

Temple University Concert Choir
Temple University Singing Owls

Rollo Dilworth, conductor

“Reaching the Masses”

Monday, April 20, 2026 • 7:30 PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Concert Choir

Rollo Dilworth, conductor
J. Matthew Lista, graduate conductor
Kim Barroso, pianist

They Are Mother

Jennifer Lucy Cook

Esther Rhoades and Adrianna Barnett, treble duet

From *Horn Mass*

Byunghee Oh

Kyrie

Anya Nirschl and Esther Rhoades, soloists

Gloria

Chelsea Haynes and Tom McLoughlin, soloists

Arlet Tabares Martin, horn

Lucis Creator optime

Marques L.A. Garrett

Joseph Rippert, chant soloist

From *Missa Kenya*

Paul Basler

Sanctus

Agnus Dei

J. Matthew Lista, graduate conductor

Arlet Tabares Martin, horn

Tristan Bouyer, congas

I Go to the Rock

Dottie Rambo
arr. Stacey Gibbs

Dillon Ferraro and Kahmaya Washington, soloists

Temple University Singing Owls

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

Canticum Novum

Melissa Dunphy

Erica Breitbarth, graduate conductor

Plain-Chant for America

William Grant Still

Freedom's Plow

Rollo Dilworth

Tristan Bouyer, drums
Alex Artom-Ginzburg, electric bass

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.

Three hundred eightieth performance of the 2025-2026 season.

Program Notes

They Are Mother

Jennifer Lucy Cook

Los Angeles-based composer Jennifer Lucy Cook wrote the following about her piece: “I wanted to explore the many aspects of the divine; pairing a grounded Mother Nature with a joyous playful being who is capable of laughter, a force that is present in the large and small moments, the noise and the silence, and most importantly, the divine creative spark in each of us. That all-inclusive, loving creative spirit shows up for me in the potential for movement (‘the ready muscle in the sprinter’), the pleasures of modern life, (‘the steady heat lamp in the winter’), and serves as a reminder not to take myself too seriously (‘laugh lines around the all-seeing eye’). In identifying a creator this way, I channel these same qualities into my own life and my own identity, and it’s my hope that the audience for ‘They Are Mother’ finds themselves within it too.”

Note by Rollo Dilworth

What shall I call this force I know
Who do I come to when I wonder
The space that holds me when I’m low
More than a parent, friend or love

They are Mover
They are Maker
They are Mother, mm
They are Mother, mm

They are the breath I see in cold
The ready music in the sprinter
They are the glitter and the gold
The steady heat lamp in the winter

They are Mover
They are Maker
They are Mother, mm
They are Mother, mm

They nod and know
They need nothing
They’re god and grow
They bleed blessings
They nod and know
They need nothing
They’re god and grow
They bleed blessings

They are solitude
They are multitude
They are gratitude
Gratitude

Laugh lines around the all-seeing eye
And I can lean into the sky
Laugh lines around the all-seeing eye
And I can lean into the sky

What shall I call this force I know
Who do I come to when I wonder

They are Mover
They are Maker
They are Mother, mm
They are Mother, mm
They are Mother, mm
They are Mother, mm

Horn Mass

Byunghee Oh

Byunghee Oh is a composer of Korean descent whose writing style spans across style periods and genres. Known for employing adventurous and virtuosic compositional techniques, her *Horn Mass* presents the listener with musical elements ranging from Medieval chant to modern jazz. The *Kyrie* movement (in ABA' form) opens with a contemplative yet ethereal instrumental (piano) solo that is built on intervals of fourths and fifths (quartal). As each vocal line enters the texture, the modal movement of the melodic lines and imitative entrances demonstrate how Oh can skillfully incorporate early music structures into a contemporary harmonic context. In the middle (B) section of the movement, Oh continues to employ a modal approach supported by quartal harmonies, this time using a faster tempo and intense rhythmic energy as the choir sings the text, "Christe eleison." The movement closes with musical material drawn from the 'A' section. The *Gloria* movement opens with a dramatic choral fanfare. It is in this movement where the influences of jazz are more prominent: syncopated and swing rhythms; extended harmonies; and lowered thirds, sixths and sevenths. While the first section of this movement is rhythmically straightforward, it is in the middle of the movement where Oh chooses to set the "Domine Deus Rex coelestis" text using swung rhythms. The movement closes with a majestic mood as the chorus sings, "Tu solus sanctus, Tu solus Dominus, Tu solus Altissimus, Jesu Christe." For the final "Amen" statements, Oh once again uses harmonies built on lowered thirds, sixths and sevenths—all the while creating an exciting blend of classical and jazz styles.

