

Temple University Voices
Kathleen Shannon, conductor

Temple University Chorale
Dustin Cates, conductor

Temple University Singers
Mitos Andaya Hart, conductor

Wednesday, November 17, 2021 • 7:30PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Voices

Kathleen Shannon, conductor
Mary Bond, graduate teaching assistant
Abigail LaVecchia, pianist
Brady Ketelsen, rehearsal pianist

We Are Home

Jenni Brandon
(b. 1977)

Garrett Davis, percussionist

The Millworker

James Taylor
(b. 1948)
arr. Susan LaBarr

Alexis Goode, first millworker; Taryn Murphy, second millworker
Jonathan Haikes, double bass; Garrett Davis, cajón

The Radium Girl

Michael Bussewitz-Quarm
(b. 1971)

Kelsi Lilly, Elizabeth Marino, and Sophia Radford, flute

Bread and Roses

Mimi and Richard Fariña
arr. Kathleen Shannon

Alina Childers and Andrew Samlal, guitar
Sophia Radford, flute

Which Side Are You On

Traditional Melody
arr. Kathleen Shannon

Sydney Spector and Andrew Samlal, guitar

We Shall Not Be Moved

Traditional Melody
arr. Mary Bond

Julianna Brescia, soprano; Leah Nance, mezzo-soprano; Kerlin Pyun, alto
Logan Bitner-Parish, Jarah Cevis, Ali Crosley,
Faith Crossan, Emma Guttman, Maria Noboa,
Sydney Spector, and Jiaye Xu, call ensemble
Paulina Cevallos, descant and Spanish language coach
Jonathan Haikes, double bass; Garrett Davis, drums

Temple University Chorale

Dustin Cates, conductor
Kimberly Waigwa, graduate teaching assistant
Gabriel Rebolla, pianist

Convidando está la noche

Juan García de Zéspedes
arr. Eugene Rogers

Thomas DalCeredo and Dilan Kansara, soloists
Andrew Samlal, guitar; Garrett Davis, percussion

Light, My Light

Vytautas Miškinis
(b. 1954)

Liam Lang, soprano saxophone

Cantate Domino

Giovanni Croce
(1557 - 1609)

Take Me to Church

Hozier
arr. Dustin Cates

Rowan Leggett, soloist
Jacob Hammerman, beatboxer
Thomas DalCeredo, choreographer

Joy

Hans Bridger Heruth
(b. 1997)

Gabriel Rebolla, primo piano
Andrew Samlal, segundo piano
James Hatter, Ryan Jacob, and Ben Chen, soloists

Cornerstone

Shawn Kirchner
(b. 1970)

Ade Goring and Ben Carino, soloists
Garrett Davis, tambourine

Chasing Visions

Don MacDonald
(b. 1966)

Flynn Carroll, soloist

Temple University Singers

Mitos Andaya Hart, conductor
Lily Carmichael, graduate teaching assistant
Kim Barroso, pianist

Love is Heard

St. Francis' Prayer

Margaret Bonds
(1913-1972)

Litanies de la Vierge, H. 83

Marc-Antoine Charpentier
(1643-1704)

Kyrie eleison
Speculum justitiae
Salus infirmorum
Agnus Dei

Alexa Luberski, Lily Carmichael, Kaavya Desai,
Marlena St. Jean, Jessica Gambino, Emma Perkins, sopranos
Corinne Price, Srinath Govindarajula, altos
Matthew Dubov, John Yankanich, Jaleel Bivins, tenors
Wesley Paton, Joshua Powell, Daniel Farah, basses
Xuan Yao and Zi Wang, violins
Haocong Gu, cello
Kim Barroso, organ

La Muerte Sonriente

Diana Syrse
(b. 1984)

Benjamin Daisey, tenor
Matthew Dubov, tenor and ocarina
Jake Ryan, percussion
Lily Carmichael, conductor

Let My Love Be Heard

Jake Runestad
(b. 1986)

The Department of Vocal Arts gratefully acknowledges the support of the
Elaine Brown Choral Chair Fund, which supports excellence, diversity, and
community in choral activities at Temple University.

The use of photographic, audio, and video recording is not permitted.
Please turn off all cell phones and pagers.
Ninety-second performance of the 2021-2022 season.

Program Notes

We Are Home

Jenni Brandon

Jenni Brandon's *We Are Home* was written on a commission from Vox Femina Los Angeles. The text is adapted from the words of the Vox Femina singers when asked to describe how they feel when the ensemble sings together. "A safe haven, refuge from the outside world, Sanctuary." The ensembles performing tonight have not given an in-person public concert in 18 months. Indeed, we are home!

University Voices recognizes the struggles and contributions of women to the socio-political events that shaped the nineteenth and twentieth centuries. The music presented is emblematic of these historical events.

