

Temple University Singing Owls

Rollo Dilworth, conductor

Ali Sandweiss Hodges, graduate conductor

Andrew Trites, graduate conductor

Kim Barroso, pianist

The Joy of Singing

Tuesday, November 9, 2021 • 7:30PM

Lew Klein Hall, Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122

Program

How Can I Keep from Singing?
Robert Lowry
(1826-1899)
arr. Gwyneth Walker
(b. 1947)

Omnia Sol
Z. Randall Stroope
(b. 1953)

Hallelujah, Amen
George Frideric Handel
(1685-1759)

I Heard You Singing
Mary Ann Cooper
(b. 1950)

Kenny Bader, oboe

The Music of Living
Dan Forrest
(b. 1978)

Ali Sandweiss Hodges, graduate conductor

Yemaya
arr. Diana Sáez

Gate, Gate
Brian Tate
(b. 1954)

Andrew Trites, graduate conductor

I Sing Because
Christopher Rust
(b. 1975)

Program Notes

How Can I Keep from Singing?

Robert Lowry
arr. Gwyneth Walker

The text and tune for this popular hymn can be traced back to Rev. Robert Lowry, Philadelphia-born minister and composer (1826 - 1899). Lowry is credited with having written approximately 500 songs, with *How Can I Keep from Singing* (composed in 1860) becoming one of the most well-known. This song, in the words of the arranger, describe how “faith and courage prevail” in the midst of obstacles such as discrimination and persecution.

Gwyneth Walker is a prolific and celebrated composer who has penned more than 400 commissioned works for voices and instruments. She taught at the Oberlin College Conservatory for leaving that position to pursue composing full-time. Walker currently lives in her childhood hometown of New Canaan, CT after spending nearly 30 years of her life as a freelance composer on a dairy farm in Braintree, VT.

My life flows on in endless song above earth's lamentation.
I hear the real though distant song that hails a new creation.
Through all the tumult and the strife I hear the music ringing.
It sounds an echo in my soul, how can I keep from singing?

What though the tempest loudly roars, I hear the truth, it's living!
What though the darkness round me close, song in the night it's giving!
No storm can shake my inmost calm while to that rock I'm clinging.
Since I believe that love abides, how can I keep from singing?

When tyrants tremble when they hear the bells of freedom ringing.
When friends rejoice both far and near, how can I keep from singing?
In prison cell, in dungeon dark, our thoughts to them are winging.
When friend hold courage in their heart, how can I keep from singing?

Omnia Sol

Z. Randall Stroope

Dr. Z. Randall Stroope recently retired as Director of Choral Activities at Oklahoma State University in Stillwater, OK. There are over 200 published works in his catalog, and he is the recipient of numerous composition awards. Here is what Dr. Stroope had to say about this piece:

Omnia Sol goes beyond the obvious subject of a farewell or song of parting, although it certainly has that as an integral aspect. From a deeper perspective, it is a reflection on the constant passage of events and people in life's continuum, and the human need to anchor words of love and commitment in the hearts of those who have been pillars along life's way. In that manner, the ever-changing chaos of life seems to find a

piece of solid ground in the simple assurance that one is hardly alone; rather, life is a mosaic made up of visual images, conversations, laughter, love, sorrow, and experiences too numerous to count—all as a result of one’s interaction with other human beings from the moment of birth.

Omnia sol temperate, absens in remota.
(The sun warms everything, even when I am far away.)

Ama me fideliter, fidem mean noto.
(Love me faithfully, and know that I am faithful.)

Hallelujah, Amen

George Frideric Handel

The compositional output of George Frideric Handel, along with that of Johann Sebastian Bach, shaped and defined the music of the Baroque period. Just a few years following the success of *Messiah*, Handel composed the three-act oratorio *Judas Maccabaeus* in 1746. In this story, Judas Maccabaeus leads the Jewish people to freedom from the domination of the Seleucid Empire, which sought to destroy the Jewish religion. In Part III of the oratorio, news arrives to the Jewish people that Rome is willing to form an alliance with Judas against the Seleucid Empire. Victory is achieved, and the Jewish people celebrate in the final selection of the oratorio, singing *Hallelujah, Amen*.