Note by Rollo Dilworth

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria in excelsis Deo.
Et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater
omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory to God in the highest.
And on earth peace to all those of good
will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to thy
great glory.
Lord God, Heavenly King, God the
Father almighty.
Lord, Jesus Christ, the only begotten Son.
Lord, God, Lamb of God, Son of the
Father.

Qui tollis peccata mundi, miserere nobis.

Thou who takest away the sins of the
world, have mercy upon us.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Thou who takest away the sins of the
world, receive our prayer.

Qui sedes ad dexteram Patris, miserere
nobis.

Thou who sittest at the right hand of the
Father, have mercy upon us.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus
Christ.

Cum Sancto Spiritu in Gloria Dei Patris.
Amen.

With the Holy Spirit, in the glory of God
the Father. Amen.

Lucis Creator optime

Marques L.A. Garrett

Dr. Marques L.A. Garrett is Associate Professor of Choral Studies at the University of North Texas. He is a celebrated and oft-performed composer and arranger of choral music that includes both idiomatic and non-idiomatic techniques. *Lucis Creator optime* was composed as a commission for the Des Moines Choral Society. It is loosely based on the Negro spiritual, "Let the Heaven Light Shine on Me." This motet features an incipit chant melody that follows the melodic contour of the spiritual. This opening moment of reverence and solemnity is followed by a perpetual and percussive drive of eight-note patterns in the lower voices that accompanies a harmonized version of the chant melody in the upper voices. Throughout much of the piece, Garrett creates call-and-response textures between the upper and lower voice parts. Once the 'A' section comes to a homophonic close, the treble voices freely improvise new chant melodies using the "Lucis Creator" text while the lower voices, in a more measured chant style, introduce new text. The piece soon returns to

material reminiscent of the 'A' section before coming to a dramatic and powerful close.

Note by Rollo Dilworth

Lucis Creator optime
lucem dierum proferens,

primordiis lucis novae,
mundi parans originem.

Qui mane iunctum vesperi
diem vocari praecipis;
tetrum chaos illabitur,
audi preces cum fletibus.

O blest Creator of the light,
What mak'st the day with radiance
bright,
and o'er the forming world didst call
the light from chaos first of all.

Whose wisdom joined in meet array
the morn and eve, and named them Day;
night comes with all its darkling fears;
regard Thy people's prayers and tears.

Missa Kenya

Paul Basler

The *Sanctus* and *Agnus Dei* you will hear tonight come from a larger extended work entitled *Missa Kenya*. This composition for chorus, piano, horn and percussion was written in 1995 by composer Paul Basler, who is Professor of Music at the University of Florida (since 1993). Here is what he had to say about the *Missa Kenya*:

"The work came about after my year spent as a Senior Fulbright Lecturer in Music at Kenyatta University in Nairobi, Kenya. Much of the music and gestures owe their existence to East African choral traditions, fusing together Kenyan musical styles with references to the late 20th century American "classical" music—creating a synthesis of sorts between the two musical cultures."

The *Sanctus* opens with a triumphant, homophonic declamation of the text featuring parallel intervallic motion of thirds and sixths. This type of "tertian" writing is a distinctive element in the vocal music across the African continent and the African diaspora. As the choir moves into the "Pleni sunct coeli et terra Gloria" text, Basler employs mixed meter and a call-and-response exchange of thematic material. The "Benedictus" text is set with unison vocal lines that expand into harmonic ideas in parallel motion reminiscent of the opening section.

