

Temple University Concert Choir
Temple University Singing Owls

Rollo Dilworth, conductor

“Heaven and Earth”

Monday, November 17, 2025 • 7:30 PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Concert Choir

Rollo Dilworth, conductor
Adrianna Barnett, graduate conductor
Kim Barroso, pianist

The Word Was God Rosephanye Powell
(b. 1962)

Lobet den Herrn, alle Heiden Johann Sebastian Bach
(1685-1750)

Veronika Sveshnikova, violin I; Sofiya Solomyanskaya, violin II
Aria Anderson, viola; Alfonso Gutierrez, cello
Penn Hoffert, double bass; Kim Barroso, organ

* * *

How to Sing Like a Planet Elizabeth Alexander
(b. 1962)

Ponto De Oxun-Iemanjá Brazilian Folk Song
arr. Carlos Alberto Pinto Fonseca
(1933-2006)

* * *

We Dance Dominick DiOrio
(b. 1984)

Olivia Bell, soloist

Cells Planets Erika Lloyd
arr. Vince Peterson

Dillon Ferraro and Joseph Rippert, soloists

* * *

At the Round Earth's Imagined Corners Williametta Spencer
(b. 1932)

Autumn Kevin Memley
(b. 1971)

Dominic Barrell-Kobryn, soloist

* * *

Black Ocean Derrick Skye
(b. 1982)

Veronika Sveshnikova, violin I; Sofiya Solomyanskaya, violin II
Aria Anderson, viola; Alfonso Gutierrez, cello

Ride the Chariot arr. Moses Hogan
(1957-2003)

Finn De Vries, soloist

Temple University Singing Owls

Rollo Dilworth, conductor
Erica Breitbarth, graduate conductor
Kim Barroso, pianist

Non, nobis, Domine

Rosephanye Powell

Ubi Caritas

Marianne Kim
(b. 1972)

Sacred Place

I. Opening Prayer

Alex Berko
(b. 1995)

Joel Quast, soloist

II. Amidah

III. Shema

Shannon Coulter and Dylan Finley, soloists

IV. Mi Shebeirach

Nicole Groff, Lucinda Crawford, Debbie DeKalb, and Dylan Finley, soloists

V. Kaddish

VI. Closing Prayer

Joel Quast, soloist

Sofiya Solomyanskaya, violin; Alfonso Gutierrez, cello

Requiem

Eliza Gilkyson
(b. 1950)
arr. Craig Hella Johnson

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 electronic devices.

One hundred third performance of the 2025-2026 season.

Program Notes

The Word Was God

Rosephanye Powell

This acapella anthem is based on John 1:1-3 and is sermonic in nature. The six-measure opening theme is articulated by the upper voices and imitated by the lower voices. Elements of the opening thematic material are combined into repeated patterns as the dynamic level moves from piano to fortissimo. In the second section of the piece, Powell introduces an open fifth continuous drone (known as a “bordun”) in the bass section to support the syncopated call and response action in the upper voices. The third and final section reintroduces the open fifth harmony in the basses, this time on the words “All things were made by Him” as the original opening theme material returns in the upper voices, this time with thicker and more dramatic harmonies. Dr. Powell is Professor and Coordinator of Voice Studies at Auburn University.

Lobet den Herrn, alle Heiden

Johann Sebastian Bach

Based on Psalm 117:1-2, Lobet den Herrn, all Heiden is one of Bach’s seven motets. Composed for SATB chorus, the opening theme on the word “Lobet,” which means “praise” is characterized by an ascending arpeggio. Each voice part, from highest to lowest, sings the thematic material in imitative fashion. A second imitated theme is found on the text “und preiset ihn, alle Völker” (“and praise Him, you people”). Employing a dancing melodic line that both descends and ascends, Bach once again sets up an imitative pattern that begins in the soprano voice and moves to alto, tenor, and bass, respectively. In the next section of the motet, Bach sets the text “Denn seine Gnade und Wahrheit” (“For his grace and truth”) in a homophonic texture, allowing the singers to deliver these words with more emphasis. Descending sequential patterns can be heard as the text “waltet über uns” (“rules over us”) is sung. Listen for the long, sustained pitches that occur in each voice part as the words “in Ewigkeit” (“for evermore”) are sung. The “Alleluja” section shifts to triple meter and provides an imitative and climatic conclusion to the motet.

Lobet den Herrn, alle Heiden,
Und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
Waltet über uns in Ewigkeit.
Alleluja!

