

**Temple University Singers**  
Mitos Andaya Hart, conductor

**Temple University Chorale**  
Dustin S. Cates, conductor

**Temple University Voices**  
Elizabeth Cassidy Parker, conductor

Wednesday, November 19, 2025 • 7:30 PM  
Lew Klein Hall, Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122

# Temple University Singers

Mitos Andaya Hart, conductor  
Esther Rhoades, graduate conductor  
Kim Barroso, pianist

## Victory in Fantasy

Riuh (Chaotic Joy) (2023)

Tracy Wong

Esther Rhoades and Holly Stanley, sopranos  
Spike Blanco, vocal percussion

¡Salga el torillo hosquillo!

Diego José de Salazar  
(c. 1660-1709)

Celia Bluestine, Cheryl Chen, sopranos  
Melanie Moyer, Catie Becker, altos  
Jack Zweben, tenor

Albricias mortales

Manuel de Zumaya  
(c. 1678-1755)

Melanie Moyer, Sarah Klunk, altos  
Devyn Scott, tenor  
Cayden Johnson, baritone

Jacob Flaschen, trumpet

Yuan Tian, Ruslan Dashdamirov, Sofiya Solomyanskaya,  
Arina Komarova, Hannah Emtage, violins  
Jace Cocola, cello; Penn Hoffert, double bass

Gabe Locati, guitar; Nathaniel Harlan, percussion; Kim Barroso, organ

Os justi

Anton Bruckner  
(1824-1896)

#UndocuJoy from *American DREAMers*

Melissa Dunphy  
(b. 1980)

Esther Rhoades, conductor

Rainbow Connection

Paul Williams/Kenny Ascher  
arr. Tripp Carter

Erica Cox and Imani Makasa, soloists

Fantasy

Maurice White, Eddie del Barrio, Verdine White  
arr. Taro Kijima

featuring BEEP

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# University Voices

Elizabeth Cassidy Parker, conductor  
J. Matthew Lista, graduate conductor  
Joohee Kim, pianist

**Total Pulchra Es**  
from *Quatre Motets sur des thèmes grégoriens*, Op. 10, No. 2

Maurice Duruflé

**Le Colibri**  
from *Sept mélodies*, Op. 2, No. 7

Ernest Chausson  
arr. Mari Esabel Valverde  
text by Leconte de Lisle

**Shadow River**

Elaine Hagenberg  
text by E. Pauline Johnson

**Richer for Her**

Andrea Ramsey  
text by Charlotte Tall Mountain

J. Matthew Lista, graduate conductor  
Jace Cocola, cello

**Still I Rise**

Rosephanye Powell

Sophia Alvarez and Ajax Apelt, soloists  
Julian Nguyễn, piano  
Jacob Treat, drums

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# University Chorale

Dustin S. Cates, conductor  
Michael Sakell, graduate conductor  
Abigail LaVecchia, pianist

**The Way of Trust**

Andrea Ramsey

Rodshmier Eddy, soloist  
Ruslan Dashdamirov, violin  
Jace Cocola, cello

**Hold Out Your Light**

Traditional Spiritual  
arr. Stacey V. Gibbs

Christopher Pierre, Holden Finley, and Jack Ritter, soloists  
Jaden Ruff, pianist  
Michael Sakell, graduate conductor

An Die Musik

Franz Schubert  
adapted by Craig Courtney

Six Limericks

David A. Greig  
(b. 1948)

North

Ryan O'Neal  
adapted by Dustin S. Cates

Nicholas Nandlal-Smith and David Stowers, soloists  
Olga Zaiats, violin 1; Ruslan Dashdamirov, violin 2  
Arina Komarova, viola; Jace Cocola, cello

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## Temple University Voices and Chorale

Dustin S. Cates and Elizabeth Cassidy Parker, co-conductors  
Joohee Kim, pianist

Selections from *The Wilderness of You*

Andrea Ramsey

2. Breath

5. Being

Olga Zaiats, violin 1; Ruslan Dashdamirov, violin 2  
Arina Komarova, viola; Jace Cocola, cello  
Jacob Treat, percussion 1; Tristan Bouyer, percussion 2

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.

# Program Notes

## Riuh (Chaotic Joy)

Tracy Wong

Malaysian Canadian composer Tracy Wong was commissioned by the Artistic Committee for the World Symposium for Choral Music 2023 to write a work for the Vancouver Youth Chorus under the direction of Carrie Tennant. Drawing on Ms. Tennant's guidelines of folk-like character, rhythm, joy and "something outside the box," Dr. Wong chose the Malay word "riuh" – meaning "noise" - and called on the contemporary Malaysian soul singer/songwriter Bihzhu in the co-creation of this rhythmically catchy and optimistic work.

*"There is liberation when we're able to embrace chaos with joy, a sense of vitality, of feeling fully alive. And within that energy a knowing, and a certainty, that everything is at the right place and the right time, and this is but one thread in the woven tapestry of life." - Bihzhu*

Choral riffs, soaring soprano descant, and percussion (or vocal beatboxing) create a spirit of affirmation.

