

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

**Voices of Resilience**  
**Temple University Choirs**

April 19, 2021  
Presented Virtually

Monday  
7:30pm

*Program*

**Connected**

Brian Tate

Audio engineering and video editing by Jared Williams  
Photo images by choir members

**Justice**

Rollo Dilworth  
Text by Paul Laurence Dunbar (1872-1906)

Kim Barroso, piano  
Nathan Pence, bass  
Maria Marmarou, drums  
Audio engineering by David Pasbrig and Jared Williams  
Video editing by Jared Williams  
Photo images by choir members and public domain

**Temple University Singing Owls**  
**Rollo Dilworth, conductor**  
**Kim Barroso, pianist**  
**Whitney Covalle, graduate assistant conductor**  
**Lauren Ryals, musicianship instructor**  
**Dominique DeSilva, voice instructor**

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**Bright Morning Stars**

Traditional Appalachian Song  
arr. Shawn Kirchner

Brady Ketelsen, conductor  
Baker Purdon, piano  
Reid Shriver, Thomas Dalceredo, Rowan Leggett, and Joshua Powell, soloists  
Audio engineering by Julian McNaul  
Video editing by Brady Ketelsen

**Tantsulaul (Dancing Song)**

Veljo Tormis

Jaleel Bivins, Benjamin Carino, and Roy Nussbaum, trio  
Laura Katz Rizzo, costumes and choreography  
James Aloysius, Abe Baldonado, Malcolm Ellis, Mackenzie Barnett-McNab, Hannah Borczon, Abby Cronin, Mychal Emmanuel, Matthew Green, Sarah Giuliani, Carissa Julien, Serena Maximillien, Courtney Richardson, Domenica Passio, John Rouleau, Mijkalena Smith, dancers  
Audio engineering by Daniel Chiodo  
Video editing by Laurie Benoit, Lia Hayes, Laura Katz Rizzo, Campbell Tosney

**Temple University Chorale**  
**Dustin Cates, conductor**  
**Baker Purdon, pianist**  
**Brady Ketelsen, graduate assistant conductor**

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Veni, sancte spiritus (Come, Holy Spirit)

Zanaida Robles

Kim Barroso, piano  
Audio engineering and video editing by Ted Latham

Illumina le tenebre (Light the Darkness)

Joan Szymko

Hannah Grasso, conductor  
Audio engineering and video editing by Lindsey Salamone

Screen Time

Paul Rardin

Julia Kuk, alto  
Luna Dantagnan and Hillary Rhydderch, soprano  
Kyle Ryan, beatbox  
Audio editing by Lindsey Salamone  
Videography by Conway McGrath

**Temple University Concert Choir**  
**Paul Rardin, conductor**  
**Kim Barroso, pianist**  
**Hannah Grasso, graduate assistant conductor**

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Music of Life

B.E. Boykin

Abigail LaVecchia, piano  
Audio and video editing by Kathleen Shannon  
Video images by choir members

What Happens When A Woman

Alexandra Olsavsky  
arr. Artemisia

Alexandra Mroczko, Marlena St. Jean, and Taryn Murphy, solo trio  
Audio and video editing by Alyssa Gerold  
Video images by choir members and public domain

**Temple University Voices**  
**Kathleen Shannon, conductor**  
**Abigail LaVecchia, pianist**  
**Joy Vernon, graduate assistant conductor**

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**Water:**  
*on Being and Interconnectedness in the time of the pandemic*

Water

John Kairis  
Text by Wendell Berry (b. 1935)

Matthew Dubov, tenor  
Audio and video editing by Nick Harmantzis  
Photo images from public domain

Poem: *The Water Cycle*

Stella Vallon  
English Literature Major, Class of 2023

Mayim

Osnat Netzer  
Cento by Elana M. Messer

Lindsey Carney, soprano  
Ariana Grace, alto  
Suyi Zheng, bass  
Ali Hodges, conductor  
Audio and video editing by Nick Harmantzis  
Photo images from public domain

Bridge Over Troubled Water

Paul Simon  
arr. Kirby Shaw

Kim Barroso, piano  
Ariana Grace, Olivia Quinn, Erin Kuchler, Maria Jackson, Samantha Childress, and Anezka Kurian, soloists  
Audio and video editing by Nick Harmantzis  
Photo images by choir members and from Temple University Digital Assets Database