Praise the Lord, all you nations,
And praise Him, all you people.
For His grace and truth
Reign over us for evermore.
Alleluia!

Elizabeth Alexander is a Minnesota-based composer. According to Alexander, “How To Sing Like a Planet was inspired by a news article by the same title, written by gregarious San Francisco Chronicle columnist Mark Morford. Using a recent science report as a springboard, Morford spun out a delicious riff about the irrepressible music that the earth makes just by being itself.” She goes on to say: “While I didn’t actually set Morford’s words to music, his unfettered imagination and provocative title got me off and running. In addition to that, I had some other sources of inspiration. My son Oliver (who had studied earth science more recently than I had) helped me remember principles like harmonic motion and oscillation, as well as the four basic planetary forces: gravity, electricity, weak force and strong force. I also gleaned wisdom from yoga teacher Paul Busch, whose radical notions include the convictions that 1) gravity is our friend and 2) wobbling is nothing to be embarrassed about.”

The rather mystical 8-measure introduction sets up a call and response episode between lower voices and upper voices. As the piece progresses, Alexander slowly builds energy through repetition and emphasizing the onomatopoeic effect of the word “rotate.” In the next section, the composer transitions to a jazz style as the vocal lines are set imitatively to the text “Don’t be afraid to get into a groove.” This section is followed by exchanges of melodic material between lower and upper voices in a fast triple meter. As the piece concludes, the listener may notice modal mixture in the vocal lines. There is both simplicity and complexity in the melodies and harmonies as the choir sings the descending line, “Know that annihilation’s possible anytime,” following by the ascending and hopeful line, “but expect a bright tomorrow’s coming anyway.”

Ponto De Oxun-Iemanjá

arr. Carlos Alberto Pinto Fonseca

Ponto do-Oxun-Iemanjá is a Brazilian folk song that is rooted in Yoruba mythology. In Afro-Brazilian religious traditions, the “oxun” refers to a deity or divine spirit. The deity Iemanjá is known as the “Queen of the Sea” and “Mother of all Life.” As the title of the piece suggests, “the points of Oxun and Iemanjá” are chants and invocations used to greet them, especially in rituals of religions of African origin such as Umbanda and Candomblé. They connect through their mother (Iemanjá) and daughter (Oxun) relationship, who shares with their mother the elements of water, rivers, and femininity, but also possesses her own characteristics such as gold and prosperity.

Oxun mariou, ariarou, ariará.
Oh, rosa do ouro
maxumbembé, maxumbambá.

Oh, golden rose

Slave conchinha de prata,
Salve o povo do mar,
Salve a mãe sereia

Hail little silver shell,
Hail the people of the sea,
Hail the mermaid mother

Que todo o mal vai levar,
O vai levar, oi de prata,
Salve estrela do mar, a mãe sereia
reinha Iemanjá!

May all evil be taken away,
May it be taken away, o silver one,
Hail star of the sea, the mermaid mother queen
Iemanjá!

Salve Iemanjá, é vem beirando o
mar,

Hail Iemanjá, she comes along the sea

É vem mãe sereia, chegou Iemanjá. She comes, the mermaid mother, Iemanjá has
arrived.

We Dance

Dominick DiOrio

Composer, conductor and educator Dominick DiOrio describes We Dance! As “a whirlwind ride for the mightiest of choruses, vast of range and agile of rhythm.” This short piece opens with a series of “Alleluia” statements that quickly move from unison into rich, extended harmonies. The fast, triple meter setting of the text features duets between upper and lower voices, call and response vocals, and rapid shifts in tonal centers. From a rhythmic standpoint, the composer employs hemiolas (in this case, groupings of two beats to create the feeling of a shift in meter) as a means of creating a heightened dramatic effect. In the closing measures of the piece, listen for a string of hemiolas as the choir sings the words, “fly! fly! fly!”

Alleluia! We Dance!

We dance in the sparkle of the wondrous night sky!

We dance to the music our voice raised high!

We dance to sweet laughter, so fast we can fly!

Alleluia! Dance!

Cells Planets

Erika Lloyd

arr. Vince Peterson

Commissioned and recorded by the Grammy award winning ensemble Chanticleer, Cells Planets is a pop-style choral piece that highlights humanity's oneness with the universe. The desire for self-awareness, curiosity about their surroundings, and need for connection to the universe all become a metaphor for cultivating meaningful relationships between human beings. The acappella texture allows for the vocal lines to take on an instrumental role as the solo singers advance the story line.