Basler describes the *Agnus Dei* as "a prayer for peace and understanding throughout the world." The movement opens with an unaccompanied, 11-measure chorale style setting. While the melodic ideas seem straightforward in their design, it is Basler's occasional employment of the lowered seventh degree of that scale that helps to create a rich color palette of sonorities. The accompanying piano, percussion and horn enter the texture in the 12th measure, along with the introduction of a 9/8 time signature. This change in

meter sets the stage for triplet rhythms in the instruments while the vocal lines execute duple patterns; such a “two-against-three” technique highlights the polyrhythmic patterns often heard in music around the African continent.

Note by Rollo Dilworth

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosana in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is He who comes in the name of
the Lord.
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Lamb of God, (you) who takes away the
sins of the world,
have mercy on us.

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Lamb of God, (you) who takes away the
sins of the world,
have mercy on us.

Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Lamb of God, (you) who takes away the
sins of the world,
grant us peace.

I Go to the Rock

Dottie Rambo
arr. Stacey Gibbs

I Go to the Rock was written in 1977 by Grammy-winning gospel singer and songwriter Dottie Rambo. Her music continues to be widely performed in churches and concert halls. Perhaps the most famous performance of *I Go to the Rock* was by Whitney Houston in the 1996 movie, “The Preacher’s Wife.” Composer and arranger Stacey Gibbs has created an a cappella choral setting of the song. While retaining much of the original solo material, Gibbs develops a 12/8 gospel swing feel in which the chorus undergirds the soloist with responsive, percussive, and syncopated statements built on both traditional and contemporary harmonies.

Note by Rollo Dilworth

Where do I go when there's nobody else to turn to?
Who do I run to when nobody wants to listen?
Who do I lean on when there's no foundation stable?
I go to the Rock, I know He's able, I go to the Rock.

Where do I hide 'til the storms have all passed over?
Who do I run to when the winds and sorrows threaten?
Is there a refuge in the time of tribulation?
When my soul needs consolation, I go to the Rock.

I go to the Rock of my salvation I go to the Stone that the builder rejected.
The mountains, the mountains stand by me.
When all around me is sinkin' sand, on the solid Rock I stand.
When I need a shelter, when I need a Friend, I go to the Rock.

Where, oh, where do I go when I need someone to talk to,
When I need a friend?
No need to be alarmed, He keeps me safe from harm.
I'm leanin' on His everlastin' arm.
I go to the Rock!

Canticum Novum

Melissa Dunphy

Australian American composer Melissa Dunphy is one of the nation's most prominent composers of vocal and instrumental music. She is a multi-award-winning, Philadelphia-based artist who serves on the faculty of Rutgers University. Dunphy holds a PhD in composition from the University of Pennsylvania and has served as composer-in-residence for the Immaculata Symphony Orchestra and the St. Louis Chamber Chorus.

Canticum Novum was completed in 2025 as a commission in honor of Chorus Austin's 60th anniversary. This joyous piece utilizes both Latin and English texts, written by Philip Barnes and Ryan Heller, who currently serves as artistic director for Chorus Austin. Inspired by Carl Orff's *Carmina Burana*, Dunphy employs lilting rhythms, flowing melodic lines, extended harmonies and superbly crafted counterpoint to create a musical celebration of life, nature and song.

Constructed in an ABA form, the opening measures feature percussion and brass, supported by lower strings, to create a powerful and majestic fanfare. As this fanfare fades, the winds and strings introduce rapid melodic lines that gradually build in texture and rhythmic complexity. The very first choral statement, "O quam vita splendeat!" (Oh how my life should shine!), is a call and response conversation between upper and lower voices that is mirrored by the brass instruments. As the chorus sings the middle portion of this section, beginning with the words, "Let us each carry beauty's light," Dunphy continues the rhythmic energy in the vocal lines while the instrumentation becomes thinner and more mellow in tone. This first

section ends using the same text as the beginning, this time in a higher key. In the B section, Dunphy develops a contrapuntal texture as the voices sing the text, “Tellus Mater floruit” (Earth, our Mother, has flowered.) As the chorus continues with the text, Dunphy creates melodic contours in the voices and instruments that depict the unfolding of nature’s beauty. This section concludes with the text, “Vivamus semper in luce mundi tam mirabilis” (“Let us always live in the light of a world that is so amazing.”) When the A section returns, the audience is once again presented with the triumphant and majestic vocal theme in call and response fashion, this time on the words, “Carmen nostrum nunc cantandum!” (Our song must now be sung!). In the concluding measures, the words “We sing a new song!” are articulated and the brass instruments reprise motivic elements from the opening fanfare.

