

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Ali Hodges, graduate conductor

Grief Becomes Grace: Remembering 9/11

Sunday, October 10, 2021 • 3:00PM

Lew Klein Hall, Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122



**Temple
University**

Program

September Song

David Conte
(b. 1955)

I. Prelude

II. O Sun

III. In New York

IV. Postlude

Temple Chamber Strings

Farlorn Alemen (Losing Everyone)

Andrea Clearfield
(b. 1960)

Lily Carmichael, soprano; Isabella DiPasquale, alto; Brady Ketelsen, tenor

Kim Barroso, piano

Ali Hodges, conductor

There Are Hundreds of Ways to Kneel and Kiss the Ground

J. David Moore
(b. 1962)

Bar Xizam (Upward I Rise)

Abbie Betinis
(b. 1980)

Chloé Lucente, soprano

Mary Bond, alto

Kyle Ryan, tenor

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

Please turn off all cell phones and pagers.

Nineteenth performance of the 2021-2022 season.

Program Notes

September Song

David Conte

David Conte follows in the tradition of American composers such as Aaron Copland and Samuel Barber for its lyricism, its beauty, and its accessibility. His catalog of over 150 works contains works for many genres, including opera and film, but he is most known for his works for chorus, many of which have been performed and recorded by America's finest choirs. He is professor of composition at the San Francisco Conservatory.

September Sun was composed as a memorial "to those who perished on September 11, 2001." Conte selected his frequent collaborator, librettist John Stirling Walker, to compose the text to the second and third movements (the first and fourth are an identical prelude/postlude for string orchestra). The texts focus their energies on one of the more compelling dissonances of that tragic day in U.S. history: how could such a day of terror happen on such a beautiful, sunny day? The sun in Walker's poems acts as a sort of benevolent overseer of all people (both the "innocent" and the "not so blessed, too") who witnessed or perished in the terror attacks, particularly those in New York. Walker sneaks in acrostics in each of the two choral movements; the first letters of each line, read top to bottom, spell "God dwells in joy" (movement II) and "In the midst of sorrow" (movement III).

The prelude/postlude is a lyrical gem, with its primary theme a lofty, descending sigh in octaves, shared throughout the orchestra; surely the Copland (maybe Gershwin?) influence may be heard here. The music continues in gentle, sustained and melodic fashion, over lightly dissonant chords; the focus here is on remembering people, not re-living tragic events. Precursors to the "O Sun" motive of movement II and the "to embark" theme of movement III are introduced.

The second movement, "O Sun," is for unaccompanied chorus, and begins with a gentle, gradual building of a shimmering chord. A series of imitative sections shifts the harmonic center frequently, never fully allowing the music to settle, even at the final expansion of the opening chordal section. The ending is both beautiful and longing at once, multiplying the voice parts from four to eight and striving both higher and lower in range, settling on a beautiful but unresolved chord.

The third movement, "In New York," is the closest Conte and Walker allow us to experience the frenzy and chaos of the day of the attacks. A fast 6/8 scherzo is at times simply bustling ("Tens of thousands of hundreds hurry") but more often ominous (the strings play anxious octatonic scales ~ alternations of major and minor seconds ~ and the chorus's chords on "New York" have the most biting dissonance of the piece). The climactic build to the chorus's final "New York" chords packs major dramatic punch; could this siren-call, followed by the aggressive and rapid descent in the strings, represent the moment of impact? No sooner have we heard this than the strings settle into a low, gentle sequence of major chords over which the chorus moves

from harmony to unison, as if to pay instant and soothing tribute to the lives lost.
The postlude carries this mood to the end of the piece.

Notes by Paul Rardin

II. O Sun
Grace, ceaseless and abounding
Overwhelms us;
Descends, by way of

Death. Sweet, tragic death
Waited upon the rising Sun that
Enveloped, in its warmth, with its rays,
Lives, that morning.
Lived in expectation.
(Sweet, tragic life!)

Innocent lives, it took, those
Not so blessed too, perhaps...yet...

Just as God's love shone
On good and bad alike, back then,
You shine, O Sun, you shine...