*Note by Mitos Andaya Hart*

Dalam huru-hara dunia	In the chaos of the world
Hargai bibit ketenangan	Treasure the seeds of stillness
Anyaman riuh dan damai terserlah	Woven together – chaos and peace – they shine
Gelombang hidup dilayar	As the waves of life are sailed

## ¡Salga el torillo hosquillo!

Diego José de Salazar

Not much is known about Spanish Baroque composer Diego José de Salazar. He was appointed in 1685 as *maestro di capilla* of the Seville Cathedral, after serving in the same position in Estepa. This Christmas villancico, *¡Salga el torillo hosquillo!*, was brought to the New World, and may have been his most popular work. It is a triple-meter double chorus written in the style of an allegorical bullfight between the devil and the infant child (another arrangement attributed to Juan de Araujo substitutes the Virgin Mary as the heroine). The text is in the first-person perspective with the crowd exclaiming as spectators of the fight, later finding ourselves in the actual bullring. The common time verses express the joyful solemnity of the Christmas Festival, as well as security upon realizing that the bull fights in vain.

*Note by Mitos Andaya Hart*

Salga el torillo hosquillo  
Pero no, que se aguarde,  
que se espere, que se tenga  
Mientras me pongo en cobro yo  
Ho!

- solo -

Mas ay, que fiero  
El toro ligero corriendo salió  
Tras mi bien, pero no tras mi

- chorus -

Yo le vi al amado dueño miro  
Que le esta esperando el Niño

Yo le vi tiritando  
No de miedo si no de frío

- solo -

Alegre está y de fiestas  
la corte de la plaza,  
porque como un oro  
ha nasido su infante.

Del vulgo de las nubes  
se despejó la plaza  
Poblando las estrellas,  
del cielo las ventanas

A fuera todo el mundo  
A fuera hagan plaza  
Que el toro es un demonio  
Segun muestra la ensaña

Bramando de coraje,  
burlando se desangra,  
corre por hacer presa,  
pero en vana se cansa.

- chorus -

Let the little wild bull out  
But no, hang on, let him wait  
and hold in his fury  
While I find some cover  
Ho! -

But wow, how fierce  
The agile bull comes out running into the ring  
-  
Running after me, oh no, running after me!

I see him, I look to my beloved Lord  
For whom the Christ child is waiting

I see him shivering  
Not with fear but with with cold

Merry and festive is  
the court of the bullring,  
because an infant has been born  
to them, as precious and pure as gold.

The bullring clears of the clouds  
of common people  
Who go and populate the stars,  
the windows of heaven

Out everybody!  
out, make room!  
because the bull is a evil demon  
which shows no mercy

Roaring with rage  
mocking he bleeds  
he runs to seize prey  
but in vain, he tires himself

Manuel de Zumaya (also spelled Sumaya) is considered the leading composer of the Mexican Baroque. As a youth, he served as a choirboy and organist in the Cathedral in Mexico City, and eventually became the *maestro de capilla* in 1715. *Albricias mortales* is a celebratory villanico in which light triumphs over darkness. After the opening orchestral statement featuring the trumpet, the vocal trio heralds the approaching dawn, and the chorus echoes the good news, urging all of creation to hear and sing praises. Zumaya's writing is ebullient, but also colorful, bold, and playful, with flashes of modal shifts and cadential hemiolas in declamation.

*Note by Mito Andaya Hart*

Albricias, mortales, que viene la Aurora y la noche triste parte vergonzosa.	Rejoice mortals, for the Dawn is coming, and the gloomy night departs in shame.
Oigan, oigan, oigan, que las aves cantan, con voces canoras y a su luz saludan que destierran sombras.	Hark! Hark! Hark! For the birds are singing with melodious voices, greeting the light which banishes all darkness.
Oigan, oigan, oigan, el ruiseñor diestro dulcemente entona, que esta Aurora bella, los males mejora.	Hark! Hark! Hark! The able nightingale sweetly intones, for this beautiful Dawn all evils atones.
Oigan, oigan, oigan que entona un jilguero con voz sonorosa, que el sol de justicia, en la Aurora asoma.	Hark! Hark! Hark! For the goldfinch intones, with resounding voices, that the sun of justice with the Dawn approaches.
Oigan, oigan, oigan que el cielo y la tierra, los mares y rosas, hombres, peces, aves, este oriente encomian.	Hark! Hark! Hark! May the heavens and earth, the seas and roses, men, fish, birds at this coming sing praises.
La noche fue muy pesada, mas corrida y vergonzosa, viendo a esta Aurora de gracia, con tantas luces, se asombra.	The night was heavy, quick and shameful, seeing this Dawn of grace, stunned with great light.
Si Eva fue la noche triste, que al mundo causó congojas, aquesta Aurora es la causa del día feliz, que se logra.	If Eve was the gloomy night which caused the world distress, this Dawn is the cause of the coming of the joyful day.

Austrian Romantic composer Anton Bruckner is known primarily for his large-scale works including symphonies and major choral-orchestral settings; however he also wrote short liturgical works. Of his unaccompanied motets, *Os justi* is one of the most admired and beloved by singers and listeners alike. Though one may be drawn to the grand, dynamic arches of cascading suspensions, each statement of the text is set with intention according to the meaning. For example, “the tongue speaks” is in lines of layered polyphony, whereas “the law of God is in his heart” is set in chordal serenity and quiet assurance of homophony. Likewise, the melodic soprano line in “his feet do not falter” is anchored in the lower pedal tones.

