

CENTER FOR THE PERFORMING AND CINEMATIC ARTS  
**Boyer College of Music and Dance**

**Temple University Singers**  
Mitos Andaya Hart, conductor

**Temple University Chorale**  
Dustin S. Cates, conductor

**Temple University Voices**  
Elizabeth Cassidy Parker, conductor

**Temple University Singing Owls**  
Rollo Dilworth, conductor

Wednesday, April 23, 2025 • 7:30PM  
Lew Klein Hall, Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122



## Program Notes

### Hor ch'i fior

Giovanni Maria Artusi  
(1540-1613)

Italian late-Renaissance composer Giovanni Maria Artusi was as a music theorist who defended the style of counterpoint as taught by his well-respected teacher Gioseffo Zarlino. Although Artusi also composed, it is his written criticism of the newer Baroque-style, later became known as “seconda prattica,” specifically the music of Claudio Monteverdi. In his treatise “L'artusi Overo Delle Imperfettioni Della Moderna Musica” (Artusi on the Imperfections of Modern Music), he criticized the liberties that Monteverdi with regard to expressive dissonances.

In this springtime canzonetta, “Hor ch'i fior,” Artusi’s mastery of counterpoint is clear, as the upper voices weave lines expressing the burst of fragrant flowers. The bass line enters in the deceptive minor which gives a refreshing and subtle harmonic twist to the overall major, expression of spring and the mating season.

Hor ch'i fior' odorati  
destan' i colli ei prati,  
le fiere alpestr' errant  
divengon tutt' amanti.

As the blossoms break forth  
on hill and plain,  
even wild and wandering beasts  
become lovers.

Translation by Nicholas Jones

### Miserere nostri, Domine

Antonio Salieri  
(1750-1825)

Even though Antonio Salieri was a famous opera composer in his time and held one of the most prominent posts in the Imperial Court of Vienna as *Kapellmeister*, he went down in history maligned as the possible murderer of Wolfgang Amadeus Mozart. The fictitious story of their rivalry was the topic of the 1979 play/1984 film *Amadeus*, originated from a rumor that swirled around toward the end of his life, and even contributed to his mental breakdown. In reality, Antonio Salieri was the teacher of the next generation of leading composers including Franz Liszt, Franz Schubert, and Ludwig van Beethoven and was respected by his students.

This Offertory motet, written in three voices, opens with a brief penitential Largo before proceeding with an ebullient fugue on the text, “In te, Domine speravi” (in Thee, Lord, I trust!). The syncopations and suspensions create points of tension on the text “non confundar” (do not let me be confounded) that conclude in a resolute “in aeternum.”

Miserere nostri, Domine,  
miserere nostri.  
In te, Dómine, speravi:  
non confundar in ætérnum.

O Lord, have mercy upon us :  
have mercy upon us.  
O Lord, in thee have I trusted :  
let me never be confounded.

### **O sacrum convivium**

Antonio Caldara  
(c. 1670-1736)

Contemporaries Antonio Lotti, Antonio Caldara, and Antonio Vivaldi shared the same hometown of Venice and teacher, Giovanni Legrenzi at the Basilica di San Marco. Of these three, Vivaldi is the one that is most known today, primarily for his instrumental works including the famous “Four Seasons.” Caldara, however, was also a wonderful, adventurous composer whose prolific output included 100 operas and 43 oratorios, as well as several cantatas, masses, motets, madrigals, and canons. This Eucharistic motet is one that celebrates the Blessed Sacrament as a banquet in which we are reminded of the Passion of Christ and the future glory that is to come.

Caldara’s treatment of the text is sensitive in the polyphonic chromaticism and angular setting of “passionis,” and the simple meditative homophony of “mens impletur gratia” (the mind is filled with grace). The “futuræ gloriæ” takes on renewed energy in the form of a fugue that culminates in a triple-meter Alleluia.

O sacrum convivium!  
in quo Christus sumitur:  
recolitur memoria passionis eius:  
mens impletur gratia:  
et futuræ gloriæ nobis pignus datur.  
Alleluia.

O sacred banquet!  
in which Christ is received,  
the memory of his Passion is renewed,  
the mind is filled with grace,  
and a pledge of future glory to us is given.  
Alleluia.