III.
In
New York

Tens of thousands of hundreds
Hurry, to
Embark upon the

Market's seas, and the
Intrigues of their fury.
Dynamism moves and
Shakes them.
Tell me then,

O glorious Sun, how it
Felt to witness

So many of your dynamic sons and daughters
Offering their innocence on the altar of old
Reparations....did you
Repair to that island of yours,
O Sun, that island
Where your grief becomes our grace?

John Stirling Walker

Andrea Clearfield is an award-winning composer of over 150 compositions known for her deep, emotive, and fluid works. A Temple University alumna (DMA, composition), Dr. Clearfield was on faculty at the University of the Arts from 1986-2011 and is currently the 2020-2022 composer-in-residence with National Concerts at Carnegie Hall.

The “Farlorn Alemen” text comes from a set of poems by poet and Holocaust survivor Sima Yashonsky-Feitelson. Sima documented her experiences in the Kovno Ghetto in Lithuania, transforming them into heartbreaking Yiddish poetry before immigrating to Israel. Raya Gonen, an Israeli soprano, inherited those poems from her parents and commissioned Clearfield to set three of them as a song cycle in 2008. Nashirah, the Jewish Chorale of Greater Philadelphia, commissioned the choral setting of this first movement in 2011.

Clearfield’s setting brings Feitelsen’s poetry to life in its full despair, longing, and helplessness. Beginning with the haunting opening melody, she transports the listener to Eastern Europe with her use of the Dorian mode. Dorian is the favored mode for the bulk of traditional Yiddish song, and what makes it feel quintessentially Jewish is the occasional use of the raised fourth scale degree as an emotional ornamentation (as can be heard on the word “veytik” in the second phrase). “Do you know what it means to be alone,” the sopranos and altos ask, and then symbolically trail away into nothing, as happens throughout the piece. Listeners may notice the fluctuating, sometimes abruptly changing tempo of the “Farlorn Alemen,” signifying the instability of a life shaken by tragedy. In the final phrase, the choir asks once more the opening question: do you know what it means to be alone? After asking, they too will fade into memory one part at a time until the altos alone, like Sima Feitelsen, remain.

Notes by Ali Hodges

Farlorn Alemen

Tsi veyst ihr, vos batayt es zayn aleyn?
Tsi ken mayn harts, mayn veytik ver farshteyn?
Falrorn tatemame, mahn un fraynd,
Tsu vemen zol mayn blik zikh vendn haynt?

Fun veytik blutikt itst mayn harts,
Nor fun di oygn kenen shoy n keyn tre n mer
nit geyn,
Vayl s'iz dokh alts in mir farshteynert fun dem
payn,
Mit zey tsuzamen vel ikh mer nit zayn...

Un nit visn vel ikh mer shoy n fun dem glik,
Vos gefilt hob ikh, mit vokhn nor tsurik.
Ikh hob nit mer keyn tatemame, mahn.
Tsi iz glik nokh oyf der velt far mir faran?

Tsi den vel ikh zey keyn mol shoy n mit zen?
Tsi iz dos lebn shoy n far mir farshpilt? Tsi den?
Vel ikh nit hern mer di verter: "kh'hob dikh
lib?"
Tsi blaybt mayn lebn shoy n oyf eybik azoy trib?

Having Lost Everyone

Do you know what it means to be alone?
Can anyone understand my heart's pain?
Losing parents, husband, and friend,
To whom can I turn today?

My heart is now bleeding from pain,
My eyes can shed no more tears,
Everything in me has turned into stone from
anguish,
I'll never be together with them again...

I will never know again know the happiness
That I felt only a few weeks ago.
I no longer have my parents, husband.
Is there still any happiness left for me in the
world?

Will I never see them again, then?
Is my life, then, lost forever?
Will I ever hear the words "I love you"
anymore?
Will my life story thus remain bleak forever?