*Note by Mitos Andaya Hart*

Os justi meditabitur sapientiam:  
et lingua ejus loquetur judicium.  
Lex Dei ejus in corde ipsius:  
et non supplantabuntur gressus ejus.  
Alleluia

The mouth of the righteous utters wisdom  
and his tongue speaks what is just.  
The law of his God is in his heart:  
and his feet do not falter.  
Alleluia.

### #UndocuJoy from *American DREAMers*

Melissa Dunphy

*American DREAMers* is a multi-movement work by local living composer, Melissa Dunphy, and was commissioned by PhilHarmonia, under the direction of Dr. Mitos Andaya Hart. Drawing from the texts of five young Americans who were brought to the United States as children, Dunphy wove the poetry and music into an inspirational musical fabric that both speaks their truths, and calls to action.

Composed after the 2016 election, *American DREAMers* offers a response to the growing anti-immigrant rhetoric in our politically polarized country. #UndocuJoy is the 6th movement, and features poetry by Julia Montejo. It is a poem of resistance and enduring hope in the face of oppression.

The movement is split into three distinct sections, each with repeating motifs. Listen for the sections where the chord is stacked from upper voices to lower voices on the word “know.” This descending sustained chord marks the second section, where the choir’s duple and triple meters enhance the heartfelt excitement of the text, encouraging resistance through small acts of self-care such as painting nails. To conclude the movement, Dunphy sets the text “I believe in us” with slower moving rhythms and simple chord changes so that the text is clearly understood and felt.

*Note by Esther Rhoades*



So today, remember that you are beautiful.  
You are creators, you are laughers, you are lovers,  
you are lights of hope and joy.  
Take the time you need to feel the pain.  
Know that even existing in the spaces you occupy is  
resistance.  
Know that, as we fight this battle for our dignity,  
you are souls of strength and power,  
but you're allowed to feel vulnerable at times.  
Know that every moment of self-care you can find  
is still part of fighting this fight.  
Know that every time you paint your nails,  
dance in your room, eat a treat,  
laugh with your friends, run in the woods,  
or do anything that gives you joy,  
you are resisting a system  
that thinks we're not worthy of even smiling.  
I believe in us.  
Together, we will overcome.

—Julia Montejo

## Rainbow Connection

Paul Williams/Kenny Ascher  
arr. Tripp Carter

The 1979 film “The Muppet Movie” opens with the leading character, Kermit the Frog, playing his banjo and pondering the existence of rainbows. The song, *Rainbow Connection* written by Paul Williams and Kenny Ascher, was meant to express wonder and hope, in spite of what others say are the facts. Since its debut, the song grew popular and over time became so culturally significant that in 2021, it was entered into the Library of Congress National Recording Registry.

Orlando-based vocalist Tripp Carter has performed and worked with many exceptional organizations including the Royal Philharmonic Orchestra, the Bach Festival of Winter Park, and Voctave - an exceptional a cappella ensemble that is connected to Disney and the Voices of Liberty. Mr. Carter arranged this for his alma mater, The Davidson Chorale of the John S. Davidson Fine Arts High School in Augusta. The Chorale gave its premiere at ACDA National in 2025.

*Note by Mitos Andaya Hart*

Why are there so many  
Songs about rainbows  
And what's on the other side  
Rainbows are visions  
They're only illusions  
And rainbows have nothing to hide  
So we've been told and some chose to  
Believe it  
But I know they're wrong wait and see

Someday we'll find it  
The Rainbow Connection  
The lovers, the dreamers and me

Who said that every wish  
Would be heard and answered  
When wished on the morning star  
Somebody thought of that  
And someone believed it  
And look what it's done so far  
What's so amazing  
That keeps us star gazing  
What so we think we might see

Someday we'll find it  
That Rainbow Connection  
The lovers the dreamers and me

Have you been fast asleep  
And have you heard voices,  
I've heard them calling my name  
Is this the sweet sound that calls  
The young sailors  
The voice might be one and the same  
I've heard it too many times to ignore it  
It's something that I'm supposed to be

Someday we'll find it  
The rainbow connection  
The lovers, the dreamers and me

After weeks of work, the song "Fantasy" by Earth, Wind and Fire was finally completed when leader Maurice White found inspiration from the 1977 film "Close Encounters of the Third Kind." Set to a funk groove, with instrumentation that also includes strings and horns, the song expresses an invitation for humankind to dream and live together as one. In White's own words, initially he thought of it as an "escape" from an unjust world, but it continues to resonate in its call to review one's life, "rise above," and express hope for unity when "our voices will ring together, as one."

This arrangement by Japanese choral musician and gospel pianist Taro Kijima was written for his choral group, Dreamers Union Chorus (DUC). He helped to establish the idea of the "power chorus": a non-religious chorus in Japan influenced by Black culture to create an environment where Japanese people can sing together, find inspiration and be resilient in a turbulent and harsh world. Mr. Kijima conducts several "Power Choruses" in the Tokyo metropolitan area and serves as the Representative Director of the Power Chorus Association.

The Temple University Singers is honored to share the stage and perform this arrangement with Temple's BEEP under the direction of Adam Vidiskis.