### **Les Sirènes**

Cécile Chaminade  
(1857-1944)

Even though French Romantic composer and pianist Cécile Chaminade showed early signs of musical talent and caught the attention of an instructor at the Paris Conservatoire, her father forbade her to enroll as he viewed it improper for a woman of her class to do so. She was allowed, however, to study music privately and her compositions impressed the likes of George Bizet and Isidor Philipp. As a pianist, she toured Europe and gave concerts of her compositions. She made repeated trips to England where she became a favorite of Queen Victoria. In 1908, she performed in several cities in the United States and was very well received by audiences, in spite of critics who either praised her music as “too feminine” or “fraudulently masculine.” In 1913, she was awarded of the French *Légion d’honneur* – the first female composer to receive this.

Chaminade set a number of poems by Ludovic Fortolis (pseudonym for Louis-Alexandre Fortoul) including, *Les Sirènes*. The story of the quest for the heart of a siren and the sailors' ultimate demise and is told hauntingly in the juxtaposition of upper and lower voices with an intermittent soprano solo, against dramatic piano resembling waves of the ocean. Her use of wordless vocals either in partially closed, or closed mouths (*bouche fermée*) create an eerie distant call of the sirens that lure the cruel sailors to a frozen death.

Il a neigé plus d'un hiver  
depuis qu'Olaf a pris la mer.  
Ulrica, l'enfant souveraine,  
s'était promise à son amour,  
s'il lui rapportait quelque jour,  
le coeur saignant d'une Sirène.

Les genêts trois fois ont fleuri  
depuis que le prince est parti.  
Les Sirènes fuyant la rive,  
Il les poursuivait sans merci,  
quand son navire fut saisi  
par les glaçons à la dérive.  
Ne le voyant plus revenir,  
sa mère se prit à gémir.  
Alors, semeuse d'épouvante,  
aux flancs du navire enlisé,  
surgirent du gouffre glacé  
Les Sirènes aux voix démentes.

Sûre qu'il avait trépassé,  
Ulrica prit un fiancé.  
Aux accents des enchanteresses,  
Olaf et ses marins, émus,  
Moururent tous, moururent,  
Ne sentant plus La bise,  
la bise aux funèbres caresses.  
La noce eut lieu, Cloches sonnez!  
Sous les sapins enrubannés.  
Depuis lors, à travers l'espace,  
Le navire Flotte au hasard,  
Avec ses voiles de brouillard,  
Sa coque et ses marins de glace.  
Voyez-le, làbas, qui s'enfuit,  
sous le grand soleil de minuit.

It has snowed more than one winter  
since Olaf set sail.  
Ulrica, the sovereign child,  
had promised herself to her love  
if he would ever bring her back  
the bleeding heart of a Siren.

The broom has flowered three times  
since the prince left.  
The Sirens fleeing the shore,  
He was pursuing them mercilessly  
when his ship was seized.  
by the drifting ice floes  
When she did not see him return,  
his mother began to moan.  
Then, sower of terror,  
on the sides of the stuck ship,  
there arose from the icy abyss  
The Sirens with mad voices.

Sure that he had passed away,  
Ulrica took a fiancé.  
At the tones of the enchantresses,  
Olaf and his sailors, moved,  
All died, died,  
No longer feeling the wind,  
the wind with its funereal caresses  
The wedding took place, Bells ring!  
Under the ribboned fir trees.  
Since then, through space,  
The ship floats at random,  
With its sails of fog,  
Its hull and its sailors of ice.  
See it, over there, fleeing  
beneath the great midnight sun.

## Hee-oo-hm-ha

Toby Twining  
(b. 1958)

American composer Toby Twining composes in an eclectic style that explores the extended ranges of the human voice. With his own roots in country-swing and gospel, performance experiences in jazz, rock, folk, and exposure to vocal styles from Renaissance polyphony to overtone singing, Twining experimented with these combinations initially to create new choral works for modern dance choreographers. His compositions have been performed by renowned vocal ensembles including the Young People's Chorus of NYC, National Youth Choir of Great Britain, and Roomful of Teeth. His career continues at James Madison University as music director in dance education.

*Hee-oo-hm-ha* combined world traditions of Western yodeling, vocables, overtone-singing, and rhythmic panting from African cultures particularly the Ba-Benzélé Pygmies of central west Africa and in the Ewe people of Ghana. This blend creates a unique soundscape of tone colors and rhythm that moves in irregular, but catchy phrases.

