the religious name, Chiara. Not only was she a talented singer and composer in the convent already known for its music, but she also served as a prioress and abbess. It was as Abbess that Donna Chiara Margarita Cozzolani defended her sisters in their music-making, from the Archbishop Litta who complained that the singers were attracting too much attention from the outside.

Magnificat primo a 8 is from her collection, *Salmi a Otto Voci Concertanti* (Psalms for 8 Concerted Voices). Cozzolani's writing is creative and fresh as she employs her own unique technique of troping in recurring motives throughout the work - in this case, "anima mea Magnificat Dominum." The concerted forces, frequent *sesquialtera* (metrically moving from 3 in the time of 2), and the musical rhetoric give the work much variety that each stanza seems like its own episode.

Note by Mitos Andaya Hart

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.

I'll Never Study

Paul David Thomas

I'll Never Study by Paul David Thomas was composed in honor of the 100th anniversary of the passage of the 19th Amendment, which guaranteed and protected women's constitutional right to vote. Before this amendment, a speaker at the National Education Association declared that many girls had lost their souls through the study of algebra, thus diminishing their "purity." Alice Duer Miller responded to this notion with her satirical poem entitled "The Maiden's Vow," which was included in *Are Women People? A Book of Rhymes for Suffrage Times*, published in 1915. Thomas' use of this text highlights the satirical tone as the choir initially attempts to avoid math and its impurities, but is eventually pulled in by the Fibonacci sequence – a series of numbers where each number is the sum of the two preceding numbers.

Note by Adrianna Barnett

O Vos Omnes by Andrea Ramsey, is a contemplative and hauntingly beautiful setting of the Latin text from the Lamentations of Jeremiah. This text has long been associated with themes of suffering and compassion. Ramsey's interpretation brings a modern sensitivity to this ancient expression of grief, pairing lush harmonies with poignant dissonances that mirror the sorrow and empathy. Known for her ability to merge text and music into emotionally resonant experiences, Ramsey employs a rich tonal soundscape in *O Vos Omnes* to evoke introspection. Written for tenor and bass voices, the work provides unique sound, which explores a range of dynamics, phrasing, and tonal color.

Note by Kylar Sprenger

O vos omnes, qui transitis per
viam, attendite et videte, Si
est dolor, Sicut dolor meus.

O all of you, who pass along
this way, pay attention and
see, if there is any sorrow
like my sorrow.

An Old-Fashioned Song (Don't You Hate It?) Douglas Bernstein and Denis Markell
arr. Christopher W. Peterson

An Old-Fashioned Song (Don't You Hate It?) is a humorous and satirical take on traditional choral music, and in particular sing-a-longs. It comes from the off-Broadway musical revue *Showing Off* (1987) by Douglas Bernstein and Denis Markell. This revue was a sequel to their popular *Greater Tuna*, and like its predecessor, it poked fun at various aspects of American culture. The lyrics express a love for these old-fashioned songs while simultaneously acknowledging their clichés and sometimes melodramatic nature. The title itself, with the parenthetical "Don't You Hate It?", highlights this ironic stance. Be ready because we might just ask you to sing along.

Note by Dustin S. Cates

Yonder Come Day

Georgia Sea Islands Spiritual
arr. J. David Moore

This particular song, *Yonder Come Day* is attributed to the Georgia Sea Islands though it comes from the Gullah culture of African Americans separated from the mainland, not just in Georgia but along the coasts of North Carolina to Florida. It was recorded by the Bessie Jones and the Georgia Sea Island Singers - a group that originally started as spiritual singers in the 1900s, to preserve the Gullah folk life and musical heritage. This song is traditionally sung for the New Year, but weathered in the tremendous hardships of the Gullah people, the text speaks of a new day of singing, crying, and praying, with an ultimate message of hope for better days ahead.