*Note by Mitos Andaya Hart*

Every man has a place  
In his heart, there's a space  
And the world can't erase his fantasies  
Take a ride in the sky  
On our ship, fantasy  
All your dreams will come true right away

And we will live together  
Until the twelfth of never  
Our voices will ring forever, as one

Every thought is a dream  
Rushing by in a stream  
Bringing life to the kingdom of doing  
Take a ride in the sky  
On our ship, fantasy  
All your dreams will come true miles away

Our voices will ring together  
Until the twelfth of never  
We all will live, love forever, as one

Come to see victory  
In the land called fantasy  
Loving life, a new degree  
Bring your mind to everlasting liberty

As one

Come to see victory  
In a land called fantasy  
Loving life for you and me  
To behold, to your soul is ecstasy

You will find (You will find)  
Other kind (Other kind)  
That has been in search of you  
Many lives has brought you to  
Recognize (Recognize), it's your life now in review

And as you stay for the play  
Fantasy has in store for you

Glowing light will see you through  
It's your day, shining day  
All your dreams come true  
Oh-ah-oh-ah-oh-ohh

As you glide in your stride  
With the wind as you fly away  
Give a smile from your lips and say  
"I am free. Yes, I'm free. Now, I'm on my way"

Come to see victory  
In a land called fantasy  
Loving life for you and me  
To behold, to your soul is ecstasy

You will find other kind  
That has been in search of you  
Many lives has brought you to  
Recognize, it's your life now in review

**Total Pulchra Es**

Maurice Duruflé

**from *Quatre Motets sur des thèmes grégoriens*, Op. 10, No. 2**

Maurice Duruflé (1902-1986) frequently wove his love of the organ and Gregorian chant into his compositions. In 1960, he composed Opus 10, *Four Motets on Gregorian Themes* integrating Latin texts with unaccompanied voices similar to his *Requiem*, penned in 1948. Intended for treble voices, the text of no. 2 *Tota Pulchra Es* derives from a fourth-century Catholic prayer from the *Songs of Songs* and *Book of Judith*. Duruflé intertwines plainchant into the piece's dense polyphonic texture, blurring the formal structures and creating a highly impressionistic work. The text of *Tota Pulchra Es* expresses Mary's beauty, glory, and purity resulting in a motion-filled, shimmering motet.

*Note by Elizabeth Cassidy Parker*

Tota pulchra es, Maria  
Et macula originalis non est in te

Vestimentum tuum candidum quasi  
nix

Et facies tua sicut sol

Tu gloria Jerusalem,

Tu laetitia Israel

Tu honorificentia populi nostri

Thou art all beauty, Mary

And there is no blemish of original sin in  
thee

Thy garments are as white as snow,

And your face is as the sun.

Thou are the glory of Jerusalem

The joy of Israel,

The source of honor to our people.

**Le Colibri**

Ernest Chausson

**from *Sept mélodies*, Op. 2, No. 7**

arr. Mari Esabel Valverde

text by Leconte de Lisle

An early but compositionally mature work, Ernest Chausson's *Le Colibri* paints a vivid and colorful scene of the royal hummingbird attending diligently to its hibiscus until exhaustion, drawing parallels with the protagonist's love for another. A solo song among several well-known in the cycle (i.e., *Le Charme*, *Les Papillons*, *Hébé*), Chausson's lush harmonies and chromaticism offer evocative images of nature and love. His choice to set the piece in 5/4 meter creates a sense of surprise, suspense, and alongside the piano's flowing lines, gestures to the birds' flight. Expertly arranged for treble voices by highly acclaimed composer Mari Esabel Valverde (b. 1987), this poignant composition showcases the richness and range of treble choirs.

*Note by Elizabeth Cassidy Parker*

## Le Colibri

Poetry, Leconte de Lisle  
Le vert colibri, le roi des collines,  
  
Voyant la rosée et le soleil clair  
Luire dans son nid tissé d'herbe fines,  
Comme un frais rayon s'échappe dans  
l'air.

Il se hâte et vole au source voisines,  
Où les bambous font le bruit de la mer;  
Où l'açoka rouge, aux odeurs divines,  
S'ouvre, et porte au cœur un humide  
éclair.

Vers la fleur dorée il descend, se pose,  
  
Et boit tant d'amour dans la coupe  
rose,  
Qu'il meurt, ne sachant s'il l'a pu tarir.

Sur ta lèvre pure, ô ma bien-aimée,  
Telle aussi mon âme eut voulu mourir  
Du premier baiser qui l'a parfumée!

## The Hummingbird

Translation by Mari Esabel Valverde  
The green hummingbird, the king of the  
hills,  
Seeing the dew and bright sun  
Shine on its nest woven from fine grass ,  
Like a cool beam escapes into the air.

In haste, it flies to the neighboring springs.  
Where the bamboo makes the sounds of  
the sea,  
Where the hibiscus with its divine fragrance  
Opens and brings to the heart a wet flash

Toward the golden flower, it descends, has  
lain  
And sups so much love from the rosy cup  
  
That it dies without knowing if it could  
have finished it.

On your bare lips, oh my beloved,  
Like so, my soul wished to expire  
From the first kiss on which it left its scent

## Shadow River

Elaine Hagenberg  
text by E. Pauline Johnson

Published in 2022, Elaine Hagenburg's *Shadow River* evocatively sets the poetry of E. Pauline Johnson (1861-1913). Raised on Six Nations Reserve in southern Ontario, Johnson published poetry and prose in newspapers and magazines. A traveling performer embodying both Native and Victorian identities, Johnson thwarted stereotypes and fought against the repression of First Nations' peoples. Hagenburg's compositional commitments to nature and spirituality uplift Johnson's poetry with cascading vocal lines, moving motifs, and bright harmonies. Importantly, Johnson viewed canoe paddling as a space of empowerment, which Hagenburg foregrounds in the "mine is the undertone" section. The apex of this section introduces the paddle blade as "mine alone" to which Hagenburg returns at the end, stating also that "dreaming is mine alone."