## How can I cry?

Moira Smiley  
(b. 1976)

Moira Smiley is known as a versatile multi-instrumentalist, singer, improviser, and composer who draws on shape-note singing and folk, classical, and jazz styles. After completing her degree in Early Music Vocal Performance at Indiana University, she traveled to Europe to study folk music of Eastern European cultures and to Ireland to practice traditional Irish singing. As a composer, she has written for a variety of ensembles, including Ars Nova Copenhagen, Conspirare, Los Angeles Master Chorale, Stile Antico, and many others. She also leads a cappella singing experiences for large groups and community audiences.

Her composition "How can I cry?" was written when she was 20, as she was becoming more and more aware of inequality. Smiley incorporates her signature body percussion and a riff that seems to moan as the lyrics bewail the injustice seen on a daily basis. In her dedication, she states: "This is written to honor the cultures and individuals who have defied oppression, inspired and changed lives through raising their voices in song."

I'm walking slowly, taking in a cloudy day.  
A river of people passes me and goes away.  
I'm feeling weary, I'm feeling like I'm wasting time.  
The trouble in my life just ain't worth a dime.

Sisters and brothers, forgive me for the things I say.  
I'm losing the meaning, I'm losing sense of night and day.  
The sun that I'm seeing is the same around the earth.  
So why is our freedom ruled by our birth?

And how can I cry about freedom  
when I've lived a whole life of liberty?  
And how can I sing about suffering and pain?  
I sing for all the souls who do not complain.

Tomorrow and justice seem so high and far away,  
while people are hungry, mistreated each and every day.  
Whatever, oh can I do? I'm standing here on solid ground.

I sing for the silent people, Lord, hear our sound!  
I'm wondering why blues & blacks & grays are covering my world?  
What is the mystery of the dove that she stays so long away?  
Why are my sisters singing songs of their pain so beautifully?  
Why are my brothers crying tears of silence so helplessly?

And how can I cry about freedom  
when I've lived a whole life of liberty?  
And how can I sing about suffering and pain?  
I sing for all the souls who do not complain.

## **This Little Light of Mine**

Negro Spiritual  
arr. Robert A. Harris  
(b. 1938)

The Negro Spiritual “This Little Light of Mine” conveys an unrelenting optimism which remains as important today as it was during the height of the Civil Rights Movement. The text alludes to the Book of Matthew which calls the reader to keep the faith and continue shining their light no matter how challenging the circumstance. Indeed, “This Little Light of Mine” reminds us that there is always hope in the darkness. This stunning arrangement was penned by Dr. Robert A. Harris, Emeritus Professor of Choral Activities and Conducting at Bienen School of Music, Northwestern University. Dr. Harris’ compositions and arrangements are widely published with Boosey and Hawkes, Oxford University Press, Alliance Music, GIA Publications, Kjos Music, and Mark Foster. Dr. Harris has said of the lyrics, “regardless of what may happen, this light of mine will always be there to help me as a protector.”

*Note by Elizabeth Cassidy Parker*

This little light of mine,  
I'm goin' to let it shine.  
Let it shine, let it shine, oh let it shine.  
Ev'rywhere I go,  
I'm goin' to let it shine.  
Let it shine, let it shine, let it shine.  
All through the night,  
I'm goin' to let it shine.  
Let it shine, let it shine, let it shine.

## **Silver Rain**

B.E. Boykin  
(b. 1989)  
Poem by Langston Hughes  
(1901-1967)

In 1947, Langston Hughes, celebrated poet, novelist, playwright, and social activist, wrote "In Time of Silver Rain." Found in Hughes' *Collected Poems*, the text depicts the tenuousness between seasons as reflective of metaphors for life. These themes are understood perfectly by the living composer B.E. (Brittney Elizabeth) Boykin, who sets the poignant text in compound meter over a lilting piano accompaniment, supported by a rich cello line that soars throughout the piece. Boykin is a highly sought-after Black female composer and clinician, currently on faculty at the Georgia Institute of Technology.

*Note by Adrianna Barnett*

In time of silver rain  
The earth puts forth new life again  
Green grasses grow  
And flowers lift their heads  
And over all the plain  
The wonder spreads

Of Life,  
Of Life,  
Of Life!

In time of silver rain  
The butterflies lift silken wings  
To catch a rainbow cry  
And trees put forth new leaves to sing  
In joy beneath the sky  
In time of silver rain.