Note by Rollo Dilworth

English text by Ryan Heller

Latin text and translation by Philip Barnes

O quam vita splendeat!

O how my life should shine!

Let us each carry beauty’s light,
The beating heart of the world in one rhythm,
Celebrating the wondrous harmony
of many tongues united in song.

*Tellus Mater floruit,
Et mirabilia generat;
Mille flores tradidit
Quo delectemur colore.*

Earth, our Mother, has flowered
And produces wonderful things
She has given a thousand blooms
By whose color we are delighted.

We praise life, we praise love.
May we always live in glorious light.

*Vivamus semper in luce
Mundi tam mirabilis.*

Let us always live in the light
Of a world that is so amazing.

*Carmen nostrum nunc cantandum!
Gaudete!
We sing a new song!*

Our song now must be sung!
Rejoice!

Plain-Chant for America

William Grant Still

William Grant Still’s *Plain-Chant for America* invokes, decades before Martin Luther King Jr.’s speech, “a dream unfinished.” Premiered in October 1941, only weeks before the attack on Pearl Harbor, the piece is a forthright, prescient plea for justice—one that already ties overseas fascism to racialized violence in America.

By 1940, Still was an established and respected composer. He had begun his career as an arranger for jazz bandleaders like Fletcher Henderson; his Symphony No. 1, "Afro-American" (1931) had marked his breakthrough in orchestral music. Still collaborated with many of the luminaries of Black culture of his time, particularly those of the Harlem Renaissance. Yet he sometimes resisted being labelled as a Black composer and argued that works like *Plain-Chant* were not, in his words, "consciously racial." But, he continued, "I am sure my racial heritage was apparent because it is a part of me, and whatever I am shows in the music I write."

The "Plain-Chant" of the title does not refer to Still's music; it is the title of Katherine Garrison Chapin's poem, first published in *Ladies Home Journal* in 1939, which gives the work its text. Like many women writers of her time, Chapin described her work as personal rather than political. Nevertheless, her poetry frequently took on the most pressing injustices of American life—in 1940, she and Still had worked together for the first time for the choral setting "And They Lynched Him on a Tree." The success of that collaboration led to Still proposing the already-published *Plain-Chant* as a sequel to fulfill a commission from the New York Philharmonic.

Chapin was inspired to write this poem after an encounter with "some persons who were sympathetic to the Fascists, whose talk showed me vividly the gap between totalitarianism and the American democracy in which I believed," which was further cast into relief when she heard an inspiring address by President Franklin Delano Roosevelt. (Chapin was, in fact, married to Francis Biddle, Roosevelt's Attorney General from 1941 to 1945, and heard the speech in person. Her husband later presided over the postwar Nuremberg Trials as a judge.)

While not a literal plainchant, Still's music nonetheless embodies the simplicity and directness of sacred declamation. Dissonance in martial brass and percussion near the start of the piece represents struggle and danger. Still's music largely punctuates between lines of text, letting Chapin's elevated oratory resonate clearly in the tenor and bass sections. The conflict gradually evolves into a warmer string and brass sound and the marching drumbeat becomes a pulse of relentless determination, the "strength of hope" that the poem proclaims "is living yet."

Note by Micaela Baranello

Poem by Katherine Garrison Chapin

For the dream unfinished
Out of which we came,
We stand together,
While a hemisphere darkens
And the nations flame.

Our earth has been hallowed
With death for freedom;
Our walls have been hallowed
With freedom's thought.

Concord, Valley Forge, Harpers Ferry
Light up with their flares
Our sky of doubt.

We fear tyranny as our hidden enemy:
The blackshirt cruelty, the goose-step mind.

No dark signs close the doors of our speaking.
No bayonets bar the door to our prayers.
No gun butts shadow our children's eyes.