So far away, when all will shine and all with play, Hey.
The stars will open up and all will be tiny pieces of galaxy reflected in you
and me.
Cells, planets, same thing.
Bright electric lights on all the leaves and ev'rything growing from a tree;
the water's blood, and roots are veins.
I don't know you, but I like you. I don't know you but I miss you.
I don't know you, but I need you.
Smallest is the biggest thing, and in all the world, the love is the love from
me to you.

At the Round Earth's Imagined Corners

Williametta Spencer

Williametta Spencer (b. 1932), originally from Ann Arbor, Michigan, has served as a Visiting Scholar in the School of Comparative Arts at Ohio University, and as an Artist in Residence at California Polytechnic University Pomona, in addition to being a pianist, organist, and composer. Her catalogue of works includes music for piano, organ, orchestra, solo voice, and most notably, chorus. Winner of the 1968 Southern California Vocal Association Competition, *At the Round Earth's Imagined Corners* is an exciting and dynamic setting of John Donne's seventh poem of the Holy Sonnets. The poem begins with a powerful invocation for the departed souls to "arise from death" on the Day of Judgment. Spencer sets this opening text in a high tessitura with open fifths and block chords to represent the heavenly powers, and she employs mixed meter to accommodate the syllabic stress of the text. The sonnet assumes a more penitent tone at the concluding couplet, and here Spencer uses more unisons and dissonances in a lower range to reflect the plaintive sentiments of those who remain on Earth.

At the round earth's imagin'd corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberlesse infinities
Of soules, and to your scattered bodies goe,
All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaires, law, chance, hat slaine, and you whose eyes,
Shall behold God and never taste death's woe.
But let them sleepe, Lord, and mee mourne a space,
For, if above all these, my sinnes abound,
'Tis late to aske abundance of Thy grace.
When wee are there; here on this lowly ground.
Teach mee how to repent; for that's as good
As if Thou hads seal'd my pardon, with Thy blood.

Based on text extracted from a Thomas Hood (1799-1845) poem bearing the same title, *Autumn* communicates to the listener a melancholic and passionate reflection on the concepts of change and loss. The piece opens with a recitative-like solo that is undergirded by an improvised piano part that sounds like (according to the composer) “wind chimes softly in the breeze.” The first choral statement features the treble voices in unison. The unison texture gradually opens up to three-part harmony before the melodic material is handed off to the lower voices. As all vocal lines enter the texture, Memley escalates the dramatic effect of the text through the use of triplet rhythms and extended harmonies. The dynamic level builds to a forte as the vocal lines declaim what becomes a recurring refrain in minor mode: “Where are the songs of summer?”

Black Ocean

Derrick Skye

According to the composer, “*Black Ocean* explores the human experience of the universe as being simultaneously vast and open, yet intimate and personal on an individual level. The text of the piece are fragments from a stream of consciousness poem by Kiara Skye called *Cosmic Byproduct*.” In addition to utilizing compositional techniques typical of the Western Classical tradition, Skye infuses ideas from Persian classical music, Hindustani classical music, and West African fiddle music. The composer goes on to say that “the piece also incorporates elements of indeterminacy, including body percussion and vocal effects, allowing performers to contribute in their own unique way to the larger piece. The fragments of text that repeat and shift to create different patterns are meant to reflect the multi-dimensional nature of human thoughts.

Poetry of Kiara Skye with words used in the musical piece in bold:

Cosmic Byproduct

We are stitched up
with the night sky.
Our eyes just glittering **starlight**
lost staring at the **black ocean**
we exploded from.
Since **we are** the
ingredients of the universe
is the universe not us?
Maybe we are just a galaxy
stuck to the earth's surface.
And space cast it's wishes
to us as it looks down.
Or perhaps **we are** just
a bunch of **shooting stars**
bursting through life
Waiting to return
to stardust.

Ride the Chariot

arr. Moses Hogan

In the mid 1990's composer, arranger, conductor, and pianist Moses George Hogan began to revolutionize the way African American spirituals were being interpreted and performed. Creating pianistically influence arrangements with innovative harmonic language, highly syncopated rhythms, and powerfully dramatic endings, Hogan's spirituals have become staples in choral libraries around the world. These folk songs, often religious in nature, were not only affirmations of a newly developed style of worship for enslaved Africans, but these songs also represented perseverance, resistance, justice, and a hope for freedom. This arrangement of Ride the Chariot opens with a phrase (quoting the original melodic material) that moves downward and abruptly swings upward to reach its peak on the word "soon" before it concludes on the same pitch on which the phrase began. The contour of this opening phrase simulates the motion of a chariot descending from the sky and swiftly transporting the enslaved African to freedom in the heavenly realm.