*Note by Elizabeth Cassidy Parker*

## Shadow River

*(E. Pauline Johnson's complete poem is printed here;  
portions set by Elaine Hagenburg)*

A stream of tender gladness,  
Of filmy sun, and opal tinted skies;  
Of warm midsummer air that lightly lies  
In mystic rings,  
Where softly swings  
The music of a thousand wings  
That almost tones to sadness.  
Midway 'twixt earth and heaven,  
A bubble in the pearly air, I seem  
To float upon the sapphire floor, a dream  
Of clouds of snow,  
Above, below,  
Drift with my drifting, dim and slow,  
As twilight drifts to even.  
The little fern-leaf, bending  
Upon the brink, its green reflection greets,  
And kisses soft the shadow that it meets  
With touch so fine,  
The border line  
The keenest vision can't define;  
So perfect is the blending.  
The far, fir trees that cover  
The brownish hills with needles green and gold,  
The arching elms o'erhead, vinegrown and old,  
Repictured are  
Beneath me far,  
Where not a ripple moves to mar  
Shades underneath, or over.  
Mine is the undertone;  
The beauty, strength, and power of the land  
Will never stir or bend at my command;  
But all the shade  
Is marred or made,  
If I but dip my paddle blade;  
And it is mine alone.  
O! pathless world of seeming!  
O! pathless life of mine whose deep ideal  
Is more my own than ever was the real.  
For others Fame  
And Love's red flame,  
And yellow gold: I only claim  
The shadows and the dreaming.

Drawing on the theme overcoming adversity through grace and determination, *Richer for Her* explores scenarios where women possess the self-determination and fervor to rise above societal naysayers. From an introspective beginning to a more outward facing finale, Andrea Ramsey skillfully sets the poetry of Charlotte Tall Mountain to her compositional prose. Ramsey's use of Charlotte Tall Mountain's poem, *For the Love of the World*, furthers the narrative of and need for promoting marginalized peoples. Tall Mountain, a member of the Iroquois Nation, was known for her empowering and spiritual poetry. Often highlighting inequities and issues of social justice in her work, *For the Love of the World* is no different. Tall Mountain conceptualizes the experience of womanhood through natural world imagery and a spiritual pallet of prose. Combining this inspirational text with her own compositional skill, Ramsey creates a sonic feast that builds with the intensity of the poetry. Scored for SSA voices, cello, and piano, *Richer for Her* begins with subtle intimacy of a personally lived experience and builds with harmonic intensity to the acknowledgement of one's worth. Working in tandem with the voices, both the cello and piano personify the text through motivic and melodic development. The "her" we hear throughout can be any singular woman or woman-identifying individual or collective. A certain shared lived experience surrounds this piece, and the partnership between Tall Mountain's prose paired with Ramsey's prowess truly drives at the heart of this thesis—overcoming all odds and adversities, the world is richer for her.

*Note by J. Matthew Lista*

**Richer for Her**

Charlotte Tall Mountain

For the love of a tree  
She went out on a limb

For the love of the sea  
She rocked the boat

For the love of the earth  
She dug deeper

For the love of the stars  
She let her light shine

For the love of spirit  
She nurtured her soul

For the love of the Goddess  
She drew down the moon



For the love of a good time  
She sowed seeds of happiness

For the love of family  
She reconciled differences

For the love of her enemies  
She suspended judgement

For the love of community  
She mended fences

For the love of herself  
She acknowledged her worth

And the world was richer for her.

## Still I Rise

Rosephanye Powell

Inspired by Maya Angelou's poem of the same name, *Still I Rise* is an anthem that uplifts women's resilience, self-affirmation, and power in the midst of struggle. Commissioned by Vox Femina (Los Angeles, CA) and artistic director, Iris S. Levine, *Still I Rise* premiered in 2005 at the American Choral Directors National Conference. Composer Dr. Rosephanye Powell is one of America's foremost voices of choral music, represented in multiple publishers' catalogues, such as Gentry Publications, Oxford University Press, Alliance Music, and Hal Leonard. Professor of Voice at Auburn University, Dr. Powell is a classically trained vocalist and scholar whose research focuses on the preservation and presentation of the African American spiritual and gospel music. Dr. Powell has received numerous awards and honors, most recently the prestigious 2025 Raymond Brock Memorial Commission.

*Note by Elizabeth Cassidy Parker*

## Still I Rise

Rosephanye Powell

Though I have been wounded;  
aching heart, full of pain.  
Just like a budding rose,  
My bloom is nourished by rain.  
Haven't time to wonder why, though fearful I strive.  
My prayer and faith uphold me 'til my courage arrives.  
Still I rise, still I rise  
Still I rise, as an eagle soaring above every fear.  
With each day I succeed  
I grow strong and believe that it's all within my reach.