If we have failed—lynchings in Georgia,
Justice in Massachusetts undone,
The bloody fields of South Chicago—
Still a voice from the bruised and the battered
Speaks out in the light of a free sun,

Saying, "Tell them again, say it, America;
Say it again till it splits their ears:
Freedom is salt in our blood and its bone shape;
If freedom fails, we'll fight for more freedom—
This is the land, and these are the years!
When freedom's a whisper above their ashes
An obsolete word cut on their graves,
When the mind has yielded its last resistance,
And the last free flag is under the waves—

"Let them remember that here on the western
Horizon a star, once acclaimed, has not set;
And the strength of a hope, and the shape of a vision
Died for and sung for and fought for,
And worked for,
Is living yet."

Freedom's Plow was commissioned by the St. Louis Symphony Orchestra to commemorate the 15th-anniversary season of its IN-UNISON® Chorus. The piece is a song of freedom, hope and inspiration that celebrates the contributions of African Americans to the American musical landscape – specifically, the spiritual, ragtime, the blues, jazz and gospel. The text for *Freedom's Plow* comes from the last 14 lines of a Langston Hughes poem bearing the same title.

In terms of structure, the piece resembles a sonata-type form, containing an introduction, exposition, development, recapitulation and coda. In the introductory measures, the spiritual “Keep Your Hand on the Plow” is quoted and recurs throughout the work. The exposition section is characterized by a two-measure motive that moves back-and-forth between F minor and B-flat major harmonies. The oscillation between F minor and B-flat major tonalities both symbolizes the tension between slavery and freedom, and in some ways foreshadows the overall tonal progression for the work. The choir prefaces the Hughes text with a haunting “Hold On” theme, symbolically recalling the voices of generations past. In the development section, beginning with the text “That plow plowed a new furrow,” the tonality shifts to the key of A major. Stylistically, this section contains elements of ragtime, blues and early jazz. A truncated “Hold On” theme punctuates each phrase of the text. The words “For all America” are set in dramatic four-bar metric shifts that follow the patterns 1-7-7-6 and 1-8-6-3, making reference to the years of the Declaration of Independence and the Emancipation Proclamation. As the chorus sustains the last syllable of the word “America,” a quote from “America, the Beautiful” can be heard in the upper strings and bells. The recapitulation section presents a continuation of the text and familiar thematic material from the exposition, this time in the key of G minor. The work closes with an extended coda that salutes the African American gospel tradition. In this section, a layered gospel-style chorus brings each vocal line and section of instruments into the texture, featuring the sopranos on the “Keep Your Hand on the Plow” theme.

Note by Rollo Dilworth

Excerpted from the poem by Langston Hughes

A long time ago,

An enslaved people heading toward freedom

Made up a song:

Keep Your Hand On The Plow! Hold On!

That plow plowed a new furrow

Across the field of history.

Into that furrow the freedom seed was dropped.

From that seed a tree grew, is growing, will ever grow.

That tree is for everybody,

For all America, for all the world.

May its branches spread and its shelter grow

Until all races and all peoples know its shade.

KEEP YOUR HAND ON THE PLOW!

HOLD ON!

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J. Matthew Lista, graduate conductor