Non, nobis, Domine

Rosephanye Powell

Using a sacred Latin text, the composer develops a fast-driving, triple meter anthem in ABA' form. The A section begins with a layering of repeated patterns from bass voices to soprano voices. Each independent vocal line presents the "Non nobis, Domine, tuo da gloriam" text in its own distinctive way in terms of pitches, rhythms, and articulation markings. The B section of the piece, while remaining in triple meter, commences with soprano voices singing a soft, floating solo line on the text

“Sed nomini tuo da gloriam.” This six-measure melodic line is immediately harmonized by the remaining choral parts. A modulation of the melodic material follows, concluding with a rising sequence of unison pitches before a return to familiar material from the A section. Now in a higher key, the layering of patterns begins again as the piece drives to a dramatic finish.

Non Nobis, Domine, non nobis, sed nomini tuo da gloriam.	Not to us, O Lord, not to us, but to your name be the glory.
---	---

Ubi Caritas

Marianne Kim

A Chicago-based composer, pianist, organist, and harpsichordist, Marianne Kim has been noted for her vibrant performance and composition in a wider diversity of musical styles, such as classical, jazz, Broadway musical, R&B, gospel, traditional & contemporary church music, and more. Here are some of her thoughts about the piece:

“A rubato piano opening leads to the simple unison melody set in the style of Gregorian Chant...As the piece progresses, rich and extended harmonies add contemporary touches to the reverent feel without moving far from the simple and direct melody that returns.”

Ubi caritas et amor, Deus ibi est.	Where there is charity and love, God is there.
------------------------------------	--

Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
--	--

Exsultemus et in ipso jucundemur.	Let us rejoice and be glad in it.
-----------------------------------	-----------------------------------

Timeamus et amemus Deum vivum.	Let us revere and love the living God.
-----------------------------------	--

Et ex corde diligamus nos sincero.	And from a sincere heart let us love one another.
------------------------------------	--

Ubi caritas et amor, Deus ibi est.	Where there is charity and love, God is there. Amen.
------------------------------------	---

Composer Alex Berko penned the following notes about his piece:

“Several composers throughout history have written liturgical works such as Masses, Requiems, and Cantatas. Many of these settings come from Christian liturgy with text in Latin. There are also so many secular masses that are not written specifically for a liturgical purpose nor have text exclusively in Latin...I was inspired by my contemporaries to combine the old with the new and bring a piece of my identity and tradition into this work. As a result, rather than using the Christian liturgy, Sacred Place is based on the Jewish service. Additionally, while each movement is titled after a different pillar of a Jewish service, none of the text is in Hebrew. Instead, I stitched together the writings of several American environmentalists and poets who have spoken about their relationship with the earth.”

I. Opening Prayer

In the dusk of the river, the wind
Gone, the leaves grow still—
The beautiful pose of lightness,
The heavy world pushing toward it.

Wendell Berry

Excerpt from “The Porch Over the River”

II. Amidah

“How softly these mountain rocks are adorned, and how fine and reassuring the company they keep—their brows in the sky, their feet set in groves and gay emerald meadows, a thousand flowers leaning confidently against their adamant bosses, while birds bees butterflies help the river and waterfalls to stir all the air into music—things frail and fleeting and types of permanence meeting here and blending as if into this glorious mountain temple Nature had gathered her choicest treasures, whether great or small to draw her lovers into close confiding communion with her.”

John Muir to Teddy Roosevelt on preserving Yosemite National Park

III. Shema

The earth says have a place, be what that place
Requires; hear the sound the birds imply
And see as deep as ridges go behind
Each other. (Some people call their scenery flat,
Their only pictures framed by what they know:
I think around them rise a riches and a loss
Too equal for their chart—but absolutely tall.)
The earth says every summer have a ranch
That's minimum: one tree, one well, a landscape
The proclaims a universe—sermon
Of the hills, hallelujah mountain,
Highway guided by the way the world is tilted,
Reduplication of mirage, flat evening:
A kind of ritual for the wavering.
The earth says where you live wear the kind
Of color that your life is (grey shirt for me)
And by listening with the same bowed head that sings
Draw all things into one song, join
The sparrow on the lawn, and row that easy
Way, the rage without met by the wings
Within that guide you anywhere the wind blows.
Listening, I think that's what the earth says.