Temple University Singers  
Mitos Andaya Hart, conductor  
Kim Barroso, pianist  
Ali Hodges, graduate assistant conductor

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***Mass of Resilience***  
***Five American Pieces on Hope, Prayer, and Perseverance***

***Kyrie: A plea for mercy***

**“What was the hardest thing for you about last year?”**  
Reflections by Isabella DiPasquale, Capri Hill, and Suzzette Ortiz

Requiem

Eliza Gilkyson  
arr. Craig Hella Johnson

Temple University Singing Owls  
Rollo Dilworth, conductor  
Kim Barroso, piano  
Audio engineering and video editing by David Pasbrig  
Photo images by choir members and public domain

***Gloria: A chant of glory***

**“What’s something you did to help you cope during this time of isolation?”**  
Reflections by Jessica Gambino, Capri Hill, and Taylor Tressler

***Gloria from The World Beloved: A Bluegrass Mass***

Carol Barnett

Temple University Singers  
Mitos Andaya Hart, conductor  
Kyle Almeida, fiddle  
Steven Prevett, banjo  
Federico Chlopecki, guitar  
Audio engineering and video editing by David Pasbrig  
Photo images by choir members

*Credo: A statement of faith*

**“Were there any silver linings for you during this time?”**

Reflections by Anezka Kurian, Keila Wong, and Jeannine Baldomero

I believe

Lon Beery

Temple University Chorale  
Dustin Cates, conductor  
Audio engineering and video editing by David Pasbrig  
Audio engineering by Eli B. Weinstein  
Video editing by Dustin Cates

*Sanctus: An affirmation of holiness*

**“What is something you learned about yourself?”**

Reflections by Hillary Rhydderch and Anezka Kurian

Holy Is the Lord

Jeffrey Ames

Temple University Voices  
Kathleen Shannon, conductor  
Keila Wong, Taylor Tressler, and Capri Hill, soloists  
Abigail LaVecchia, piano  
Nathan Pence, bass  
Maria Marmarou, drums  
Audio engineering and video editing by David Pasbrig  
Photo images by choir members and public domain

*Agnus Dei: A prayer for peace*

**“How are we going to be different now? How are we going to be better?”**

Reflections by Ali Hodges and Capri Hill

Sometimes Peace Comes

Dale Trumbore

Temple University Concert Choir  
Paul Rardin, conductor  
Elizabeth Scianno, alto  
Audio engineering and video editing by David Pasbrig

## Program Notes

### Connected

Brian Tate

Brian Tate (b. 1954) is an award-winning composer and arranger based in Vancouver, British Columbia. There he directs the 100-voice City Soul Choir, teaches singing and choir at Langara College's professional theatre school, Studio 58, and he performs with *TriVo*, an a cappella vocal trio.

*Connected* is a pop/jazz-style a cappella work that is built on a series of short repeated patterns woven together. The resulting polyphonic texture in the first three sections of the piece create a sonic expression of what it means to be in community. The fourth section is composed in a homophonic texture with all voices affirming our common humanity:

*I am a part of you, you are a part of me, and so together, we are one body.  
I am inside your head, you are inside my heart. We fit together, perfect from the start!*

### Justice

Rollo Dilworth

Text by Paul Laurence Dunbar (1872-1906)

Paul Laurence Dunbar was born in Dayton, Ohio on June 27, 1872. His first poems were published in 1888 by Dayton's *Herald* newspaper. Some two years later, Dunbar became a writer and editor for the *Tattler*, Dayton's first and short-lived weekly African-American newspaper, which was printed by high school acquaintances Wilbur and Orville Wright. The poem "Justice" can be found in his very first book entitled *Oak and Ivy*, which was published in 1893. In addition to poems, essays and stories (using both Negro dialect and standard English), Dunbar wrote *In Dahomey*, the first musical to be performed on Broadway by an entirely African American cast (1903). Dunbar's works continued to flourish and receive international acclaim until his untimely death from tuberculosis in 1906 at the age of 33.

The song *Justice* is a contemporary gospel-style anthem that incorporates Dunbar's poem bearing the same title. The repetitive lyrics in the refrain ("Let justice roll, lift your voice and sing; let justice roll, let freedom ring") make references to Old Testament scripture (Amos 5:24), the final phrase of "America," and to words often spoken by Martin Luther King, Jr.