I'm reaching for the skies,  
Bolstered by courage.  
Yes, still I rise.  
Yes, it's all within my reach;  
I'm reaching for the skies,  
Yes still I rise, still I rise.  
Gentle as a woman,  
Tender sweet are my sighs.  
Strength is in my tears and healing  
Rains in my cries.  
Plunging depths of anguish, I determine to strive.  
My prayer and faith uphold me 'til my courage arrives.  
Though you see me slump with heartache;  
Heart so heavy that it breaks  
Be not deceived I fly on birds' wings,  
Rising sun, its healing rays.  
Look at me, you see a woman'  
Gentle as a butterfly.  
But don't you think, not for one moment,  
That I'm not strong because I cry.  
I'm reaching for the skies  
Higher and higher, yes  
Still I rise.  
Yes, it's all within my reach;  
I'm reaching for the skies  
Yes, still I rise  
Still I rise

## The Way of Trust

Andrea Ramsey

Originally commissioned by the Turtle Creek Chorale (Dallas, TX) and artistic director Sean Baugh, as part of their larger “Peacemakers” project, *The Way of Trust*, explores themes of understanding, empathy, and finding common ground. With timely text by American poet and lyricist, Charles Anthony Silvestri, the work invites reflection on the things that divide us and what is required to move toward peace and reconciliation. Andrea Ramsey’s setting of the text is both dramatic and lyrical. Her intense and introspective approach challenges all of us to consider the impact of listening, compassion, and shared humanity. *The Way of Trust* serves as a call to, “rise above our nature and embrace the middle way.”

*Note by Dustin S. Cates*

All around us in this broken, fragile world  
Are broken fragile people, fumbling on their way.  
Falling, unthinking,  
Into well-worn pathways that cleave the world,  
Dividing the familiar and the fey.  
But the sword that divides cuts self as well as others.  
Sisters and brothers cling to yesterday.  
We must see the world with eyes unclouded.  
Look toward tomorrow and seek the middle way.  
Seek the way of trust, the way of hope unbounded,  
The way of true affection must be our path today;  
The way is hard, commands a higher calling,  
To rise above our nature and seek the middle way.

### **Hold Out Your Light**

Traditional Spiritual  
arr. Stacey V. Gibbs

Stacey V. Gibbs (b. 1962) is among the most celebrated contemporary arrangers of African American spirituals. Gibbs is widely recognized for preserving the authenticity of the spiritual while infusing it with rhythmic vitality and accessible vocal part writing. In *Hold Out Your Light*, he reimagines the traditional spiritual *This Little Light of Mine*, drawing inspiration from Matthew 5:14-16, which calls believers to “let your light shine before others.” This arrangement invites performers to embody the spiritual’s message to be vessels of hope and beacons of courage.

*Note by Dustin S. Cates*

Hold out your light, ye heav’n bound soldier,  
let your light shine aroun’ the world.  
Oh, brother won’ you hold out your light, shine on brother,  
let your light shine aroun’ the world.  
Oh, sister won’ you hold out your light, shine on sister,  
let you light shine aroun’ the world.  
This little light of mine, I’m gonna let it shine.  
Let your light shine aroun’ the world!

### **An Die Musik**

Franz Schubert  
adapted by Craig Courtney

Franz Schubert (1797-1828) is a celebrated Austrian composer from the late Classical and early Romantic eras. In his relatively short life, he composed more than 600 Lieder (German art songs), seven symphonies, operas, sacred music, chamber music and works for piano. *An die Musik* is among Schubert’s most beloved songs and an example of his extensive catalogue of Lieder. The text was written by Franz Adolf Friedrich Schober (1796–1882), Austrian poet, librettist, actor, and diplomat, and a

close friend to Schubert. The song is intended to be a hymn to the art of music. Originally composed for solo voice and piano, our performance this evening is contemporary American composer and arranger Craig Courtney's adaptation of the piece for tenor/bass voices.

*Note by Dustin S. Cates*

Du holde Kunst, in wieviel grauen Stunden, Wo mich des Lebens wilder Kreis umstrickt,	O blessed art, how often in dark hours,  When the savage ring of life tightens round me,
Hast du mein Herz zu warmer Lieb' entzunden, Hast mich in eine beßre Welt entrückt, In eine beßre Welt entrückt!	Have you kindled warm love in my heart,  Have transported me to a better world! Transported to a better world
Oft hat ein Seufzer, deiner Harf' entfloßen, Ein süßer, heiliger Akkord von dir,	Often a sigh has escaped from your harp,  A sweet, sacred harmony of yours
Den Himmel beßrer Zeiten mir erschloßen, Du holde Kunst, ich danke dir dafür, Du holde Kunst, ich danke dir!	Has opened up the heavens to better times for me, O blessed art, I thank you for that! O blessed art, I thank you!

## **Six Limericks**

David A. Greig

A limerick is a short, playful poem known for its humor, distinctive rhythm, and rhyme scheme. Traditionally, limericks consist of five lines, follow the pattern AABBA (where lines 1, 2, and 5 rhyme, and lines 3 and 5 rhyme), and use a bouncing anapestic meter with two unstressed syllables followed by one stressed syllable. *Six Limericks* is American composer and conductor David A. Greig's humorous musical setting of six anonymous limericks. Each section captures the wit of the text, paring clever word play with equally creative music.

*Note by Dustin S. Cates*

There once was an old man of Esser,  
Whose knowledge grew lesser and lesser.  
It at last grew so small he knew nothing at all  
And now he's a college professor!

One Saturday morning at three  
A cheese monger's shop in Paree  
Collapsed to the ground with a thunderous sound

Leaving only a pile of de brie.