The Millworker

James Taylor
arr. Susan LaBarr

Our arranger, Susan LaBarr, writes: "*Millwork* was originally written by James Taylor for the Stephen Schwartz Broadway musical *Working*, and was recorded by Taylor in 1979. The song tells the story of a young woman in the 1800s who was forced to work in a textile mill to support her three children after the death of her troubled husband. In the midst of her difficult life and work, she daydreams about her father's smile and her grandfather's stories while she realizes that she is chained to her life by her machine."

The Radium Girl

Michael Bussewitz-Quarm

Working conditions for the women who painted the florescent watch dials at three watch factories in New Jersey, Illinois, and Connecticut were literally life threatening. Beginning around 1917 and lasting into the mid-1920s, these three factories sought young women with small, steady hands to do this delicate work. They were given very thin, camel hair paint brushes and told to point the tip of their brushes using their lips. What they weren't told, and what their employers knew, was that the paint glowed in the dark because of its high concentration of radium.

Many of the women painted their nails, their faces and even their clothing with this seemingly harmless, glowing paint. Soon, they began to develop loose teeth and lesions on their lips. The women ingested enough of the radium paint to cause bone fractures, organ failure, and various types of cancer.

Factory owners urged the local medical professionals to diagnose other diseases, such as syphilis, as the cause of the women's radiation sickness. It was kept quiet so that the owners wouldn't have to pay off lawsuits brought by some of the women. As dozens of dial painters were experiencing horrible, needless deaths, lawsuits were filed, compensation was paid, and eventually, labor laws were changed.

University Voices was honored to welcome composer Michael Bussewitz-Quarm into our rehearsal to discuss *The Radium Girl*. This piece was one of her first consortium commissions. The students were struck by her compassion for the Radium Girls and her desire to shine the spotlight on their tragic story.

The radiation is a character in this drama, represented by groups of singers vocalizing with a nasal tone which fluctuates in volume. Three of our members create similarly unusual flute tones, while other members tell one woman's story in the most plaintive terms. We know how her story ends but we pin our hopes on the labor activists who marched for humane working conditions in the factories.

Bread and Roses

Mimi and Richard Fariña
arr. Kathleen Shannon

"Bread and Roses" is a political slogan as well as the name of an associated poem and song. It originated from a speech given by American women's suffrage activist Helen Todd (1870-1953) and became a song that has been translated into many languages and set to music by several composers. The phrase was originally associated with the successful textile mill strike in Lawrence, MA in 1912, and is often referred to as the "Bread and Roses strike". The pairing of bread and roses was an appeal for both wages and dignified conditions. Helen Todd, who was employed as a factory inspector and represented the working women, used the phrase as the basis for a speech in which she detailed the need for laws concerning wages, working conditions, and hours.

In her 1910 speech, Helen Todd explained how the phrase "Bread for all, and Roses too" expressed the soul of the women's movement. She said, "...woman is the mothering element in the world and her vote will go toward helping forward the time when life's Bread, which is home, shelter and security, and the Roses of life, music, education, nature and books, shall be the heritage of every child that is born in the country, in the government of which she has a voice."

The poem *Bread and Roses* has been set to music several times. By the 1930s, the song was being extensively used by women, while they fed and supported the strikers on the picket line at the manufacturing plants. The song also migrated to the college campus. At some women's colleges, the song became part of their traditional song set and served as an organizing song for the labor education movement in the 20's and 30's.

In 1974 the poem was set to music a second time by Mimi Fariña the younger sister of the singer and activist Joan Baez. Fariña went on to found *Bread and Roses*, a nonprofit co-operative organization, designed to bring free music and entertainment to institutions: jails, prisons, hospitals, juvenile facilities, and nursing homes. Initially it was active in the San Francisco Bay area. It remains in operation nationally, producing 500 shows per year.

Which Side Are You On

Traditional Melody
arr. Kathleen Shannon

Protest music is very deeply rooted in the United States and reaches back to the beginning of American history. Every major movement in American history has been accompanied by its own collection of protest songs, from slave emancipation to women's suffrage, the labor movement, civil rights, the anti-war movement, the feminist movement, the environmental movement, and continues to the present day. Protest music is powerful, in that it helps people rally together in a spirit of dissent against injustice.

The song "Which Side Are You On?" became the anthem of a reborn United Mine Workers of America union in the 1930s, then an anthem for all workers – a reflection of working-class consciousness in the turbulent New Deal years.

Kentucky miners and union organizers were embroiled in the bloody 1931 Harlan County War. Sam Reece, an organizer for the radical National Miners Union was their leader. The miners fought the coal bosses for nearly a decade – for the right to have a union in a county where all but three incorporated towns were owned by the coal companies.