### Bright Morning Stars

Traditional Appalachian Song  
arr. Shawn Kirchner

*Bright Morning Stars* is based on a traditional Appalachian melody that was passed to the composer, Shawn Kirchner (b. 1970), in true folk-song fashion. While on a road trip, his friends were trading songs, and being instantly smitten, he committed it to memory. This piece speaks of renewal and rebirth after a time of hardship and the hope of knowing that the hardships are only temporary. The beautiful melody and luscious piano harmony evoke a sense of untiring positivity even while the text is one of searching.

*Note by Brady Ketelsen*

### Tantsulaul (Dancing Song)

Veljo Tormis

*Tantsulaul* (Dancing Song) is a movement from a larger collection titled *Men's Songs* by Estonian composer Veljo Tormis (1930-2017). The Estonian text conveys the humorous account of a man who fancies himself a good dancer. The choreography is a contemporary revisioning of the Kolo, a spirited folk dance from the Balkan areas. The name probably derives from the Old Slavic word for "wheel," and the dance may be performed in a closed circle, in a single chain, or in two parallel lines.

*Note by Dustin Cates and Laura Katz Rizzo*

## Veni, sancte spiritus (Come, Holy Spirit)

Zanaida Robles

Zanaida Robles is an accomplished conductor, composer, and scholar who teaches at the acclaimed Harvard-Westlake School in suburban Los Angeles. In a Zoom call with Concert Choir this semester, she described *Veni sancte spiritus* as a creative recycling of a love song she had composed several years before, now re-set to this standard Latin text at the encouragement and under the tutelage of famed USC composer Morten Lauridsen. With Sting's *Love is Stronger than Justice* as musical inspiration, *Veni* is that rare piece that can make an odd meter (5/4) sound lilting and playful. Three primary melodies form the various sections of the piece, leading to climactic, close-harmony arrivals at the phrase "rays of light."

Veni, Sancte Spiritus,  
et emitte caelitus  
lucis tuae radium.

Come, Holy Spirit,  
send forth the heavenly  
radiance of your light.

Veni, pater pauperum,  
veni, dator munerum,  
veni, lumen cordium.

Come, father of the poor,  
come, giver of gifts,  
come, light of the heart.

Consolator optime,  
dulcis hospes animae,  
dulce refrigerium.

Greatest comforter,  
sweet guest of the soul,  
sweet consolation.

In labore requies,  
in aestu temperies,  
in fletu solatium.

In labour, rest,  
in heat, temperance,  
in tears, solace.

O lux beatissima,  
reple cordis intima  
tuorum fidelium.

O most blessed light,  
fill the inmost heart  
of your faithful.

Sine tuo numine,  
nihil est in homine,  
nihil est innoxium.

Without your spirit,  
there is nothing in man,  
nothing that is not harmful.

## Illumina le tenebre (Light the Darkness)

Joan Szymko  
Text by St. Francis of Assisi

Recipient of the 2010 Raymond W. Brock Commission from the American Choral Directors Association, Joan Szymko is a highly acclaimed composer with an ear for lyricism. She describes the "Prayer before the Crucifix," an ancient prayer from St. Francis of Assisi, as having been written in the "abandoned, dilapidated" chapel in which he often prayed. She continues:

"The story goes that one day while praying there, [St. Francis] heard a voice saying, 'Francis, go repair my church which is falling into ruins.' He literally began to gather stones to rebuild the chapel (which he did, eventually) ~ though Francis later understood that he was being called to renew the living church."

Szymko's original chant melody, set over a sustained pitch in the altos, is winding and hypnotic, a major scale spiced with lowered sixth and seventh scale degrees that reaches the ear as somehow ancient and poignant. Using this scale, the choir winds its way to a remarkable climax on the word "illumina," a final plea from a humble servant to "light" the darkness in his and our hearts.

Preghiera al Crocifisso (Prayer before the Crucifix)

O alto e glorioso Dio  
illumina le tenebre del cuore mio.  
Dammi una fede retta, speranza certa,

All highest, glorious God  
cast your light into the darkness of my heart.  
Give me right faith, firm hope,

## Screen Time

Paul Rardin

How to summarize Zoom during this pandemic? Is it that bane of our existence that reduces our fellow human beings to two (at most) dimensions? Or is it a lifeline that has helped us stay connected when we desperately needed connection? Musically *Screen Time* tries to give voice to both sides of the argument: the recurring, wordless four-note motive is repeated, at times to excess, an embodiment of monotonous, impersonal routine, but occasional bursts of three-part chords and an energized a-cappella style break section offer brief rays of vocal humanity. Ultimately, *Screen Time* takes the more compassionate view:

“It’s hard to read your face, your voice, sometimes on Zoom  
I feel the urge to break out of my breakout room  
Walk down a hallway just to see you and be seen  
But if I can’t share space with your real face I’ll have to share my screen”

## Music of Life

### What Happens When A Woman

B.E. Boykin  
Alexandra Olsavsky  
arr. Artemisia

Our theme for this semester is “Resilience and Healing.” Skills and techniques learned out of necessity or under stress are now a positive part of our musical resumes. We are focusing on our social-emotional health through empowering repertoire, conversation, composing, and allowing ourselves to be pleased with our accomplishments.

The well-known poem *Music of Growth* by American poet George Parsons Lathrop (1851-1898) forms the text of the lyrical *Music of Life* by B. E. Boykin. Ms. Boykin serves as Interim Director of Choral Activities at Agnes Scott College, directs the Treble Choir at Georgia Tech, and is the Assistant Director of the Spelman College Glee Club. She visited our rehearsal in March. Comments on her journey as a female musician/composer of color, like why she uses her initials professionally, were a stirring inspiration for the singers.

University Voices welcomed the professional ensemble Artemisia Trio for a powerful and fun workshop on their compelling song *What Happens When A Woman*. This dynamic trio of classically trained singers took us through vocal exercises for “grounding” our sound, vocal improvisation, and held a mini-masterclass. We learned the genesis of the questions in this bold song and how the arrangement was a group effort. Artemisia Trio encouraged us to keep asking our own questions.

## Water

John Kairis  
Text by Wendell Berry (b. 1935)

Composition student John Kairis is now in his second year of the Masters degree program in the Boyer College of Music and Dance. Toward the end of his semester with the Temple University Singers, he shared his setting of the Wendell Berry poem, *Water* and has these words to share about the work:

I wrote *Water* in the fall of 2020 after hearing the poem read for a virtual church service at the First Unitarian Church of Philadelphia, where I am a regular member. Wendell Berry writes in the poem about being born in a “drought year,” a time of suffering and of waiting. He waits in the house with his mother and fears the dust storms wailing outside his windows.

This past year has been difficult for everyone in similar ways, and difficult in ways unique to each of us. We have experienced a global drought, and we are all waiting for the rain to pour down and relieve us. Perhaps the rain we wait for is reunion with loved ones, many of whom we may be recently reconnecting with as more of us are vaccinated. Perhaps the drought is our mental health, which has been strained by a year of isolation, and we await the relief of inner peace that we hope to find as life returns to something that feels more normal. Or the drought is our physical health, maybe pain in our lungs and bodies if we contracted COVID, and we are waiting for our bodies to fully heal, for medical professionals to find ways to care for those experiencing long-term effects.

Wendell Berry ends the poem with a scene of the narrator awakening, after days of dry heat, to sounds of rain. I interpret this with a hopeful note, believing that the drought will lift, and there are good things to come. I am so grateful to Dr. Andaya Hart and the Temple University Singers for performing and recording this piece. Please enjoy *Water*.

I was born in a drouth year. That summer  
my mother waited in the house, enclosed  
in the sun and the dry ceaseless wind,  
for the men to come back in the evenings,  
bringing water from a distant spring.  
veins of leaves ran dry, roots shrank.  
And all my life I have dreaded the return  
of that year, sure that it still is  
somewhere, like a dead enemy's soul.  
Fear of dust in my mouth is always with me,  
and I am the faithful husband of the rain,  
I love the water of wells and springs  
and the taste of roofs in the water of cisterns.  
I am a dry man whose thirst is praise  
of clouds, and whose mind is something of a cup.  
My sweetness is to wake in the night  
after days of dry heat, hearing the rain.

Wendell Berry

Poem: *The Water Cycle*

Stella Vallon  
English Literature Major, Class of 2023

Late July  
I lie still,  
trying to make myself rain.

Freefalling from the sky while my mother cries over wounds I cannot heal  
in my human state.

(though she drinks me like medicine)

I find myself bent violently-searching endlessly-  
for the warmth whose window I've intruded upon.

warmth are people,  
people are warmth.

warm blooded,  
warm bodied.

Emanating a kind of enthusiastic-self-serving-purpose.

In contrast,  
Rain  
is perpetually bound within a cycle.