If you catch a chinchilla in Chile  
And you cut off its beard, willy nilly,  
You can honestly say  
That you have just made  
A Chilean chinchilla's chin chilly.

A certain young fellow named Bee-Bee,  
Wished to wed a young woman named Phoebe.  
"But," he said, "I must see what the clerical fee  
Be before Phoebe be Phoebe Bee-Bee."

A crafty young bard named McMahon  
Whose poetry never would scan  
Once said with a pause,  
It's prob'ly because I'm always trying to cram  
As many additional syllables into the last line as I possibly can.

A forgetful old gasman named Dieter  
Who went poking around his gas heater,  
Touched a lead with his light;  
He blew out of sight,  
And as everyone who knows anything about poetry can tell you: he also  
ruined the meter!

**North**

Ryan O'Neal  
adapted by Dustin S. Cates

*North* was written and originally recorded by Ryan O'Neal of the indie-folk band Sleeping at Last. Tender and reflective, the piece explores themes of belonging, direction, renewal, and the emotional compass that draws us home. Among its most evocative lines, "*give us bread, give us salt, give us wine*" serves as a metaphor for hospitality, community, and life's essentials. The song reminds us that home is not only a place, but an experience of shared meaning and connection.

*Note by Dustin S. Cates*

We will call this place our home  
The dirt in which our roots may grow  
Though the storms will push and pull  
We will call this place our home

We'll tell our stories on these walls  
Every year, measure how tall  
And just like a work of art  
We'll tell our stories on these walls

Let the years we're here be kind, be kind  
Let our hearts, like doors, open wide, open wide  
Settle our bones like wood over time, over time  
Give us bread, give us salt, give us wine

A little broken, a little new  
We are the impact and the glue  
Capable more than we know  
To call this fixer upper home

With each year, our color fades  
Slowly, our paint chips away  
But we will find the strength  
And the nerve it takes  
To repaint and repaint and repaint every day

Smaller than dust on this map  
Lies the greatest thing we have  
The dirt in which our roots may grow  
And the right to call it home

## **The Wilderness of You**

Music by Andrea Ramsey  
Text by Jarod K. Anderson

When I was gifted a copy of Jarod K. Anderson's *Field Guide to the Haunted Forest* at Christmas in 2023, I inhaled the book in one sitting. The world he presented was interconnected, natural, and imposingly rich in its awe and wonder. I loved the dramatic shifts in perspective and decided to reach out. Though he was busy with the release of *Something In the Woods Loves You*, he collaborated enthusiastically, helping me stitch together ideas from the breadth of his existing poems to fulfill the lyrical aspect of this work.

At times, being a creative feels futile. Absorbing the world's troubles and wanting to affect change—but with what? Basket-loads of empathy? Groups of people singing? My small voice in my narrow niche? It seems saccharine or naive: the idea of affecting change with any artistic pursuit. However, if imagination drives creation, then why

would it be unreasonable to believe the creation of a more compassionate world would begin with our ability to imagine one? It's emboldening to realize the power we hold: small spheres of our imagining leading to action and larger spheres of change. *The Wilderness of You* was composed to illumine human connection and commonalities—not just to bring us to a place of overlap among our collective Venn diagrams, but to stir wonder for our shared traits at this elemental level and help us dwell a bit in aspects of life that unite us.

Our bodies hold us. The systems within them are worthy of awe and confounding in their intricacies. We live in these bodies, yet we also are these bodies. These bodies carry us through illness, alert us to danger, and can also vex us with pains and surprises. Life can take tolls on our physical attributes. Some of us are missing different aspects of our bodies or born with certain challenges. *The Wilderness of You* centers on those components of our bodies most common and present among all our varied iterations.

When the anxieties of this world coil around me, I return to my breath. I come home to myself. Meditation and mindfulness have become new friends to me. *The Wilderness of You* aspires to be a musical means of bringing us home to our bodies. Media and content creators may gain revenue by appealing to anger, tribalism, and entrenchment. Our well-being and relationships may bear the costs of this engagement. It is a weary-making cycle of rage, exhaustion, and distrust; yet I believe most of us aspire to a nobler humanity than this. Most of us prefer rapport to antagonism. Most of us are peacemakers. Most of us care for others. May we gather—all of us—on a derelict bridge somewhere out beyond our differences to honor the connections and community we share in their most elemental forms: blood, breath, biome, brain, and being. May we find shared delight in the wonders our bodies hold. May we hold ourselves in awe as wonderful creations worthy of dignity and decency. This is my hope (naive or not) for *The Wilderness of You*.

*Note by Andrea Ramsey*

## **2. Breath**

Fifteen times a minute, with or without thought,  
Your breath. The curve of your ribs.  
You converse with forests and seas, vast and green.  
Each nourishing breath a sacred vow,  
Intimate as “I love you.”  
Your breath. The curve of your ribs.  
In the stream,  
A ribcage cathedral braids hymns from  
water and light.  
Your breath. The curve of your ribs.  
Fifteen times a minute.  
Your breath.

## 5. Being

When in doubt,  
Come home to you.  
To now.  
Become an acolyte  
Of what's within reach.  
Of forgiveness.  
Of the palm of your hand.  
Of feeling each breath.  
There will always be problems too big for you.  
An unknown future.  
A tragic world.  
Just be you.  
You're the world too.  
Refocus.  
Come home.