Translation by Raya Gonen & Perl Teitlboym

There Are Hundreds of Ways to Kneel and Kiss the Ground

J. David Moore

Following his self-described "voracious appetite for music of every era and style," American composer J. David Moore has written arrangements in everything from Celtic mouth music to Brazilian folk songs. He is founder and music director of the First Readings Project, a chamber choir that supports new works by emerging composers. He has received commissions from numerous organizations, including The Arizona Master Chorale and The Minnesota Opera.

There Are Hundreds of Ways to Kneel and Kiss the Ground is set to the final two lines of a poem by famed 13th century poet Mawlana Jalal ad-Din Rumi, known to the Western world as Rumi. Of the poet, who lived in what is now Turkey, Moore writes:

[Rumi's] followers founded the *Mevlevi* order of Islam (the "whirling dervishes") based on his teachings, and he became one of the greatest and most widely read Islamic poets. The focus of his thought and writings concerned tawheed, or unity with the divine, and the central religious rite of the *Mevlevi* involved the use of music, poetry, and dancing to manifest this unity.

Moore considers Rumi's poem "an exhortation against inattentiveness and uninspired routine, and the musical setting is a kind of spiritual exercise that makes every word of the poem an object for meditative contemplation." The tenors and basses intone one word of the penultimate line ("Let the beauty we love be what we do") at a time, moving from a unison pitch G natural through a chorale of harmonically adventurous chords, pausing in between each phrase for contemplation, before settling on a G major chord. The sopranos and altos float atop this chord with a gently cascading melody set to the final line ("There are hundreds of ways to kneel and kiss the ground"), a musical genuflection of sorts made all the more poignant in now lightly dissonant key of D major. The tenors and basses then sing a mirror image of the opening, their melodies and resulting harmonies now in reverse order, moving from the full line of text to the opening unison G.

Notes by Paul Rardin

Today, like every other day,
We wake up empty and frightened.
Don't open the door to the study and begin reading.
Take down a musical instrument.
Let the beauty of what we love be what we do.
There are hundreds of ways to kneel and kiss the ground.

Rumi (1207-1273), translated by Coleman Barks

Bar Xizam (Upward I Rise)

Abbie Betinis

Abbie Betinis is an American composer whose choral works have been widely performed by several of this country's great ensembles, including Cantus, Dale Warland Singers, and St. Olaf Choir. She has also been commissioned by the American Choral Directors Association, and is a two-time McNight Artist Fellow as well as Composer in Residence with New York State School Music Association, The Rose Ensemble, and The Singers - Minnesota Choral Artists. She teaches at Concordia University-St. Paul and is executive director of Justice Choir, an organization dedicated to inclusive and socially conscious community music.

Bar Xizam is a profound and mystical piece that beautifully sets its eponymous poem by 14th-century Persian poet Shams Hâfez-e Shirazi. Of Hâfez Betinis writes:

His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi'a denominations, as well as other currents of Islam. The ghazal [poem] excerpted and set to music here is the one written on Hafez's tombstone.

The piece emerges mystically and builds, rising in pitch and dynamics, from beginning to end. Betinis explains her compositional goals:

The music has a very specific structure, moving from confinement to freedom. Each singer begins on a hum, which depicts confinement: the desire to create something (in this case, sound) without the means to see it through (to open one's mouth). Each of the four voice parts begins to explore a very small musical interval and to gradually expand it. At each soloist's cry "Bar Xizam!" another voice part is "freed" and joyfully begins to sing scales and glissandi, building into a whirling invocation to the Beloved.

Notes by Paul Rardin

Moždeye vasle to ku kaz sare jĉn bar xizam
Tĉyere qodsamo azdĉme jahĉn bar xizam
Bevalĉye to ke gar bandeye xišam xĉni azsare
jano jahĉn bar xizam
Yĉ rab azure hedĉyat berasĉn bĉrĉni
Pištar zĉnke ĉo gardi zemiĉn bar xizam
Xizo bĉkĉ benamĉ ey bote širin harakĉt
Raqs konan bar xizam
Dast fešon bar xizam
Ruze margam nafasi mohlate didĉr bedeh
Tĉ ĉo hĉfez zesar jano jahĉn bar xizam