Florence Reece (1900-1986) wrote these lyrics to an old hymn tune at her kitchen table in Harlan County in 1931. She was the daughter of a Kentucky coal miner and was married to Sam Reece. "Which Side Are You On?" was written in the immediate aftershock of a midnight raid on Reece's home by Harlan County sheriff J. H. Blair, who came in search of her husband. Fortunately, the Reece family had been forewarned, but their house was burned to the ground by the sheriff's men.

Notes by Kathleen Shannon

We Shall Not Be Moved

Traditional Melody
arr. Mary Bond

"Without music, the Civil Rights Movement would've been like a bird without wings." The late John Lewis' remarks encapsulate the profound role of music-making in the effort to build a better world. *We Shall Not Be Moved*, a spiritual turned protest song, has served as a rallying cry across movements, peoples, and generations.

We Shall Not Be Moved, a song of struggle and perseverance in the face of adversity, has a long and fascinating history. Although its origins are unknown, it likely first appeared as a Protestant revival song sung by both whites in rural areas and enslaved African people in the Southeastern United States.

The song of worship was adopted by the U.S. labor movement, and cried out by strikers who dealt with hostility and outright violence in response to their demands for better working conditions. Subsequently, the song was revived as an anthem of the Civil Rights Movement. Music was an essential part of the work of the Student Nonviolent Coordinating Committee, and *We Shall Not Be Moved* was performed by

the Freedom Singers at the March on Washington and became one of the iconic pieces of the movement for Black liberation.

Now, the song makes an interesting leap, across continents and languages. Facing a military coup and certain death, Salvador Allende made a final speech to the people of Chile that was broadcasted by the few radio stations left on the air. After his speech, on the final airwaves, the notes of a familiar song with new lyrics were heard: *No nos moverán*. The Spanish iteration of the song was also sung by workers and students against the Franco dictatorship in Spain.

As we perform this piece, you will hear these travels through time. The a cappella solo trio is in the style of the Freedom Singers' performance. The entrance of the instrumentalists springs us into the present, with soloists and the choir alternating in the "call-and-response" style that evokes the song's origins. The final descant is just one word: *unidos*, meaning "united." This juxtaposition of languages reminds us that our struggles for justice are inescapably intertwined: "Nobody's free until everybody's free."

For more information on this incredible song, look to *We Shall Not Be Moved/No Nos Moverán: Biography of a Song of Struggle* by David Spener. Many thanks to Dr. Spener for inspiring this music!

Notes by Mary Bond

Convidando está la noche

Juan García de Zéspedes
arr. Eugene Rogers

Convidando está la noche is Eugene Rogers' arrangement of Juan García de Zéspedes' original work by the same name. Zéspedes was a notable Mexican composer, singer, viol player and teacher of the Baroque era. His works include sacred and secular compositions, many of which are inspired by Mexican folk music. With slower, more legato passages and uptempo sections accompanied by percussion and guitar that showcase Mexican folk music, Rogers' arrangement highlights the contrast composers were exploring during the Baroque era. These musical sections also compliment the contrast found in the Christmas-centered text which references both tenderness and celebration. Zéspedes and others such as Juan Gutiérrez de Padilla represent a host of non-european composers of the era whose music is often missing from the canon of standard Baroque choral repertoire.

Convidando está la noche
aquí de músicas varias
Al recién nacido infante
canten tiernas alabanzas
¡Ay, que me abrasso, ay! divino dueño, ay!
en la hermosura, ay! de tus ojuelos, ¡ay!
¡Ay, cómo llueven, ay! ciento luceros, ay!
rayos de gloria, ay! rayos de fuego, ¡ay!

The night is an invitation
Here for various bands,
To the new-born baby
Let us sing tender songs of praise
Ah, how I burn, divine Master!
In the beauty of your little eyes!
Ah, how a hundred bright stars pour down
Rays of glory! Rays of fire!

Light, My Light was written by Lithuanian composer, conductor and teacher, Vytautas Miškinis. The work was commissioned by the Sonux Ensemble, a choir comprised of young tenors and basses from throughout Northern Germany. The text for *Light, My Light* comes from *Song Offerings*, a collection of poetry by Indian poet, writer, composer and political reformer Rabindranath Tagore. The collection was originally titled, *Gitanjali* and written in Bangali, a language originating in the Bengal region of South Asia. Tagore was awarded the Nobel Prize for Literature for the English translation of his text in 1913, making him the first non-European to receive the award. Tagore's poetry has a deep-rooted spiritual connection and was initially intended as "devotional songs to the supreme." The source for *Light, My Light*, is *No. 57*, a poem that uses imagery of light, love and nature. Miškinis' musical setting includes a saxophone soloist whose melody is at times playful and other times reflective. The first choral entrance is written as a fanfare to light, followed by expressive phrases that rise and fall in intensity and dynamic. These phrases musically portray the text's thematic connection to nature and are often repeated, a decision by the composer that seems to depict the original devotion or mantra-like intent of the poetry. As the piece reaches what is the last line of the poem, "and the flood of joy is abroad." Miškinis chooses to repeat the opening fanfare in a triumphant return to the theme of light.

