

# Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Brady Ketelsen, graduate conductor

## Arms Outstretched: American Poetry of Hope

Sunday, December 5, 2021 • 3:00PM

Chapel of Four Chaplains, Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122



# Program

Folks, I'm Telling You

Elizabeth Alexander  
(b. 1962)

Poem by Langston Hughes

Jenna Camacho, Reid Shriver, Ali Hodges,  
Peter Papadopoulos, and Kyle Ryan, soloists  
Brady Ketelsen, conductor

Images, Shadows, & Dreams: Five Vignettes

David Baker  
(1931-2016)

Rents due Monday

The Nonagenarian

If There Be Sorrow

The Rebel

Let Me Tell You How to Meet the Day

Poems by Mari Evans

Trish Stull, flute  
Michael Raymond, guitar  
Kim Barroso, piano  
Stanley Ruvinov, bass  
Maria Marmarou, drums

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.

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

Please turn off all cell phones and pagers.

One hundred thirty-seventh performance of the 2021-2022 season.

# Program Notes

## Folks, I'm Telling You

Elizabeth Alexander  
Poem by Langston Hughes

Elizabeth Alexander spent the first ten years of her life steeped in folk music traditions of the Northern Appalachians and the Southern styles of jazz and blues that intermingled in South Carolina. After receiving training in classical piano, she began to build a career composing tuneful music of many genres, but her choral music has won her the most acclaim. This setting of Langston Hughes' poignant, 19-word mantra of a poem musically captures the apparent simplicity and surprising depth of the original text. Alexander expertly weaves together folk-like melodies in tight, vocal jazz harmonies over groovy rhythmic syncopations in a way that doesn't betray their difficulty, but instead presents a delightful piece full of catchy musical moments that you may catch yourself humming long after the concert. The text from this Harlem Renaissance poet manages is such a short stanza to flesh out a figure that is all at once weathered by experience, compassionate, observant, funny, and full of a love of life with all its pleasures and pains. This many-faceted contrast is harmoniously captured in Alexander's moments of coy charm and sensuous lines that connect bombastic moments of dissonant edge.

*Notes by Brady Ketelsen*

## Advice

### Poetry by Langston Hughes

Folks, I'm telling you,  
birthing is hard  
and dying is mean ~  
so get yourself  
a little loving  
in between.

## Images, Shadows, & Dreams: Five Vignettes

David Baker  
Poems by Maria Evans

David Baker established the jazz studies program at the University of Indiana in 1966, and chaired it from 1968 until 2013. During his 50-year teaching career he established himself as a leading educator in jazz studies, counting as his students jazz greats Michael Brecker, David Brecker, and Peter Erskind. His compositions earned him over a dozen honors and awards, including an Emmy for the PBS documentary *For Gold and Glory*, as well as nominations for the Grammy Award and Pulitzer Prize. A trombonist and cellist, Baker composed music that often straddled the classical and jazz sound worlds.

*Images, Shadows & Dreams* is set to poems of Indianapolis poet Mari Evans, a member of the Black Arts Movement that included Gwendolyn Brooks and Nikki Giovanni. Her poetry covers a gamut of subjects, including racism and social justice: “From the time I was five...I was aware that color was an issue of which the society and I would war.” She overlapped with Baker as a professor at Indiana from 1971 to 1978.

*Rents due Monday* is set to a poem describing hardship during a cold winter. Its driving rock/blues groove (“Would heat the kitchen with the oven, ‘cept the oven don’t heat”) alternates with a lyrical, waltz-like reverie (“Used to want a treehouse”) before yielding to a slow and reverent jazz chorale that offers compassion to the “junkie” who dreams of a warmer, better life.

*The Nonagenarian* likens a 90-year old man to an “autumn leaf” and a “package, used and battered”; a slow, two-note dirge in the bass instruments seem to depict a man walking slowly and laboriously. This gives way to a fast, rhythmically unbalanced jazz ostinato that seems to anticipate “the whispering winds” that augment a sense of bitter cold. Another concluding jazz chorale offers one of the piece’s more charming moments: for all his frailty, our nonagenarian brings to his town “a superior compassion” with a beautiful chord that briefly, temporarily halts the cold.