Herz und Mund und Tat Und Leben

Johann Sebastian Bach
(1685-1750)

Bach first composed this cantata for Advent in 1716 when he was in Weimar. Later in 1723, in his first year as Thomaskantor in Leipzig, he expanded it to 10 movements including the most famous final choral “Jesu, bleibet meine Freunde” (known in English as “Jesu, Joy of Man’s Desiring”). Since Leipzig observed a penitential period during Advent, the cantata would not have been performed then. Rather, Bach adapted it for the Marian Feast of the Visitation and it was performed in its larger form in July of that year. The opening movement performed this evening features a festive, ceremonial trumpet fanfare and the chorus in joyful fugal opening. The motor-rhythmic polyphony gives way to paired sequences and then short homophonic passages emphasizing strength through declamation, “without fear or hypocrisy that He is God and Savior.”

Herz und Mund und Tat und Leben
muss von Christo Zeugnis geben
ohne Furcht und Heuchelei,
dass er Gott und Heiland sei.

Heart and mouth and deed and life
must bear witness to Christ
without fear or hypocrisy
that he is God and saviour.

All seems beautiful to me

Eric Whitacre
(b. 1970)

American composer Eric Whitacre was approached by Colonel Don Schofield, the conductor of the United States Air Force Band and the Singing Sergeants in which he asked the Grammy-Award winning composer to write a work. Whitacre turned to Walt Whitman’s *Leaves of Grass* and found inspiration from the poem “Song of the Open Road.” The poem is treated to Whitacre’s signature tone clusters, but with its flexible meter shifts that are subject to the conversational flow of text, it comes across as humble and understated compared to some of his earlier works. The mood is fitting as the speaker of the poem finds peace in acceptance of oneself and of others.

Notes by Mito Andaya Hart

From this hour I ordain myself loos'd of imaginary lines
Going where I list, my own master total and absolute.
Listening to others, considering well what they say,
Pausing, searching, receiving, contemplating,
gently, but with undeniable will, divesting myself from the holds that would
hold me.
I inhale great draughts of space.
The East and the West are mine, and the North and the South are mine.
I am larger, better than I thought,
I did not know I held so much goodness.
All seems beautiful to me,
I can repeat over and over to men and women
You have done such good to me, I would do the same to you,
I will recruit for myself and you as I go,
I will scatter myself among men and women as I go,
I will toss a new gladness and roughness among them,
Whoever denies me it shall not trouble me,
Whoever accepts me he or she shall be blessed and shall bless me.

Walt Whitman, *b. 1819*

O spontaneous earth

Dolores White
(1932-2023)

Dolores White's *O Spontaneous Earth* is a compelling a cappella work drawing upon the duality of introspection and explosive energy in the relationship between humanity and nature. Inspired by the eponymous poem (*O sweet spontaneous*) by e.e. cummings, White's composition meditates on the earth's power, resilience, and the unpredictable forces that shape both natural landscapes and human emotion. Cummings' poem, with its plea for nature's unbridled vitality, finds expression in White's music through contrasting textures, sharp rhythmic accents, and evocative tonal shifts.

Drawing influence from her classical training at Oberlin, Cleveland, and Juilliard, White, juxtaposes moments of lyrical contemplation with sudden shimmers of percussive energy, suggesting a dynamic landscape alive with possibility and constant transformation. The piece uses thematic and rhythmic development to mirror natural processes, emphasizing the earth's simultaneous tranquility and volatility.

The work opens with a contemplative motif that develops gradually, almost organically, as if growing from the soil itself. As the piece unfolds, White employs rhythmic variation and harmonic layering, creating a sense of tension and release. These elements evoke the ebb and flow of nature, a musical representation of both chaos and order. One can argue White found inspiration in the neoclassicist Erik Satie's famous *Gymnopédie No. 1* for the motivic harmonic and rhythmic undertones structure throughout the piece. Passages of delicate, introspective phrasing are

abruptly interrupted by vigorous chordal attacks, which seem to echo nature's powerful, untamed forces.

The work stands as an homage not only to the earth itself but also to the expressive potential of music to capture a universe of emotional landscapes, urging us to listen, to feel, and to experience the world's spontaneous beauty.