Notes by Dustin Cates

Light, my light,
the world-filling light,
the eye-kissing light,
heart-sweetening light!

Ah, the light dances, my darling,
at the centre of my life;
the light strikes, my darling,
the chords of my love;
the sky opens, the wind runs wild,
laughter passes over the earth.

The butterflies spread their sails
on the sea of light.
Lilies and jasmynes surge up
on the crest of the waves of light.

The light is shattered
into gold on every cloud, my darling,
and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling,
and gladness without measure.
The heaven's river
has drowned its banks
and the flood of joy is abroad.

(No. 57, from *Song Offering*, by Rabindranath Tagore, 1912)

Cantate Domino

Giovanni Croce

Cantate Domino is a sacred motet written by Giovanni Croce, a prominent Renaissance composer of the Venetian School. Known primarily for the development of the canzonetta and comedic madrigals, Croce's *Cantate Domino*, his motet setting of Psalm 96, is highly imitative and smartly uses homophonic sections to emphasize the text, "Sing to the Lord and praise His name."

Notes by Kimberly Waigwa

Take Me to Church

Hozier
arr. Dustin Cates

Take Me to Church is Dustin Cates' arrangement of a popular song by Irish singer-songwriter, Hozier. The lyrics to the song use religious language to describe a romantic relationship. Hozier's use of the metaphor of a lover and religion was intended to serve as a critique of the church. He grew increasingly frustrated and angry with the history and dominating socio-political position of the Catholic Church in Ireland and in particular, the church's conservative, and often harmful, doctrine related to LGBTQ+ people. The song went viral in 2013 upon the release of the music video which is set in Russia, and depicts a romantic relationship between two men and the violent homophobic response from the community. According to Hozier, "the song is about asserting yourself and reclaiming your humanity through an act of love." The song has been intentionally placed in tonight's program, without pause, following *Cantate Domino*, a piece that, on the surface, may seem to quintessentially represent the church and its injustices. However, if *Cantate Domino*'s overarching message to "sing a new song" resonated 424 years ago, it just may have been the *Take Me to Church* of its time.

Joy

Hans Bridger Heruth

The tenor-bass setting of *Joy*, by Hans Bridger Heruth, was commissioned by Heartland Men's Chorus-Kansas City for their performance at the 2019 National American Choral Directors Association Conference. The piece is a setting of a poem by American poet, Sara Teasdale. Heruth says of the piece, "The exposition of this composition is warm and bouncy and characterizes someone that is young and full of hope. The liveliness subsides into a middle section that is hollow and ethereal,

possessing a feeling of distress.” Throughout the middle section the chorus can be heard echoing variations of the phrase, “I am loved, I will sing,” in such a way, as Heruth describes, “that they are reassuring themselves of this statement.” The section then comes to a dramatic final chord followed by silence and then the choir enters in unison singing the phrase, “I am loved, I will love.” This phrase is not original to Teasdale’s poem but was added by Heruth. The addition holds more meaning through the context of Teasdale’s life. Although she was a successful, Pulitzer Prize winning poet, she also struggled with unrequited love which took a toll on her own mental health. Ultimately, after divorce and the suicide of her true love, she took her own life in 1933 at age 49. These new lyrics serve as a hopeful transition as the tempo accelerates and optimistic themes from the beginning of the piece return. However, while optimistic, Heruth suggests that the listener should note a change in character as the choir sings, “with a tinge of pain in their heart; pain, however, that they’ve overcome.” As the piece nears its end, two soloists sing. One represents the young, unadulterated character from the beginning and the other that character’s older self, having persevered through difficult times. The phrase “I am loved, I will love,” returns as the gentle, but powerful ending, reminding us that we are loved, that we must love others and that we must share the hope that is found in doing so.

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

Cornerstone

Shawn Kirchner

Cornerstone was written by American composer, singer and pianist, Shawn Kirchner. Kirchner is known for his fresh and inventive settings of folk, gospel, country and jazz music. In addition to advanced degrees in music, Kirchner holds an undergraduate degree in Peace Studies, a common theme that emerges in many of his works. *Cornerstone* is written in a gospel style and combines 4 scripture passages from the old and new testament: Psalm 118:22, Isaiah 11:6, John 12:24 and I Corinthians 15:55. In describing *Cornerstone*, Kirchner says, “The people at the margins – of any family, of any religious community, of any society – are never marginal. They matter in every way. They are central to the future of the whole. Without resolution of the conflict that resulted in their marginalization, there is no viable future, only a stagnant and toxic present. But the latent positive energy trapped within this conflict situation is powerful enough to build a whole new world. And that is the energy I tapped into when I wrote this song...”