The limitation and implication of its existence clear:



do your job.

And of course you do it.

You do it until the medicine cabinet is bare,  
until every bottle has been filled  
and subsequently refilled  
with great big bargain brand barrels of fortitude  
kept in the basement.

So diluted,  
so desperate,  
that one can see the mucousy-white souls floating through their contents.

Yet

armed with a whisk and a funnel  
you march dutifully down her throat.

And who then, will heal you?  
you self-sufficient marvel,  
you underpaid laborer.

What can refresh water but its equally emaciated reflection?

Who will boil you on the stove when you long for burning vitality?

Who will cushion your descent ceaselessly downward?

The earth:  
your mother.

Barrel in one hand,  
whisk in the other.

### ***Mayim from Paths of Stone and Water***

Osnat Netzer  
Cento by Elana M. Messer

*Mayim (Water)* is the second piece in a set entitled *Paths of Stone and Water* by Israeli-born composer Osnat Netzer, who currently teaches composition at DePaul University. With a composite poem of Hebrew psalm excerpts as a text, Netzer skillfully employs vocal texture to paint the cool water of a desert oasis. To represent the richness of water where there once was none, she employs lush harmonies, triplet rhythms flowing over steady duple, and silky vocal glides. The opening *Mayim* theme, a modal river of triplet figures, will come back throughout the piece in different forms and in different voices. Over that same theme, this piece features a stunning soprano solo that skips, drops, ripples, and floats as though it were a splash in that very pool.

*Note by Ali Hodges*

#### II. Mayim

Tzam'a l'cha nafshi kama l'cha bsari  
B'erez tziya v'ayef bli mayim  
yasem midbar la'agam mayim  
v'erez tziya l'motza'ei mayim  
hahofchi hatzur agam mayim

#### Water

My soul thirsts for you, my flesh longs for you.  
In a dry and weary land without water  
he transforms a desert into a pool of waters,  
dry land into water springs,  
rock into a water-lake,

## Bridge Over Troubled Water

Paul Simon  
arr. Kirby Shaw

When American singer/songwriter Paul Simon of the pop duo Simon & Garfunkel wrote *Bridge over Troubled Water*, little did he know it would become their greatest hit. Simon admitted that the song was unlike anything he had written before, and credited the American Gospel group, the Swan Silvertones as well as a Bach chorale, *O Sacred Head, Now Wounded* as his sources of inspiration. The gospel-influenced work was subsequently recorded by a variety of different artists including Aretha Franklin, Elvis Presley, and Johnny Cash. For the Temple University Singers, this song gave us comfort and hope in this time of stress and isolation, and reinforced the power of friendships, family and community.

## Requiem

Eliza Gilkyson  
arr. Craig Hella Johnson

Based in Austin, TX, Eliza Gilkyson is a 2-time Grammy nominated singer, songwriter and activist. Composing and performing music in the folk, roots, and Americana traditions, she has been recognized with a number of local awards. Gilkyson has been inducted into the Austin Music Hall of Fame. Craig Hella Johnson is Artistic Director of *Conspirare*, a professional choral ensemble that was awarded a 2015 Grammy for Best Choral Performance. Eliza Gilkyson "wrote Requiem after the devastating Asian tsunami of 2004 as an invocation to compassion and as a song of prayer and comfort." The resulting homophonic and hymn-like choral arrangement is dedicated to victims of natural disaster, making it a timely and relevant selection for tonight's concert.

## Gloria from *The World Beloved: A Bluegrass Mass*

Carol Barnett

The Gloria of this composite Mass comes from a work that immediately breaks the boundaries of the traditional choral mass. Carol Barnett's *The World Beloved: A Bluegrass Mass* was originally conceived in 2006 when music patrons Michael and Kay McCarthy wished to commission a work that would combine their love of bluegrass music and of choral music together. Michael McCarthy himself is a bass and banjo player in a bluegrass band, but has also served on the boards of choral organizations such as Chorus America and VocalEssence. Rather than employing the traditional Latin Mass text, the libretto comes from Minnesota poet, Marisha Chamberlain who describes this set as "an earthy, immediate story of love between Creator and creation."