I Heard You Singing

Mary Ann Cooper

Mary Ann Cooper is a composer, pianist and organist who resides in Clyde, NC. Here is what she had to say about her piece:

I wrote “I Heard You Singing” to celebrate the 20th anniversary of Voices in the Laurel Children’s Choir, a choir that has a stated purpose of teaching children to sing so that they will be able to sing throughout their lives. The piece is a setting of a poem by Harry Rodney Bennett (1890-1948), a British poet and children’s book author. Mr. Bennett often wrote under the pseudonym of Royden Barrie and frequently collaborated with song writers such as Eric Coates and Roger Quilter.

“I Heard You Singing” speaks not just to the power of music, but more specifically to the important role singing plays in a person’s everyday life. It is an emotional depiction of the comfort felt when hearing a loved one sing—first in the morning, then in the evening, and finally at the time of death. I added the fourth stanza as a tribute to my two daughters whose lives, even as adults, are filled with song.

I heard you singing when the dawn was grey
And silver dew on ev'ry blossom lay;
Though the rising sun too soon drank up the dew,
I thought I heard you singing all the long day through.
I heard you singing in the silent hour
When evening came with sleep for bird and flow'r;
A sing like happy murmuring of woodland streams,
I thought I heard you singing down the vale or dreams.
Beloved, when the last call echoes clear,
And I must part from all that is so dear,
I shall not fear the valley that before me lies,
If I may hear you singing as I close my eyes.
I heard you singing when the sky was bright,
I heard you singing in the dark of night,
I heard you singing when your life was new,
I heard you singing your whole life through.

The Music of Living

Dan Forrest

In this piece, composer Dan Forrest sets an anonymously written text that is universal in its design, calling upon the “Giver of life” and the “Creator of all that is lovely” to teach us to sing, to dance, and to live. Mr. Forrest has developed a fanfare-like anthem that is both majestic and prayerful in its style. The consistent alternation between triplet and duplet rhythms in the piano part creates a dramatic accompaniment that is engaging for the listener. The four-part harmonies created by the chorus in the opening statement blossoms into five parts. Episodes of call and response and canon are employed as the choir sings the text “I want to move in rhythm with Your plan...For you are leading the dance.” As the piece concludes, the opening thematic material returns.

Give of life, Creator of all that is lovely,
Teach me to sing the words to Your song.
I want to feel the music of living;
I want to feel the music of living;
And not feel the sad songs, but from them make new songs
Composed of both laughter and tears.

Give of life, Creator of all that is lovely,
Teach me to dance to the sounds of Your world.
I want to move in rhythm with Your plan.
Help me to follow Your leading,
To risk even falling, to rise and keep trying,
For You are leading the dance.

Giver of life, Creative of all this is lovely,
Teach me to sing the words to your song.

Dr. Diana Sáez is Director of Choral Activities at Towson University in Towson, MD. She is a leading specialist in the field of Latin American music. For 25 years, she was artistic director of Cantigas, a choral ensemble specializing in the performance of Latin American music. Here is what Dr. Sáez had to say about her arrangement:

Yemayá is a goddess from the *Rule of the Osha*. A Yoruba religion. This religion has its origins in West African, today's modern Nigeria. It was brought to the Americas by African slaves where it exchanged logics and symbols with Catholicism. This chant is dedicated to Yemayá, the mother of all the *Orishas*, or deities, from the Yoruba pantheon.

Yemaya Asesu
Asesus Yemaya,
Yemaya Olodo
Olodo Yemaya

Gate, Gate

Brian Tate

Brian Tate has composed music for film, television, theater and the concert hall. He was born and schooled in Vancouver, BC, and he continues to reside in the area. An award-winning composer, Tate's most popular contributions to the choral repertory include arrangements of African and African American folk songs and spirituals. In addition to composing, he is a vocalist, conductor and facilitator. Tate is founder of the Vancouver Actor's Chorus and is current director of the City Soul Choir and the Island Soul Choir, both of which are 100-voice multi-faith community choirs specializing in sacred music from diverse cultures.