Chasing Visions was written by Canadian composer of film and concert music, Don Macdonald. The first version of the song was featured as the final track on Macdonald's 2018 pop/rock album, *Carried*. He published a choral setting of *Chasing Visions* in 2019. Macdonald, who also wrote the lyrics for the piece says, "the poetry is about the power of human connection to bring back memories of those that have passed on."

Notes by *Dustin Cates*

St. Francis' Prayer

Margaret Bonds

American composer and pianist Margaret Bonds received her earliest musical training from her mother who was also a pianist, as well as organist and teacher, Estella Bonds. In Margaret's childhood, she met other composers including Will Marion Cook, Florence Price and William Dawson, and studied composition with the latter two when she was in high school. During her college years at Northwestern University, Bonds experienced hostility, racial prejudice and described the environment as "nearly unbearable." It was also during this time when she came across a short poem by Langston Hughes "The Negro Speaks of Rivers" that gave her comfort, confidence and helped her to persevere. Bonds and Hughes eventually met, became good friends and collaborators.

Bonds received recognition as a pianist and as a composer. In 1933, she became the first Black person to perform with the Chicago Symphony Orchestra in John Alden Carpenter's *Concertino for Piano and Orchestra* and returned to the Orchestra the following year to perform Florence Price's *Piano Concerto in D Minor*. As a composer, she was awarded the Wanamaker Foundation Prize for her vocal-piano work, *Sea Ghost* in 1932. Since then, Bonds produced many large works for orchestra and chorus, including her most notable cantata, *The Ballad of the Brown King*, but also composed piano works and smaller choral pieces.

St. Francis' Prayer is a recently "re-discovered" and newly published work. Bonds and Albert McNeil, conductor of the Albert McNeil Jubilee Singers, were good friends and collaborators. The work came to light as McNeil presented the manuscript to Louise Toppin, Professor of Voice at the University of Michigan, while she was doing research on the works of Margaret Bonds.

The work opens with a short, but sweepingly lyrical piano introduction. The chorus remains mostly chordal throughout, but the declamations range from humble to forthright in expressing the desire for peace, compassion and forgiveness.

The Temple University Singers are pleased to give one of the first public performances of *St. Francis' Prayer* since its publication.

Lord, make me an instrument of your peace;
where there is hatred, let me sow love;
where there is injury, pardon;
where there is doubt, faith;
where there is despair, hope;
where there is darkness, light;
and where there is sadness, joy.

O Divine Master,
grant that I may not seek to be consoled as to console;
to be understood, as to understand;
to be loved, as to love;
for it is in giving that we receive,
it is in pardoning that we are pardoned,
and it is in dying that we gain Eternal Life.

From Prayer of St. Francis

Litanies de la Vierge, H. 83

Marc-Antoine Charpentier

Marc-Antoine Charpentier was one of the preeminent and most prolific composers of the French Baroque. After one term of law school in Paris, he withdrew and traveled to Rome where he studied with Italian composer, Giacomo Carissimi. After Charpentier returned to Paris, he made significant contributions to the genres of cantatas and oratorio, which at the time, was largely unknown in France. Although he never held a position in the court of Louis XIV, he became good friends with Mademoiselle Marie de Lorraine, House of Guise, who was the king's first cousin. Mlle de Guise gave the composer an apartment in the Hôtel de Guise, where he lived for nearly 20 years. It was during this time that he composed some of the most sublime works for the Duchess and her household, including nine settings of *Litanies de la Vierge*.

In this particular setting, Charpentier combines elements of both the petit-motet and grand-motet. It is scored for a six-voice texture throughout with the names of the individual singers, friends of the Duchess, written in the score. Charpentier, himself, sang the haute-contre part (similar to countertenor) sung tonight by the altos. Each verse of the Marian Litany begins with solo voices grouped in threes - a trio of sopranos and a trio consisting of alto, tenor and bass. The two treble instruments, played by violins, and the continuo are featured in ritornelli that herald the choral praises of the Virgin and culminations of petitions, "ora pro nobis" (pray for us), and "miserere nobis" (have mercy on us). Charpentier's melodies are motivically short, but lyrical. The combination of the simple textures of the solo voices alongside the harmonic richness of the chorus is both masterful and arresting.

Notes by Mito Andaya Hart

Kyrie eleison, Christe eleison,
Christe audi nos, Christe exaudi nos.
Pater de Coelis Deus, miserere nobis.
Fili Redemptor mundi Deus, miserere nobis.

Spiritus sancte Deus miserere nobis.
Sancta Trinitas unus Deus, miserere nobis.

Sancta Maria, Sancta Dei genitrix,
Sancta Virgo Virginum, ora pro nobis.

Mater Christe, Mater divinae gratiae,
Mater purissima, Mater castissima,
Mater inviolate, Mater intemerata,
Mater amabilis, Mater admirabilis,
Mater Creatoris, Mater Salvatoris,
ora pro nobis.