## I believe

Lon Beery

*I Believe*, by Lon Beery, represents the *Credo* movement of our composite Mass. In most traditional Masses *Credo* is a musical setting of the Nicene Creed, a statement of belief widely used in Christian liturgy that was adopted by early church leaders in 381. *I Believe* exemplifies both a statement of belief and a strong sense of resiliency. The text is said to have been discovered during the aftermath of World War II where it was found inscribed on the wall of a cellar where Jews had been hiding to escape the horrors of the Holocaust. Beery's prayerful setting and the powerful anonymous text encourages us all to cling to hope in the face of adversity.

## Holy Is the Lord

Jeffery Ames

Dr. Jeffery Ames serves as the Director of Choral Activities for Belmont University in Nashville, TN. He is a frequent guest conductor and clinician and has published many choral compositions. *Holy Is the Lord* is a Gospel-style setting of the text of the Sanctus portion of the Ordinary of the Mass, with additional text by Dr. Ames. Specific Gospel-style elements include the fabulous piano part, the homophonic, triadic harmony structure, special choral attacks and expression, choral vamps (featuring UV member Capri Hill as soloist), and some choral "testifying." University Voices contemplated possibilities for the video, settling on photos of natural wonders and the grandeur of our world.

## Sometimes Peace Comes

Dale Trumbore

Dale Trumbore is a Los Angeles-based composer and writer whose music has been praised by *The New York Times* for its "soaring melodies and beguiling harmonies." and has been performed by several of America's top choirs, including Los Angeles Master Chorale and The Singers ~ Minnesota Choral Artists. *Sometimes Peace Comes* is from an eight-movement set entitled *How to Go On*, a secular requiem of sorts that seeks "beauty, catharsis, and solace" in times of loss. Trumbore writes: "Threading solo voices in and out of the choral texture, *How to Go On* asks how we each confront our own mortality, and how, in the face of that knowledge, we can bring quiet grace back into our daily lives." The piece is built around a haunting, repeated duet in the sopranos and altos, over which a low alto solo intones gentle phrases of calm. Even the faster, changing-meter interlude at "Even the fire you walked through" seems muted somehow, as if only a distant memory. The piece closes by building out a nine-part chord from a single pitch, which may be heard as cathartic grief, joyous relief, or simply wonder.

## *Temple University Choirs*

### **Temple University Singing Owls**

Rollo Dilworth, conductor

Kim Barroso, pianist

Whitney Covalle, graduate teaching assistant

|                         |                     |
|-------------------------|---------------------|
| Wealthea Adams          | Alexander Jarin     |
| Jeannine Baldomero      | Jill Krikorian      |
| Aimee Barroso           | Glenn Kutler        |
| Kim Barroso             | Simone Kutler       |
| Crystal Benner          | Tara Lake           |
| Diane Blum              | Fay Manicke         |
| Germaine Brown          | Jacquelyn Mason     |
| Charlotte Caraballo     | Mack Meyer          |
| Joyce Celestino         | Suzy Moore          |
| David Clowney           | Eleanor Myers       |
| Jane Cochran            | Rupel Nargunam      |
| Shannon Coulter         | Hayleigh Nash       |
| Whitney Covalle         | Suzzette Ortiz      |
| Albert Crawford         | Olivia Patton       |
| Liang Crawford          | Elizabeth Rappaport |
| Diane Dannenfelser      | Dolores Redmond     |
| Dominique DeSilva       | Andrea Reno         |
| Naomi Dobson            | Lauren Ryals        |
| Ellis Dunbar            | Sarah Shena         |
| Janet Ferguson          | Wilann Spiccia      |
| Kathleen Flaherty       | Jessica Steciw      |
| Timothy Flaherty        | Javvieux Stewart    |
| Teri Gemberling-Johnson | Leslie Tuttle       |
| Terry Gillen            | Jennifer Wait       |
| Ameenah Hankins         | Peter Wolanin       |
| Jean M. Haynes          | Jill Zhuraw         |
| Betty Hohwieler         |                     |

**Temple University Chorale**

Dustin Cates, conductor

Baker Purdon, pianist

Brady Ketelsen, graduate teaching assistant

**TENOR**

Reece Betancourt  
Jaleel Bivins  
Benjamin Carino  
Thomas DalCeredo  
Gabriel Escobar  
Connor Frugoli  
Eva Golden  
Jonathan Haikes  
Rowan Leggett  
Colin Mash  
Nicholas Mastrodomenico  
Evan Mayorga  
Ethan McGrann  
Matthew Miller  
Kohl Pilgrim  
Immanuel Rimmer  
Dylan Roche  
Reid Shriver  
Charles Terry