Waiting, where is the harmony of your voice,
so that free from the desires of this life: I
might rise?
I am a dove from paradise. But out of this
worldly cafe: I shall rise.
If, in your devotion, you call upon me to serve
you, then I promise, from the desires of life
and this world: I will rise.
O Lord, from the cloud of your grace, let your
rain fall over and over.
Before it falls, from the midst of it all, like a
handful of dust: Let me rise.
O rise up, with sweet gesture, and show me
your stature: Lofty, like the cypress,
So that, free from the desires of this life: I may
rise.
With dancing feet: I rise.
With clapping hands: I rise.
On the day that I die, in the span of a single
breath, grant me but a glimpse of you.
And then, like Hafez, free from the desires of
life and this world: upward, I rise!

Translation by Eric Banks and the composer

Temple University Concert Choir

Paul Rardin, conductor

Ali Hodges, graduate conductor

Kim Barroso, pianist

SOPRANO

Lily Carmichael
Luna Dantagnan
Chloé Lucente
Allison Maney
Conway McGrath
Kelly Monteith
Olivia Quinn
Celeste Rubino
Lindsey Salamone
Kimberly Waigwa

ALTO

Mary Bond
Jenna Camacho
Isabella DiPasquale
Shannon Foley
Ali Hodges
Maria Jackson
Julia Kuk
Alicia Melendez
Alaina O'Neill
Miles Salomé

TENOR

Zachary Alvarado
Jason Garcia-Kakuk
Brady Ketelsen
Kyle Ryan
Reid Shriver

BASS

Chase Cote
Zachary Eisengrein
Benjamin Herstig
Kareem Mack
Roy Nussbaum
Peter Papadopoulos
Baker Purdon
Yilin Xu

Temple Chamber Strings

VIOLIN I

Xuan Yao

Zi Wang

Zhanara Makhmutova

VIOLIN II

Irina Rostomashvili

Jane Pelton

Sendi Vartanovi

VIOLA

Gia Angelo

Adam Brotnitsky

CELLO

Max Culp

Lily Eckman

BASS

Jonathan Haikes

Boyer College of Music and Dance

Temple University Choirs

Concert Choir

University Singers

University Voices

University Chorale

Singing Owls

Graduate Conductors Chorus

Recital Chorus

Department of Vocal Arts

Choral Activities Area

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

Mitos Andaya Hart, Associate Director, Choral Activities

Rollo Dilworth, Professor, Choral Music Education

Dustin Cates, Assistant Professor, Choral Music Education

Kathleen Shannon, Adjunct Instructor

Emilily Kosasih and Julia Zavadsky, Adjunct Professors, Conducting

Jeffrey Cornelius, Professor Emeritus, Choral Music

Alan Harler, Professor Emeritus, Choral Music

Janet Yamron, Professor Emeritus, Music and Music Education

Leslie Cochran, Coordinator, Department of Vocal Arts

The Temple University Choirs have enjoyed a rich tradition of excellence under the batons of some of Philadelphia's most prominent conductors. The six 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 Orchestra at the Kimmel Center for the Performing Arts.

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 choirs@temple.edu.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers hundreds of 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 thirty recordings, three of which have received 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, housed at historic Raleigh Studios. 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

Founded as a night school by Russell Conwell in 1884, Temple University has evolved into an international powerhouse in higher education and a top-tier research institution with roughly 40,000 undergraduate, graduate and professional students. As the largest university in one of the nation's most iconic cities, Temple educates diverse future leaders from across Philadelphia, the country and the world who share a common drive to learn, prepare for their careers and make a real impact.