Virgo prudentissima, Virgo veneranda,
Virgo praedicanda, Virgo potens,
Virgo clemens, Virgo fidelis,
ora pro nobis.

Speculum justitiae, Sedes sapientiae,
Causa nostrae laetitiae, ora pro nobis.

Vas spirituale, Vas honorabile,
Vas insigne devotionis, ora pro nobis.

Rosa mystica, Turris Davidica,
Turris eburnea, Domus aurea,
Federis arca, Janua coeli,
Stella matutina, ora pro nobis.

Salus infirmorum, Refugium peccatorum,
Consolatrix afflictorum, Auxilium
Christianorum,
ora pro nobis.

Regina Angelorum, Regina Patriarcharum,
Regina Prophetarum, Regina Apostolorum,
Regina Martyrum, Regina Confessorum,
Regina Virginum, Regina Sanctorum
omnium,
ora pro nobis.

Lord have mercy, Christ have mercy
Christ, hear us. Christ, hear us.
God, the Father in Heaven, have mercy on us.
God, Son, redeemer of the world, have mercy
on us.

God, Holy Spirit, have mercy on us.
Holy Trinity, one God, have mercy on us.

Holy Mary, holy Mother of God,
holy Virgin of Virgins, pray for us.

Mother of Christ, Mother of Divine Grace,
Mother most pure, Mother most chaste,
inviolate, undefiled,
to be loved, to be admired,
Mother of the Creator, Mother of the Saviour,
pray for us.

Virgin most prudent, Virgin to be venerated,
Virgin to be proclaimed, Virgin powerful,
Virgin merciful, Virgin faithful,
pray for us

Mirror of Justice, Seat of Wisdom,
Cause of Our Joy, pray for us.

Spiritual Vessel, Vessel of Honour,
Excellent Vessel of Devotion, pray for us.

Mystic Rose, Tower of David,
Tower of Ivory, House of Gold,
Ark of the Covenant, Gate of Heaven,
Morning Star, pray for us.

Salvation of the Weak, Refuge of Sinners,
Consoler of the Afflicted, Helper of
Christians,
pray for us.

Queen of Angels, Queen of Patriarchs,
Queen of Prophets, Queen of Apostles,
Queen of Martyrs, Queen of Confessors,
Queen of Virgins, Queen of All Saints,
pray for us.

Agnus Dei, qui tollis peccata mundi,
parce nobis, Domine.
Agnus Dei, qui tollis peccata mundi
exaudi nos, Domine.
Agnus Dei qui tollis peccata mundi
miserere nobis.

Lamb of God, that takest away the sins of the
world,
spare us, O Lord.
Lamb of God, that takest away the sins of the
world,
hear us, O Lord.
Lamb of God, that takest away the sins of the
world,
have mercy on us.

La Muerte Sonriente

Diana Syrse

Diana Syrse is a Mexican composer and singer known for her use of non-Western instruments, theatrical elements, and electronics in her music. Her compositions, which include chamber, choral, and orchestral works, integrate elements of jazz, rock, the avant-garde, and musical traditions from around the world. “La Muerte Sonriente” was commissioned in 2014 by Túmben Paax, a female vocal sextet based in Mexico City, with support from the Fondo Nacional para la Cultura y las Artes (FONCA). Inspired by el Día de los Muertos, the piece embodies the belief that death itself is a way to commemorate the lives of loved ones.

El Día de los Muertos (Day of the Dead) has its origins in Indigenous cultures of Mexico, particularly that of the Aztecs, where at least two celebrations were held in the fall to pay homage to the dead and welcome them into the realm of the living. After Spain’s colonization of Mexico in the sixteenth century, these traditions were moved to coincide with the Catholic calendar and All Souls Day. As the product of transculturation, el Día de los Muertos is symbolic of Mexican culture, which itself melds Aztec and Spanish traditions. Syrse echoes this by pairing Spanish text with indigenous instruments: ayoyotes (anklet rattles), an ocarina (globular flute), a death flute (skull-shaped whistle), and a teponaztli (slit drum).

Syrse’s “La Muerte Sonriente” expresses both the nostalgia and hope embodied by the Mexican holiday. The choir often serves as an extension of the instruments, with sharp, syncopated rhythms evocative of the bright colors of the celebrations. Interspersed among these dancelike passages are emphatic spoken sections that assert the beauty one can find in death; throughout the piece, *la muerte* (‘death’) is referred to as *alegre* (‘joyous’), *bendita* (‘sacred’), *sonriente* (‘smiling’), and *coqueta* (‘flirtatious’). The piece culminates in a fervent expression of death’s liberation from flesh, blood, pulse, and breath: *de carne, de sangre, de pulso, y de aliento*.