### **There is a Place**

Rosephanye Powell

(b. 1962)

Text adapted from Psalm 85:10

Prolific composer and Professor of Voice and Coordinator of Voice Studies at Auburn University Dr. Rosephanye Powell is known for her fiery choral compositions such as her large sacred work *The Cry of Jeremiah* or *Quiet Revolutionary*, which honors the legacy and work of Dr. Eileen Southern, a trailblazing scholar and musician who was the first Black woman tenured at Harvard University. In contrast, “There is a Place” features the a cappella treble ensemble to present a gentle prayer based on Psalm 85:10. The text imagines a world where justice and peace prevail, encouraging listeners to be change-makers themselves. Echoes of the Hebrew word “Shalom” in the conclusion reach beyond a sense of peace into a sense of completeness of wholeness, addressing the place that reparations and healing have within equity.

*Note by Adrianna Barnett*

There is a place where truth and mercy shall meet, will meet.  
There is a place where justice and peace shall kiss, shall kiss.  
Please, take us to this place.  
Take us to this place, and reveal to us a vision,  
A vision, a vision of Shalom.  
That prevails in our world.  
That prevails in our world.  
Make us ambassadors of just peace.  
Shalom.



## On Children

Ysaÿe M. Barnwell

(b. 1946)

Text by Kahlil Gibran (1883-1931)

In 1981, Sweet Honey in the Rock included “On Children” in their album *Good News*, composed by a founding member, Ysaÿe Barnwell. For over 50 years, Sweet Honey in the Rock has expressed their history as Black women to educate and entertain audiences through a cappella music, dance, and American Sign Language. In “On Children,” Barnwell sets the text from Chapter Four of *The Prophet* by the Lebanese American poet Kahlil Gibran. The text highlights the delicate relationships among parents, their children, and the world, as all children learn to think and act for themselves.

*Note by Adrianna Barnett*

Your children are not your children;  
They are the sons and daughters of  
Life’s longing for itself.

They come through you but they are not from you  
And though they are with you, they belong not to you.

You may give them your love but not your thoughts,  
They have their own thoughts.  
They have their own thoughts.

You can house their bodies but not their souls,  
For their souls dwell in a place of tomorrow,  
Which you cannot visit, not even in your dreams.

You can strive to be like them, but you cannot make them just like you.  
Strive to be like them, but you cannot make them just like you.

## Mothers of Daughters

Diana Lawrence

Text by Signe Hammer

## What Happens When A Woman

Alexandra Olsavsky

(b. 1990)

arr. Artemisia

University Voices’ final two pieces were debuted by the Chicago-based female vocal trio Artemisia, who “harness the power of the voice to tell female-forward stories through the rich vocal traditions of the world.” Diana Lawrence’s text in “Mothers and Daughters” is inspired by Signe Hammer’s book, *Daughters & Mothers: Mothers & Daughters*. Hammer explores the duality of the mother-daughter relationship from both sides of the experience and encourages individuals to consider

how these relationships have shaped their personhood. In “What Happens When a Woman,” Alexandria Olsavsky calls everyone to ask necessary and empowering questions about women in leadership and in the world.

The artists featured in our program hold personal experiences as women in the music industry informing their expression and message. The sentiment that women can lead with strength and love encompasses the sentiments of rebirth, justice, and relationships that our program explores.

*Note by Adrianna Barnett*

### **Mothers of Daughters**

Mothers of daughters are daughters of mothers,  
And have remained so in circles joined to circles,  
Since time began.

### **What Happens When A Woman**

What happens when a woman takes power?  
What happens when she won't back down?  
What happens when a woman takes power?  
What happens? What happens?  
What happens when she wears the crown?

What happens when she rules her own body?  
What happens when she sets the beat?  
What happens when she bows to nobody?  
What happens when she stands on her own two feet?

We rise above;  
We lead with love;  
We have won;  
We are one;  
We've just begun.

## Wanting Memories

Ysaÿe M. Barnwell  
(b. 1946)

From the song suite “Crossings,” Dr. Barnwell composed “Wanting Memories” as a way of reflecting on some of the most important life lessons she learned while growing up. Grounded by an ostinato bass line of octave leaps (perhaps imitating a pizzicato string bass or a “talking” drum) the upper vocal parts articulate themes of self-reflection, empowerment, perseverance, and human connection.