William Stafford

IV. Mi Shebeirach

May the source of strength
Who blessed the ones before us
Help us find the courage
To make our lives a blessing
And let us say Amen.
Bless those in need of healing
With r'fuah sh'leimah (complete healing)
The renewal of body,
The renewal of spirit
And let us say Amen.

Traditional Jewish Prayer

V. Kaddish

“Let my thoughts come to you, when I am gone,
Like the afterglow of sunset at the margin of starry silence.”

Rabindranath Tagore, 1861-1941

VI. Closing Prayer

In the dusk of the river, the wind
Gone, the leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

Wendell Berry
Excerpt from “The Porch Over the River”

Requiem

Eliza Gilkyson
arr. Craig Hella Johnson

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

mother mary, full of grace, awaken
all our homes are gone, our loved ones taken
taken by the sea
mother mary, calm our fears, have mercy
drowning in a sea of tears, have mercy
hear our mournful plea
our world has been shaken, we wander our homelands forsaken
in the dark night of the soul
bring some comfort to us all,
o mother mary come and carry us in your embrace
that our sorrows may be faced
mary, fill the glass to overflowing
illuminate the path where we are going
have mercy on us all
in fun'ral fires burning each flame to your myst'ry returning
in the dark night of the soul your shattered dreamers, make them whole
o mother mary find us where we've fallen out of grace,
lead us to ta higher place
in the dark night of the soul our broken hearts you can make whole,
o mother mary come and carry us in your embrace,
let us see your gentle face, mary

Temple University Concert Choir

Rollo Dilworth, conductor

Adrianna Barnett, graduate conductor

Kim Barroso, pianist

SOPRANO

Olivia Bell

Dillon Ferraro

Chelsea Haynes

Lianna Johnson

Nylea McGraw

Kahmaya Washington

TENOR

Dylan Haynes

Jaiman Kondisetty

Clint Lee

Eric McNeill

Julian Nguyễn

Joseph Rippert

ALTO

Adrianna Barnett

Anna Britt

Finn De Vries

Penelope Ferris

Anya Nirschl

Esther Rhoades

Sadie Roser

BASS

Dominic Barrell-Kobryn

Bryson Christopher

Owen Krewson

Gabe Kutz

Matt Lista

Tom McLoughlin

Temple University Singing Owls

Rollo Dilworth, conductor
Erica Breitbarth, graduate conductor
Kim Barroso, pianist

SOPRANO

Sophia Alvarez
Claire Boell
Rebecca Boyden
Erica Breitbarth
Anneta Campbell
Charlotte Card
Hadyn Carter-Hanson
Olivia Chambers
Erica Chen
Valerie Clayton
Rebecca Comfort
Shannon Coulter
Naomi Dobson
Aneita Duglas
Pam Englehart
Shuyi Fang
Janet Fishman
Nicole Groff
Ameenah Hankins
Elizabeth Hohwieler
Natasha Kelemen
Simone Kutler
Alekhya Madiraju
Fay Manicke
Cate Marcelli
Lisa Marcelli
Claudia Menta
Anna Murphey
Robin Muse
Julia Nagle
Carynn O'Banion
Kate Palladino
Brittany Peterson
Dolores Redmond
Taheerah Sabb
Ariel Siegelman
Kristin Valentin
Dawn Walters
Joy Wiltenburg

ALTO

Edda Aish
Jessica Bishop
Theresa Bramwell
Lucinda Crawford
Susan Feenan
Kathleen Flaherty
Jennifer Gaffney
Anne Gold
Oroma Igwe
Catherine Kenley
Nehal Khosla
Fae Lobron
Jacquelyn Mason
Ruby-Rae McCants
Cheri Micheau
Isabel Najjar
Lily Najjar
Hayleigh Nash
Alisson Nuñez
Suzzette Ortiz
Julia Powers
Rebecca Poyourow
Jessica Rozler
Rachelle Santana
Olivia Schmid
Peggy Shafer
Katrina Shenk
Sharon Sherry
Chloe Smelser
Ozella Smith
Jenna Spedding
Loukysha Stanley
Fran Surkin
Lydia Thomas
Mary Todd
Kristina Wagers
Rebecca Wizov
Kaitlin Worden
Lee Yeager