Notes by Lily Carmichael

La muerte que ríe,
se viste de recuerdos que
en flores de tela
adornan su cuerpo.
Cuerpo de hueso,
fino y esbelto.

La muerte blanca de hueso perfecto
espera a ser liberada
de carne, de sangre, de pulso y de aliento.

La muerte alegre
se viste elegante
pues viene a encontrarse
con la vida.

La muerte alegre
está detrás de cada sonrisa
y de cada amor perdido
que a distintos cielos
se van dependiendo su destino.

Nuestros muertos
que algún día
en nuestra dimensión latieron
entre nosotros caminan en silencio.

Muerte bendita,
muerte soñada,
muerte sonriente,
muerte que canta
muerte coqueta
muerte inesperada
muerte que cruje
los huesos del alma

La muerte sonriente
camina entre ofrendas
y en papel picado
observa su silueta

Una noche al año
calaveras bailan,
comen, ríen y cantan
y bailamos codo a codo
al compás de la añoranza
de música mexicana.

The smiling death
is dressed by memories
that are ornamented
by flowers made of fabric
Body of bones
fine and slender.

The white death of perfect bones
is waiting to be liberated
from flesh, blood, pulse and breath.

The cheerful death
dresses in an elegant way
because she is going to meet
life itself.

The joyful death
remains behind each smile
and behind every lost love
that goes to different skies
depending on their faith.

Our deaths
that sometime
beaten in our dimension
walk among us silently.

Sacred death,
a death dreamed by us
smiling death
the death that sings,
flirtatious death,
unexpected death
the death that crumbles the
bones of the soul.

The smiling death
walk between offerings
and watches her silent
in colored.

One night every year
skulls dance
eat, laugh and sing
and we dance elbow by elbow
following the beat of nostalgia
of Mexican music

Aquí crece el cacao,
entre bailes y percusiones
allá la caña dulce,
entre flautas y flores

In here the cacao grows
between dances and percussions.
Over there the sugar
between flutes and flowers.

La muerte alegre ríe y baila
muerte fría,
muerte blanca.

The smiling death laughs and dances
cold death,
white death.

Muerte que ríe
muerte que canta,
muerte coqueta,
muerte inesperada,
muerte que cruje
los huesos del alma,

smiling death
the death that sings,
flirtatious death,
unexpected death
the death that crumbles the
bones of the soul.

Porque la muerte entre pan y chocolate
no es una ausencia de vida,
es una calavera de azúcar blanca,
una flaca con sombrero entre flores
naranjas en su cementerio amado.

Because death between bread and chocolate
is not an absence of life
it is a skull made of white sugar,
it is a skinny with a hat between orange
flowers that lay on her beloved cemetery

Let My Love Be Heard

Jake Runestad

Jake Runestad has been called “one of the best of younger American composers” by the Chicago Tribune and hailed as a “choral rockstar” by American Public Media. An entire album of his music was recorded by the professional ensemble, *Conspirare* led by Craig Hella Johnson and was nominated for a GRAMMY Award in 2020. Runestad’s works are known to be stirring and uplifting and this particular work, “Let my Love Be Heard” is no different. Originally commissioned by Choral Arts Northwest in 2014, it received new life when it was recorded by the Bob Cole Conservatory Chamber Choir of Cal-State Long Beach University in memory to one of the choir members, Nohemi Gonzalez, who died during the Paris attacks in 2015. Runestad sets the text as a rising line against a backdrop of wordless vocals. In its most climatic moment, the rising triplets in the upper voices emulate the flight of wings while the prayer that began as a low whisper becomes a powerful declaration of love in the midst of grief.

Notes by Mitos Andaya Hart

Angels, where you soar
Up to God’s own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.

A Prayer
by Alfred Noyes (1880-1958)

Temple University Voices

Kathleen Shannon, conductor

Mary Bond, graduate teaching assistant

Abigail LaVecchia, pianist

SOPRANO

Jamie Adamitis
Elizabeth Allendoerfer
Alisia Alvarez
Nicoletta Ariano
Logan Bitner-Parish
Julianna Brescia
Angela Bui
Holly Butler
Paulina Cevallos
Jarah Cevis
Peyton Conti
Faith Crossan
Miranda DeMott
Kayla Elliott
Megan Erbe
Julia Hopely
Zoe Hunchak
Kyla Hutchinson
Jacqueline Johnson
Laya Koder
Emma Krewson
Emily Loughery
Morgan Lucero
Rebecca Mancuso
Ava McFadden
Maria Mohajir
Fiona Moser
Maria Noboa
Sherry Organ
Alexandria Orr
Lauren Padden
Leilani Perez
Annika Peterson
Jenna Schmidt
Deirdre Tobin
Yana Vilchynskaya
Lindsay Wilcox
Jiaye Xu