# Temple University Singers

Mitos Andaya Hart, conductor  
Esther Rhoades, graduate conductor  
Kim Barroso, pianist

## SOPRANO

Jordan Bailkin  
Celia Bluestine  
Cheryl Chen  
Erica Cox  
Grace Dalton  
Marykate Gallagher  
Elana Kirwan  
Imani Makasa  
Shayla Maxson  
Victoria Niedermayer  
Nora Paller  
Rosabella Procario-Soler  
Kaitlyn Shabazz-Griffin  
Holly Stanley  
Cassidy Summerville  
Lana Tshifunda  
Sophia Yerxa-Robinson  
Yue Yu

## ALTO

Catie Becker  
Tess Berendt  
Spike Blanco  
Anna Bogh  
Brynleigh Duffy  
Sarah Klunk  
Jude Laine Lewis  
Lihuan Lin  
Mairin McDonnell  
Melanie Moyer  
Sydney Spector

## TENOR

Josue Aviles-Rivera  
Leo de Castro  
Greggory Davis  
James Legg  
Johnny Massa  
Alex Santos  
Devyn Scott  
William Woodruff  
Jack Zweben

## BASS

Ariel Arzeno  
Bryn Davies  
Ben Davis  
Ethan Gravitt  
Cayden Johnson  
Joey Meed  
Oscar Mejia Miranda  
Zachary Polek  
Max Young

## BEEP

directed by Dr. Adam Vidiksis and Dr. Sam Wells

Sergio Paul, violin  
Colin Smith, keys  
Gabi Love, synth  
Vincent Fulvio, guitar

Ry Miller, bass  
Alex Kelly, drums  
Adam Vidiksis, percussion  
Sam Wells, trumpet

# University Voices

Elizabeth Cassidy Parker, conductor

J. Matthew Lista, graduate conductor

Joohee Kim, pianist

## SOPRANO

Ameia Bess

Rachelle Cadet

Emily Corsino

Kaela Felton

Jasmine Ferguson

Illiana Hedman-Wilkes

Jennifer Heim

Ramaya Hunter

Graziella Imperato

Cyanie Jones - Wims

Celin Lim

Laila Little

Sara Lochmann

Addison Melton

Karla Mondriguez-Dubocq

Josie Monroe

Indra Muñoz

Aisha Nemoto

Grace Ricci

Edie Rittle

Shannon Stover

Madeleine Tomo

Natalie Vollmer

## ALTO

Sophia Alvarez

Juana Angelo

Ajax Apelt

Maile Booth

Dylan Brod

Amirah DeVose

Sofia Ghani

Kazoani Gonmiah

Giulia Guidobaldi

Cloud Mensah

Summerlyn Morris

Alexandra Paris

Clarissa Ramirez

Alexis Shandor

Angela Valdeviezo

# Temple University Chorale

Dustin S. Cates, conductor

Michael Sakell, graduate conductor

Abigail LaVecchia, pianist

## TENOR

Thomas Abruzzo  
Nick Demkowicz  
Rodshmier Eddy  
Holden Finley  
Logan Ford  
Steven Grace  
Samaad Gullede  
Wilmar Lewis  
Cole McIntosh  
Nicholas Nandlal-Smith  
Jaiden-Samuel Noblezada  
Tom Pederson  
Callaghan Petrosky  
Jack Ritter  
Jaden Ruff  
Constantin Seliverstovff  
Tanner Sheridan  
David Stowers  
Jonathan Walters  
Josiah Williams

## BASS

Perrin Brown  
Eli Fussa  
William Gutierrez  
Forest Hamel  
Sean Harrington  
Will Kollie  
Dakota Landis  
Michael McCall  
Bo Melnyk  
Chaniel Nunez  
Christopher Pierre  
John Tang  
Elijah Thomas  
Torin Tracey  
Benjamin Weiner-Goldsmith  
Charles Whiteman

## **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](mailto: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](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. 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**

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](http://temple.edu)

# Temple University 2025-2026 Season

## Upcoming Events

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### **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

# Temple University 2025-2026 Season

## Upcoming Events

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### **Chamber Music Recital**

Friday, November 21 at 2:30 PM

Rock Hall Auditorium

### **Chamber Music Recital**

Friday, November 21 at 4:00 PM

Rock Hall Auditorium

### **Studio Recital: Solo and Chamber Trombone Works**

Friday, November 21 at 7:30 PM

Rock Hall Auditorium

### **Studio Recital: Viola Students of Sheila Browne**

Monday, December 1 at 5:30 PM

Rock Hall Auditorium

### **Swinging Owls Tuesday and Thursday**

Josh Lee and Nicholas Lombardelli, directors

Monday, December 1 at 7:30 PM

Temple Performing Arts Center

### **Chamber Music Recital**

Tuesday, December 2 at 11:30 AM

Rock Hall Auditorium

### **First Doctoral Recital: Aria Anderson, viola**

Tuesday, December 2 at 5:30 PM

Rock Hall Auditorium

### **Jazz Choir**

Ruth Naomi Floyd, director

Tuesday, December 2 at 5:30 PM

Temple Performing Arts Center Chapel

### **Jazz Band Number Four and Jazz Band Number Five**

Jonathan Shaw and Chris Oatts, directors

Tuesday, December 2 at 7:30 PM

Temple Performing Arts Center

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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)