TENOR

Von An
Ann Eleanor Brown
Jamil Dabney
Debbie DeKalb
Ellis Dunbar
Willie Jenkins
Thom Kennon
Glenn Kutler
Paige Petersen
Antonio Pisani
Joel Quast
Helen Shoemark
Penny Williamson

BASS

Josh Berendt
David Clowney
Ethan Cohen
Gav Durham
Dylan Finley
Timothy Flaherty
Bron Gondwana
Javon Hampton
Charles Hannum
Dustin Lynn-Becket
Edward Moll
Junior Ndayikengurukiye
Matthias Ohr
William Scheible
Walter Tucker
Richard Womer
Josh Ziegler

Boyer College of Music and Dance

Temple University Choirs

Concert Choir

Graduate Conductors Chorus

Recital Chorus

Singing Owls

University Chorale

University Singers

University Voices

Department of Vocal Arts

Choral Activities Area

Kendra Balmer, Adjunct Professor, Conducting

Dustin Cates, Assistant Professor, Choral Music Education

Leslie Cochran, Coordinator, Department of Vocal Arts

Rollo Dilworth, Chair, Vocal Arts; Elaine Brown Chair of Choral Music

Mitos Andaya Hart, Associate Director, Choral Activities

Elizabeth Cassidy Parker, Professor, Music Education

The Temple University Choirs have enjoyed a rich tradition of excellence under the batons of some of Philadelphia's most prominent conductors. The seven 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 Symphony Orchestra at the Kimmel Cultural Campus.

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 leslie.cochran@temple.edu.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 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 forty-five recordings, garnering five 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. 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

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for “The Temple College.” His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 30,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or “Perseverance Conquers”—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Temple University 2025-2026 Season

Upcoming Events

Small Jazz Ensembles

Tuesday, November 18
2:00 Chelsea Reed Ensemble
The Art of Bread Café

Dance Studies Colloquium: Choreographer William Forsythe in Conversation with Mark Franko

Tuesday, November 18 at 5:00 PM
Temple Performing Arts Center Chapel

Student Recital: Claire Boell, tuba

Tuesday, November 18 at 5:30 PM
Rock Hall Auditorium

Temple University Rockin' Owls

Tuesday, November 18 at 7:30 PM
Art of Bread Café

Small Jazz Ensembles

Wednesday, November 19
11:00 AM Tony Miceli Ensemble
11:45 AM Tony Miceli Ensemble
12:30 PM Tony Miceli Ensemble
1:15 PM Tony Miceli Ensemble
2:00 PM Tony Miceli Ensemble
The Art of Bread Café

Temple University New Music Ensemble

Wednesday, November 19 at 5:30 PM
Rock Hall Auditorium

Temple University Choirs: University Chorale, University Singers and University Voices

Dustin Cates, Mitos Andaya Hart and Elizabeth Cassidy Parker, conductors
Wednesday, November 19 at 7:30 PM
Temple Performing Arts Center

New School Woodwind Quintet

Wednesday, November 19 at 7:30 PM
Rock Hall Auditorium

Temple University 2025-2026 Season

Upcoming Events

Small Jazz Ensembles

Thursday, November 20

12:30 PM Chelsea Reed Ensemble

1:15 PM Josh Richman Ensemble

2:00 PM Nick Lombardelli Ensemble

The Art of Bread Café

Rite of Swing Jazz Café: Mariel Bildsten Septet

Mariel Bildsten, trombone

Bruce Harris, trumpet

Chris Lewis, saxophone

Jarien Jamanila, saxophone

Joe Block, piano

Sam Harris, bass

Willie Bowman, drums

Thursday, November 20 at 4:30 PM

Temple Performing Arts Center Lobby

Tuba/Euphonium Studio Recital

Kim Barroso, piano

Thursday, November 20 at 5:30 PM

Rock Hall Auditorium

conTemplum presents Soundprints II

Thursday, November 20 at 7:30 PM

Rock Hall Auditorium

Small Jazz Ensembles

Friday, November 21

11:00 AM Marcell Bellinger Ensemble

11:45 AM Sam Harris Ensemble

12:30 PM Banks Sapnar Ensemble

1:15 PM Jake Kelberman Ensemble

2:00 PM Jeb Patton Ensemble

The Art of Bread Café

Chamber Music Recital

Friday, November 21 at 1:00 PM

Rock Hall Auditorium

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