*If There Be Sorrow* brings rhythmic and harmonic stability to the suite. It is a lovely and longing waltz that offers one of the piece’s more memorable melodies, harmonized with beautiful jazz chords, that laments “things undone, undreamed, unattained.” It concludes with timeless advice in the form of a caution, suggesting that sorrow may also result from “Love withheld, restrained.”

*The Rebel* shows Ms. Evans’s wit, offering comic relief in the form of a fast, boisterous musical whirlwind. The music veers toward contemporary classical dissonance – heard on its own, one might not suspect any jazz influence or expertise on the part of the composer – and the chorus sings in brief fragments that delay the final word’s punchline as long as possible.

As if to echo a favored movement, *Let Me Tell You How to Meet the Day* picks up the jazz-ballad sensibility of the third movement, though with a taste of lullabye. A faster middle section (“a self to be identified, a self clarified”) is a true, charming waltz, and is followed by a driving rock/funk groove that declares – despite challenges of temperature, poverty, and addiction – strength and optimism for the future:

That is how we stand  
Before the sunrise  
Arms outstretched

*Notes by Paul Rardin*

David Baker *Images, Shadows, and Dreams: Five Vignettes*  
Poetry by Mari Evans

Rents due Monday\*

The pervasive cold  
    an icy-fingered  
                    fire

Used to want a  
    treehouse  
                    now

snowmist  
invades my bed

Would heat th' kitchen  
    with th' oven  
        cept  
    the oven  
    dont heat

Old mis pattons eyes  
    blazed  
between three sweaters  
    two knit hats

Motionless  
in the icy outer hall  
                    the junkie  
                            dreams

beneath the frostclouds  
    of his breathing

The consuming cold  
    searing  
        pervasive  
                    possessive

the rents due Monday

## **The Nonagenarian**

His hand itself the autumn  
Leaf and he in his November  
dried and sucking from the sun  
a chilly heat  
                    the whispery winds  
blow quiet odors past his teeth  
    A package  
        used and battered  
old and brown he makes his way  
    about the town  
        a superior compassion

## **If There Be Sorrow**

If there be sorrow  
let it be  
for things undone  
undreamed  
    unrealized  
        unattained

to these add one:  
love withheld  
    restrained

## **The Rebel**

When I  
die  
I'm sure  
I will have a  
Big Funeral

Curiosity  
seekers

coming to see  
if I  
am really  
Dead

or just  
trying to make  
Trouble

## Let Me Tell You How To Meet the Day

Life to be explored  
Love, an ambiance  
a climate  
a Self to be identified  
clarified  
outlined, free form  
so there is room to breathe  
Ordered  
so that the growth  
is  
Upward  
That is how we stand before the sunrise  
arms outstretched



# Temple University Concert Choir

Paul Rardin, conductor

Brady Ketelsen, 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

## **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](mailto: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](http://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](http://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

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### **Monday, December 6 at 5:30pm**

Undergraduate Opera Arias

Featuring arias by Benjamin Britten, Gian Carlo Menotti, Douglas Moore, W.A. Mozart, Rodgers & Hammerstein, and Gioachino Rossini

Mitten Hall, 3rd Floor Auditorium

### **Monday, December 6 at 7:00pm**

Graduate Opera Arias

Featuring arias by Marc Adamo, Tom Cipullo, Gaetano Donizetti, Carlisle Floyd, Charles Gounod, George Frideric Handel, Jules Massenet, W.A. Mozart, and Johann Strauss II

Mitten Hall, 3rd Floor Auditorium

### **Monday, December 6 at 7:30pm**

Temple University New Music Ensemble

Jan Krzywicki, director

Rock Hall Auditorium

### **Tuesday, December 7 at 9:00am**

Fall Graduated Forum

Zoom, Presser Hall 140

### **Tuesday, December 7 at 4:00pm**

New School Woodwind Quintet

Rock Hall Auditorium

### **Thursday, December 9 at 7:30pm**

OWLchestra Campus String Orchestra

Danielle Garrett, conductor

Temple Performing Arts Center

### **Saturday, December 11 at 1:00pm**

Community Music Scholars Program Winter Concert

Temple Performing Arts Center

### **Sunday, December 12 at 2:00pm**

Chamber Players Orchestra Ensembles

Rock Hall Auditorium

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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](http://boyer.temple.edu)