**BASS**

Luke Abdalla  
Robert Avigdor  
Peter Bond  
Chase Cote  
Andrew Delnagro  
Daniel Eap  
Daniel Farah  
Jacob Goldberg  
Trevor Hampson  
Michael Kozloski  
Gabriel Locati  
Julian McNaull  
Rafi Mills  
Timothy Nagle  
Thomas Nichter  
Roy Nussbaum  
Noah Oliveri  
Joshua Powell  
James Sheppard  
Eli Weinstein  
Jayson Williams

**Temple University Concert Choir**

Paul Rardin, conductor

Kim Barroso, pianist

Hannah Grasso, graduate teaching assistant

**SOPRANO**

Luna Dantagnan  
Allison Maney  
Conway McGrath  
Hillary Rhydderch  
Celeste Rubino  
Lindsey Salamone  
Joy Vernon

**ALTO**

Jenna Camacho  
Alexy Fitzmyer  
Shannon Foley  
Hannah Grasso  
Ali Hodges  
Julia Kuk  
Alaina O'Neill  
Miles Salomé  
Elizabeth Scianno

**TENOR**

Jason Garcia-Kakuk  
Brady Ketelsen  
Kyle Ryan

**BASS**

Federico Chlopecki  
Matthew Garvey  
Arthur Newman  
Baker Purdon  
Adeniyi Samuel

**Temple University Voices**  
Kathleen Shannon, conductor  
Abigail LaVecchia, pianist  
Joy Vernon, graduate teaching assistant

**SOPRANO**

Grace Browning  
Jessica Corrigan  
Miranda DeMott  
Morgan DeSacia  
Jessica Gambino  
Emma Krewson  
Emily Loughery  
Alexa Luberski  
Maria Mohajir  
Kaitlin Morehouse  
Alexandra Mroczko  
Grace Newell  
Maria Noboa  
Alexandria Orr  
Marlena St. Jean  
Deirdre Tobin  
Taylor Tressler

**ALTO**

Sky Arthur  
Rachel Burke  
Isabella DiPasquale  
Kyla Edmonds  
Sarah Giuliani  
Capri Hill  
Grace Ireland  
Kasey Lazan  
Keelin McLoughlin  
Taryn Murphy  
Yasmina Serville  
Shadia Stinney  
Abigail Walton  
Keila Wong

**Temple University Singers**  
Mitos Andaya Hart, conductor  
Kim Barroso, pianist  
Ali Hodges, graduate teaching assistant

**SOPRANO**

Erin Bruni  
Lindsey Carney  
Samantha Childress  
Gretchen Enterline  
Negar Ghasemi  
Zoe Hunchak  
Erin Kuchler  
Anezka Kurian  
Rachel Miller  
Betty Odunayo  
Madeleine Opalecky  
Domenica Passio  
Olivia Quinn  
Abigail Smith-McCarty  
Olivia Sormaz  
Emma Zimmerman

**ALTO**

Carina Calvaresi  
Christina Foye  
Gina Freshcoln  
Lyric Fritsch  
Ariana Grace  
Paige Hollenbeck  
Maria Jackson  
Mackenzie Lynch  
Rosemary Pandolfo  
Corinne Price  
Elizabeth Racunas  
Arianna Risilia  
Stella Vallon

**TENOR**

Matthew Bottone  
Vincent Cavallero  
Nguyen Dang  
Matthew Dubov  
Thomas Geiger  
Liam Lang  
Matthew Levenberg  
John Rouleau  
Evan Sleppy  
John Yankanich

**BASS**

Kyle Almeida  
Matthew Green  
Jacob Ryan  
Suyi Zheng

### **Guest clinicians**

Julia Davids  
Eliza Gilkyson  
Shawn Kirchner  
Craig Hella Johnson  
David Lang  
Alysia Lee  
Lonnie Norwood  
Zanaida Robles  
Brian Tate  
Dale Trumbore  
Brandon Waddles  
Herbert Washington

### **Audio and video engineers**

David Pasbrig, head audio engineer  
Laurie Benoit  
Daniel Chiodo  
Nick Harmantzis  
Lia Hayes  
Brady Ketelsen  
Conway McGrath  
Julian McNaul  
Laura Katz Rizzo  
Lindsey Salamone  
Campbell Tosney  
Jared Williams

Three hundred thirteenth performance of the 2020-2021 season.