This is what the composer had to say about *Gate, Gate*:

The Sanskrit text of *Gate gate* which appears at the end of the *Prajñāparamita Heart Sutra* is generally regarded as the essence of Buddhist teaching. "Gate" means "gone." Gone from the suffering to the liberation of suffering. Gone from forgetfulness to mindfulness. Gone from duality to non-duality. "Gate gate" means "gone, gone." "Paragate" means "gone all the way to the other shore." Gone, gone, gone all the way over. In "Parasamgate," "sam" means everyone, the entire community of beings. Everyone gone over to the other shore. "Bodhi" is the light insider, enlightenment, or awakening. And "svaha" is a cry of joy or excitement, like "Halleluia!" Gone, gone, gone all the way over, everyone gone to the other shore, enlightenment, svaha!

Christopher Rust is a choral director, composer and arranger living in Portland, OR where he teaches vocal music at Sunset High School. His music catalog includes contemporary secular and sacred works representing a variety of genres. Mr. Rust offers the following commentary about his piece:

I've been a choir director and professional musician for twenty-five years, but I don't think I actually appreciated or fully valued the experience of singing with others until that simply wasn't an option (March - June 2020). *I Sing Because* tries to capture at least some of the wonder, power, mystery and joy that comes singing in a choir. I hope we never again take for granted the experience of sharing something so sacred and special: our voice.

I sing because I breathe. I sing because I see.
I sing because I know the ocean will continue to roll.

I sing because I feel. I sing because I hear.
I sing because I know the forest will continue to grow.

I hear all the sounds that the world seems to sing to me.
I hear all the music and I add my own voice.

I sing because I breathe. I sing because I see.
I sing because I know that someone hears my voice, and joy!

Notes by Rollo Dilworth

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SOPRANO

Germaine Brown
Lindsey Carney
Valerie Clayton
Laura Dallara
Dominique DeSilva
Naomi Dobson
Teri Gemberling-Johnson
Alyssa Gerold
Ameenah Hankins
Jean M. Haynes
Betty Hohwieler
Simone Kutler
Fay Manicke
Ann Marie Paul
Giavanna Plaza-Martinez
Dolores Redmond
Ozella Smith
Anna Truax

TENOR

Ann Eleanor Brown
Jenna Camacho
Ellis Dunbar
Nathan Durso
Brian Gibson
Rene Ginett
Hunter Gonzales
Glenn Kutler

ALTO

Wealtha Adams
Jeannine Baldomero
Tina Burkholder
Kathleen Carpenter
Cara Evans
Kathleen Flaherty
Anne Gold
Tjorven Halves
Jacqueline Harrison
Ali Sandweiss Hodges
Elise Malizia
Kimberlyn McClendon
Cheri Micheau
Brianna Mitchell
Hayleigh Nash
Suzette Ortiz
Melissa Schepers
Lucy Semmelmeyer
Wilann Spiccia
Javvieux Stewart
Fran Surkin
Marlene Turrey
Jill Zhuraw

BASS

Timothy Flaherty
Alexander Jarin
Noah Southard
Mukund Tirunahari
Andrew Trites
Peter Wolanin

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, November 10 at 12:00-2:30pm

Reading Session: Argus String Quartet
Rock Hall Auditorium

Wednesday, November 10 at 4:30pm

Jazz Master Class: Justin Faulkner, drums
Howard Gittis Student Center

Wednesday, November 10 at 5:30pm

conTemplum Presents: Argus String Quartet
Rock Hall Auditorium

Wednesday, November 10 at 7:30pm

Jazz @ the Underground: Justin Faulkner, drums
Howard Gittis Student Center

Thursday, November 11 at 4:00pm

Chamber Music Recital
Sarah Walsh, oboe; Adam Brotnitsky, viola; Max Culp, cello
Ethan Hall and Catherine Holt, trombone; Daniel Virgen, euphonium; Joseph
Gould, tuba
Sarah Lee, piano; Yucheng Liao, violin; Haocong Gu, cello
Rock Hall Auditorium

Thursday, November 11 at 4:30-6:30pm

Rite of Swing Jazz Café: Jason Blythe Group
Jason Blythe, saxophone
Christian Ertl, saxophone
Ajay Dean, guitar
Greg Kettinger, bass
Sung Woong Bae, drums
Temple Performing Arts Center Lobby

Thursday, November 11 at 7:30pm

Temple University Concert Band
Paul Bryan, conductor
Temple Performing Arts Center