ALTO

Sky Arthur
Alina Childers
Sophie Choe
Gillian Cochran
Alison Crosley
Jenna Doyle
Carmelina Favacchia
Alexis Goode
Jordyn Grier-Parham
Emma Guttman
Helena Hendrixson
Capri Hill
Kelsi Lilly
Zichao Lin
Elizabeth Marino
Lily McIntosh
Jordan Morrisroe
Taryn Murphy
Leah Nance
Eliana Pinckney
Kerlin Pyun
Sophia Radford
Abby Rainwater
Courtney Saxton
Sydney Spector
Elyssa Thomas
Jasmine Villaruel

Temple University Chorale

Dustin Cates, conductor

Kimberly Waigwa, graduate teaching assistant

Gabriel Rebolla, pianist

TENOR

Benjamin Babcock
Reece Betancourt
Benjamin Carino
Giuliano Ciancaglini
Thomas DalCeredo
Douglas DeVincent
Pat Duffy
Gabriel Escobar
Adeleke Goring
James Hatter
Scott Hennessy
Owen Ides
Ryan Jacob
Dilan Kansara
Rowan Leggett
Blake Levinson
Kailun Liu
Mario Maffei
James Maloney
Marco Melesio
Rafi Mills
Manny Rimmer
Nathaniel Rosini
Jacob Schmidek
Aaron Stanford
Caleb Wright
Shenze Zhang

BASS

Quinn Allemand
Owen Brasch
Flynn Carroll
Andy Chau
Benjamin Chen
Darian Diaz
John Evans
Luca Fano-Caroti
Evan Fine
Grant Haas
Matt Hachten
Ethan Hall
Jacob Hammerman
Curtis Harris
Alexander Hughes
Abtein Jaeger
Quinn Johnstadt
Andrew Koban Payne
Kyle Merritt
Daniel Oliveri
James Powell
Seth Scheas
James Sheppard
Ryan Taylor
Elijah Wesley

Temple University Singers

Mitos Andaya Hart, conductor

Lily Carmichael, graduate teaching assistant

Kim Barroso, pianist

SOPRANO

Diana Balley
Grace Browning
Lindsey Carney
Samantha Childress
Jessica Corrigan
Kaavya Desai
Jessica Gambino
Kirthana Kannan
Erin Kuchler
Alexa Luberski
Kara Middleton
HyunA Na
Grace Newell
Emma Perkins
Marlena St. Jean
Taylor Tressler
Stephanie Zajac

ALTO

Carina Calvaresi
Lily Congdon
Lyric Fritsch
Kathryn Galloway
Kyungmin Kim
Kasey Lazan
Corinne Price
Macey Roberts
Alexandra Rosen

TENOR

Jaleel Bivins
Benjamin Daisey
Matthew Dubov
Connor Frugoli
Srinath Govindarajula
Colin Mash
Nicholas Mastrodomenico
Kennedy Phillips
Kohl Pilgrim
John Yankanich

BASS

Daniel Farah
Andrew Fick
Tarik Inman
Michael Kozloski
Wesley Paton
Joshua Powell
Gabriel Romero
Kyle Rowe
Jake Ryan
Joshua Spaet
Jayson Williams

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

Thursday, November 18 at 12:00pm

Jazz Ensemble Recital: John Swana Ensemble
Art of Bread Café

Thursday, November 18 at 1:00pm

Jazz Ensemble Recital: Miceli Mallet Ensemble
Art of Bread Café

Thursday, November 18 at 1:30pm

Chamber Music Recital
Kathryn Meyer, oboe; Marissa Harley, oboe; Matthew Culbertson, piano
Rock Hall Auditorium

Thursday, November 18 at 2:00pm

Jazz Ensemble Recital: Whitney Covalle Ensemble
Art of Bread Café

Thursday, November 18 at 2:45pm

Chamber Music Recital
Saxophone quartet: Jorcina Zhang, Liam Lang, Billy Van Veen, Ian McDaniel
Rock Hall Auditorium

Thursday, November 18 at 4:00pm

Chamber Music Recital
Bolun Zhang, piano; Sam Divirgilio, cello
Noah Gordon, trumpet; Dan Hein, trumpet; Aiden Lewis, horn; Riley Matties, tbn;
Jason Costello, bass tbn
Suhan Liang, violin; Congling Chen, violin; Jasmine Harris, viola; Harris Banks, cello
Rock Hall Auditorium

Thursday, November 18 at 4:30-6:30pm

Rite of Swing Jazz Café: Anthony Aldissi Ensemble
Anthony Aldissi, piano
Stanley Ruvinov, bass
Ryan Devlin, tenor saxophone
Walter Krissel, guitar
Max Cudworth, alto saxophone
Eric Bailey, drums
Temple Performing Arts Center Lobby

All events are free unless otherwise noted. Programs are subject to change without notice.
For further information or to confirm events, please call 215.204.7609
or visit boyer.temple.edu