Temple University 2021-2022 Season Upcoming Events

Wednesday, October 13 at 4:30pm

Jazz Master Class: Larry McKenna, saxophone
Howard Gittis Student Center

Wednesday, October 13 at 7:30pm

Jazz @ the Underground: Larry McKenna, saxophone
Howard Gittis Student Center

Thursday, October 14 at 4:30-6:30pm

Rite of Swing Jazz Café: Preston Lee Group
Preston Lee, alto saxophone
Bell Thompson, trumpet
Ross Gerberich, tenor saxophone
Joshua Richman, piano
Matthew Green, bass
Donovan Pope, drums
Temple Performing Arts Center Lobby

Friday, October 15 at 1:00-2:30pm

Music Studies Colloquium Series: Bill Dougherty, “Listening In: Making Music, Making Communities”
Presser 142, also via Zoom

Friday, October 15 at 7:30pm

Saturday, October 16 at 7:30pm

Reflection:Response Commission with Metal
Tickets: \$20 general admission, \$15 students/senior citizens, \$10 Temple employees, \$5 Temple student with OWLcard. Available at boyer.temple.edu, 215.204.1122, in-person at the Temple Arts Box Office (Tomlinson Theater lobby, 1301 W. Norris St., Mon-Fri 12-6pm), or at the venue 45 minutes before each performance. Credit, debit and checks only. Cash not accepted.
Conwell Dance Theater

Saturday, October 16 at 2:30pm

Music Prep: Student Recital Hour
Featuring individual lesson students and chamber ensembles.
Temple University Center City, Room 222

Temple University 2021-2022 Season

Upcoming Events

Monday, October 18 at 7:30pm

Temple University Jazz Band

Terell Stafford, director

Joey DeFrancesco, organ

Christian McBride, bass

A celebration of the album “Without You, No Me: Honoring the Legacy of Jimmy Heath” released on BCM&D Records in September 2021 featuring guest artists Joey DeFrancesco and Christian McBride.

Temple Performing Arts Center

Wednesday, October 20 at 7:30pm

Senior Recital: Brian Morris Jr., jazz saxophone

Klein Recital Hall

Wednesday, October 20 at 7:30pm

conTemplum: SoundPrints I

Rock Hall Auditorium

Thursday, October 21 at 4:30-6:30pm

Rite of Swing Jazz Café: Eli Zukor Group

Eli Zukor, bass

Lora Sherrodd, vocals

Evan Kappelman, saxophone

Oliver Mayman, piano

Larry Shaw, drums

Temple Performing Arts Center Lobby

Thursday, October 21 at 7:00pm

World Music Lecture-Performance: Philly Trad: Irish traditional music on accordion, harp, and fiddle

John McGillian, button accordion

Allyn Miner, fiddle and concertina

Ellen Tepper, harp

Temple Performing Arts Center

Friday, October 22 at 4:00pm

Music Studies Colloquium Series: Patrick de Caumette. Master Class: “The Contemporary Artist: Harnessing Technology in Performance and Production”

Rock Hall Auditorium

Temple University 2021-2022 Season Upcoming Events

Monday, October 25 at 7:30pm

Temple University Percussion Ensemble
Phillip O'Banion, director
Temple Performing Arts Center

Tuesday, October 26 at 2:30pm

Dance Studies Colloquium Series: Ketu H. Katrak, University of California, Irvine
Curating Crisis, Excess, Spillage: Live Art in South Africa
Presented on Zoom

Thursday, October 28 at 4:30-6:30pm

Rite of Swing Jazz Café: Kirsten Grace Group
Kirsten Grace, vocals
Performers TBA
Temple Performing Arts Center Lobby

Friday, October 29 at 1:00-2:30pm

Music Studies Colloquium Series: Heather Mease, "Sampling Media, Nostalgia, and the Texture of Decay"
Rock Hall Auditorium

Friday, October 29 at 7:30pm

Saturday October 30 at 7:30pm

Dance Alumni Showcase
Tickets: \$20 General Admission, \$15 students/senior citizens, \$10 Temple employees, \$5 Temple student with OWLcard. Available at boyer.temple.edu, 215.204.1122, in-person at the Temple Arts Box Office (Tomlinson Theater lobby, 1301 W. Norris St., Mon-Fri 12-6pm), or at the venue 45 minutes before each performance. Credit, debit and checks only. Cash not accepted.
Conwell Dance Theater

Saturday, October 30 at 7:30pm

conTemplum: Insomnia Sounds
Rock Hall Auditorium