Note by Matt Lista

O sweet spontaneous
earth how often have
the
doting

fingers of
prurient philosophers pinched
and
poked

thee
,has the naughty thumb
of science prodded
thy

beauty how
often have religions taken
thee upon their scraggy knees
squeezing and

buffeting thee that thou mightest conceive
gods

(but
true

to the incomparable
couch of death thy
rhythmic
lover

thou answerest

them only with

spring)

Shining Star

Maurice White, Larry Dunn, and Philip Bailey
(1941-2016) (b. 1953) (b. 1951)
arr. Danny Fong

“Shining Star” was written by Earth Wind and Fire members Maurice White, Larry Dunn and Philip Bailey while recording their album *That’s the Way of the World* released in 1975. White was inspired by the starry night while at Caribou Ranch Recording Studios in Colorado. The lyrics and groove of this upbeat song focus on finding positivity during turbulent times. In a 1975 Blues & Soul Magazine interview, White spoke about the band’s philosophy at the time:

There are certain disciplines we apply to our life in respect of diet and living, the way we live. There are certain aspects which have to be kept clean, things that relate directly to the Creator. By adopting a totally positive approach to our life, we can reflect this in our music - we won't allow it to reflect any negative vibes or thoughts.

“Shining Star” was the band’s first song that ranked No. 1 in both the Hot Soul Songs and Billboard Hot 100 charts. The arrangement is by Danny Fong, a professional singer and a cappella arranger based in Toronto, Canada.

Yeah, hey
When you wish upon a star
Your dreams will take you very far, yeah
But when you wish upon a dream
Life ain't always what it seems, oh yeah
What'd you see on a night so clear
In the sky so very dear

You're a shining star, no matter who you are
Shining bright to see what you could truly be
What you could truly be

Shining star come into view
Shine its watchful light on you, yeah
Gives you strength to carry on
Make your body big and strong
Born a man child of the sun
Saw my work had just begun
Yeah, found I had to stand alone
Bless it now I've got my own oh yeah

So, if you find yourself in need
Why don't you listen to these words of heed
Be a giant or grain of sand
Words of Wisdom: Yes I can

You're a shining star, no matter who you are
Shining bright to see what you can truly be
You're a shining star, no matter who you are
Shining bright to see what you can truly be
You're a shining star, no matter who you are
Shining bright to see what you can truly be

Shining star for you to see, what your life can truly be
Shining star for you to see, what your life can truly be
Shining star for you to see, what your life can truly be

Psalm XXIV

Lili Boulanger

French composer Lili Boulanger died too young in 1918 at the age of 25. She was an emerging talent who composed with power and boldness, as in her “Hymne au Soleil” and Psalms, and with her own unique, adventurous sense of harmony as in songs “Sous Bois” and “Soleils de Septembre.” Boulanger was the first woman to win First Prize in the esteemed composition contest, Prix de Rome. This Psalm setting was composed in 1916 and was originally scored for chorus, organ, brass, timpani and harps. The strong instrumental statement is imitated in the lower voices and throughout. The brief tenor solo is at the midpoint of the work, highlighting “the blessing of the Lord and vindication from God.” The upper voices enter upon the request for the gates to be lifted. All of this is set with fervor, urgency, and with such conviction, that Boulanger cannot help but to add her own text, ultimately - “Ah!” as though the actual gates are lifted, the doors opened, and the King finally appears.

Notes by Mitos Andaya Hart

La terre appartient à l'Éternel
et tout ce qui s'y trouve,
la terre habitable et ceux qui l'habitent.
Car Il l'a fondée sur les mers,
et l'a établie sur les fleuves.

Qui est-ce qui montera à la montagne de
l'Éternel,
et qui est-ce qui demeurera au lieu de sa
sainteté,
ce sera l'homme qui a les mains pures,
et le cœur net
dont l'âme n'est point portée à la
fausseté

et qui ne jure point pour tromper.
Il recevra la bénédiction de l'Éternel
et la justice de Dieu son sauveur.
Telle est la génération de ceux qui Le
cherchent,
qui cherchent Ta face en Jacob.
Portes, élevez vos têtes,
portes éternelles, haussez-vous,
et le Roi de gloire entrera.