*Note by Rollo Dilworth*

I am sitting here wanting memories to teach me  
To see the beauty in the world through my own eyes.  
You used to rock me in the cradle of your arms,  
You said you’d hold me till the pains of life were gone.  
You said you’d comfort me in times like these and now I need you,  
And you are gone.  
Since you’ve gone and left me, there’s been so little beauty  
But I know I saw it clearly through your eyes.  
Now the world outside is such a cold and bitter place,  
Here inside I have few things that will console,  
And when I try to hear your voice above the storms of life  
The I remember that I was told.  
I think on the things that made me feel so wonderful when I was young.  
I think on the things that made me laugh, made me dance, made me sing.  
I think on the things that made me grow into a being full of pride;  
Think on these things, for they are truth.  
I thought that you were gone, but now I know you’re with me;  
You are the voice that whispers all I need to hear.  
I know a “please,” a “thank you,” and a smile will take me far.  
I know that I am you and you are me and we are one.  
I know that who I am is numbered in each grain of sand.  
I know that I’ve been blessed again and over again.

## Can We Sing the Darkness to Light?

Kyle Pederson  
(b. 1971)

Kyle Pederson is a Minneapolis-based composer who won numerous awards for his writing. His choral writing, often communicating positive themes around equity and social justice, continues to gain visibility and performances around the United States and abroad. In his own words, Pederson states that “Can We Sing the Darkness to Light?” invites the listener to imagine a world without

weapons or war—where the human experience is defined not through continued judgement of others, but through the lens of mercy and compassion. It could be beautiful.”

*Note by Rollo Dilworth*

What if instead of more violence,  
we let our weapons fall silent?  
No more revenge or retribution;  
no more war or persecution.  
It could be beautiful.

What if instead of our judgement,  
we soften our hearts that have hardened?  
Instead of certainty and pride  
we love and sacrifice.  
It could be beautiful.

Can we see the other as our brother?  
Can we sing the darkness to light  
sounding chords of compassion and grace?  
Set the swords of judgement aside,  
let mercy’s eyes see the other human face.

## **United in Purpose**

Rollo Dilworth

(b. 1970)

Text by Maya Angelou (1928-2014)

The onus is upon us all to work to  
improve the human condition.  
Perform good deeds, for that is truly  
the way to battle the forces of entropy  
that are at work in our world.  
The composite of all our efforts can  
have an effect. Good done anywhere  
is good done everywhere.

When we unite in purpose,  
we are greater than the sum of our parts.

*United in Purpose* is a rhythmic, contemporary, gospel-style anthem with words that challenge all of us to take responsibility for making our communities safe, supportive, and just. Dr. Angelou encourages all of us—no matter your background or lived experience—to collaborate in ways that

will bring about positive change in our world. Singers should employ a vocal tone of conviction, optimism, and hope. All eighth notes (unless tied or marked with a tenuto) should be sung and played with slight detachment and a rhythmic bounce. Hand claps, foot movement, and a rhythm section (bass guitar and drum kit) to the score. The conductor-teacher is encouraged to facilitate conversations with the singers about the text and how it relates to their lives as artists and as citizens in their communities.

*Note by Rollo Dilworth*

## **Shine the Light**

Words and Music by Raymond Wise  
(b. 1961)

Dr. Raymond Wise serves on the faculty of Indiana University-Bloomington where he serves as Professor of Practice in the African American and African Diaspora Studies department and instructs courses in African American music. An ordained minister and founder/President of Raise Productions' Center for the Gospel Arts, Dr. Wise has composed more than 600 songs (many in the gospel tradition) and recorded over 22 albums. "Shine the Light" is an original gospel-style work that incorporates the spiritual "This Little Light of Mine" using call-and-response patterns. Similar to many songs in the African American gospel tradition, this piece reaches a climactic peak when each of the independent vocal lines are layered into the texture one-by-one, all supported by a common chord progression.

*Note by Rollo Dilworth*

Shine the light for all the world to see.  
Shine the light all across the land and sea.  
Ev'rywhere you go, shine God's light so all may know Him.  
Let it shine. Let it shine. Let it shine.

This little light of mine.  
I'm gonna let it shine.  
This little light of mine.  
I'm gonna let it shine.  
This little light of mine.  
All over the world I'm gonna let it shine.  
Let it shine. Let it shine. Let it shine.

Ev'rywhere I go,  
I'm gonna let it shine.  
Ev'rywhere I go,  
I'm gonna let it shine.  
Let it shine. Let it shine. Let it shine.