Qui est ce Roi de gloire ?
C'est l'Éternel fort
et puissant dans les combats.
Portes, élevez vos têtes,
élevez-vous aussi, portes éternelles;
Et le Roi de gloire entrera.
Qui est ce Roi de gloire ?
C'est l'Éternel des armées,
c'est Lui qui est le Roi de gloire.
Éternel.
Ah!

The earth is the Lord's,
and everything in it,
the world, and all who live in it;
for he founded it on the seas
and established it on the waters.

Who may ascend the mountain of the
Lord?
Who may stand in his holy place?

The one who has clean hands
and a pure heart,
who does not trust in an idol

or swear by a false god.
They will receive blessing from the Lord
and vindication from God their Savior.
Such is the generation of those who seek
him,
who seek your face, God of Jacob.
Lift up your heads, you gates;
be lifted up, you ancient doors,
that the King of glory may come in.

Who is this King of glory?
The Lord strong and mighty,
the Lord mighty in battle.
Lift up your heads, you gates;
lift them up, you ancient doors,
that the King of glory may come in.
Who is he, this King of glory
The Lord Almighty—
he is the King of glory.
Ah!

Temple University Chorale

Dustin S. Cates, conductor

Abigail LaVecchia, pianist

Adrianna Barnett and Kylar Sprenger, graduate teaching assistants

SOPRANO

Jordan Bailkin
Catie Becker
Ameia Bess
Celia Bluestine
Ellie Braddock
Brianna Conway
Erica Cox
Grace Dalton
Finn De Vries
Marykate Gallagher
Camille Halais
Graziella Imperato
Andi Kern
Elana Kirwan
Shayla Maxson
Nylea McGraw
Juliette Molina
Karla Mondriguez-Dubocq
Anya Nirschl
Rosabella Procario-Soler
Madalyn Sandell
Kaitlyn Shabazz-Griffin
Lana Tshifunda

ALTO

Spike Blanco
Anna Bogh
Maile Booth
Grace Cormany
Reese Covalle
Brynleigh Duffy
Lillian Jones
Sarah Klunk
Grace Leon
Huichang Li
Lihuan Lin
Tiarah McGill
Meilani Rea
Alexis Shandor
Mckenzie Wactor

TENOR

Jack Bucher
Leo de Castro
Bryn Davies
Quintin Frey
Jack Habicht
DJ Hernandez
Myles Knight
Aaron Lutz
Riley Murray
Ian Noble
Alex Santos
Devyn Scott
Noah Sickman
Adam Tornielli
Colin Wallace

BASS

Marcel Cao
Ben Davis
Junxi Du
James Giangregorio
Ethan Gravitt
Ethan Jacobson
Jack Janson
Cayden Johnson
James Legg
Shawn McIntyre
Oscar Mejia Miranda
Spencer Pesta
Max Young

Temple University Singers

Mitos Andaya Hart, conductor

Kim Barroso, pianist

Matt Lista, graduate teaching assistant

SOPRANO

Olivia Bell
Ariah "Sucre" Brown
Anna Cain
Erica Chen
Kaiya Colquhoun
Janell Darby
Chloe Davies
Shuyi Fang
Maggie Fowler
Cyanie Jones - Wims
Morgan Lucero
Katey Megginson
Victoria Niedermayer
Leilani Perez
Abigail Salazar
Leah Scialla
Alayna Spencer
Leah Steege
Cassidy Summerville
Emily Walters
Kahmaya Washington
Megan Whalen
Yue Yu

ALTO

Lauren Alston
Jia Binder
Lily Congdon
Emily Georgiou
Emma Guttman
Isabel LaCarrubba
Julia Medina
Melanie Moyer
Mina Santiago
Ka-Deen Scarlett
Jadyn Torres

TENOR

Ian Brown
Jayson Brown
Carlos De La Cruz
Miles Ellis Novotny
Joseph Fantigrossi
Jermaine Fentress
Srinath Govindarajula
Alison Grimes
Will Haley
Tyler Marshall

BASS

Dominic Barrell-Kobryn
Alex Farb
Nigel Grant Jr.
John Latham
Joey Meed
Alexander A. Nieves
Zachary Polek
Jaysen Pommells
Andrew Rhines
Christian Santiago
Aj Steele
Joshua Yamamoto

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