Kim Barroso, pianist

SOPRANO

Olivia Bell

Dillon Ferraro

Chelsea Haynes

Nylea McGraw

Esther Rhoades

Leah Scialla

Kahmaya Washington

ALTO

Adrianna Barnett

Anna Britt

Finn De Vries

Penelope Ferris

Melanie Moyer

Anya Nirschl

Sydney Spector

TENOR

Dylan Haynes

Jaiman Kondisetty

Clint Lee

Matt Lista

Eric McNeill

Joseph Rippert

BASS

Dominic Barrell-Kobryn

Bryson Christopher

Owen Krewson

Gabe Kutz

Tom McLoughlin

Kevin Mucchetti

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

SOPRANO

Meg Barrett
Erica Breitbarth
Charlotte Card
Sophiellyn Carey
Hadyn Carter-
Hanson
Olivia Chambers
Erica Chen
Valerie Clayton
Rebecca Comfort
Brianna Conway
Shannon Coulter
Kimberly Crognale
Jazmine da Costa
Naomi Dobson
Aneita Duglas
Emilee Eisner
Shuyi Fang
Janet Fishman
Nicole Groff
Ameenah Hankins
Cali Healy
Elizabeth Hohwieler
Amy Hunnicut
Wren Ierien
Natasha Kelemen
Tara Lake
Esther Lee
Wendy Magee
Fay Manicke
Cate Marcelli
Lisa Marcelli
Annie McCrone
Sarah McKinstry-
Wu
Claudia Menta
Patricia Merkh
Lisa Miller
Anna Murphey
Robin Muse
Kate Palladino

Dolores Redmond
Bailey Rifkin
Taheerah Sabb
Ariel Siegelman
Dawn Walters
Joy Wiltenburg
Cassandra Wood

ALTO

Lena Adams Kim
Edda Aish
Zara Aziz
Sophia Balis
Lily Biehl

Theresa Bramwell
Sadie Choi
Grace Cormany
Lilah Estes
Susan Feenan
Kathleen Flaherty
Elena Gambino
Madeline Griffin
Bella Hofer
Ivy Hunnicut
Jill Kelekolio
Catherine Kenley
Noemi Leibman
Fae Lobron
Yian Lu
Jacquelyn Mason
Ruby-Rae McCants

Cheri Micheau
Ellen Mulcahy
Hayleigh Nash
Alisson Nuñez
Suzzette Ortiz
Julia Powers
Priyanka Prasad
Christina Rosan
Jessica Rozler
Olivia Schmid

Macey Schriefer
Peggy Shafer
Chloe Smelser
Danielle Stoler
Clara Stringer
Lonni Tanksley
Mary Todd
Audrey van Boven
Giovanna Velino
Dionna Vereen
Rebecca Wizov
Susan Worthington
Kelly Yerger
Maryrose Yerger

TENOR

Jason Blacketer
Ann Eleanor Brown
Jamil Dabney
Ellis Dunbar
Ellis Holman
Willow Johnson
Thom Kennon
Antonio Pisani
Joel Quast
Eric Smelser
Jonathan Walters
Penny Williamson
Janet Wootten

BASS

David Clowney
Ethan Cohen
Kevin Delaney
Dylan Finley
Timothy Flaherty
Bron Gondwana
Jenni Grafilo
Anjelo Guiguema
Charles Hannum

Sam Hicks
Dustin Lynn-Becket
Junior
Ndayikengurukiye
Benjamin Neifeld
Matthias Ohr
Hank Thompson
Walter Tucker
Andrew Ware
Richard Womer

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

Chamber Music Recital
Tuesday, April 21 at 11:30 AM
Rock Hall Auditorium

Small Jazz Ensembles
12:30 PM Tony Kadleck Ensemble
1:15 PM Matt Davis Ensemble
2:00 PM Chelsea Reed Ensemble
Tuesday, April 21
The Art of Bread Café

Master's Recital: Emmanuelle Anidjar, soprano
Tuesday, April 21 at 5:30 PM
Rock Hall Auditorium

Temple University Wind Symphony
"Old Roots, Fresh Blooms"
Patricia Cornett, conductor
SHOSTAKOVICH arr. HUNSBERGER Festive Overture
HINDEMITH Symphony in B-flat
CUONG Deciduous
ETEZADY Points of Departure
Tuesday, April 21 at 7:30 PM
Temple Performing Arts Center

Small Jazz Ensembles
11:00 AM Chris Farr Ensemble
Wednesday, April 22
The Art of Bread Café

Master Class: Garrick Ohlsson, piano
Presented in partnership with the Philadelphia Chamber Music Society
Wednesday, April 22 at 11:00 AM
Rock Hall Auditorium

Small Jazz Ensembles
11:45 AM Marcell Bellinger Ensemble
1:15 PM Chris Farr Ensemble
2:00 PM Najwa Parkins Ensemble
Wednesday, April 22
The Art of Bread Café

Temple University 2025-2026 Season Upcoming Events

New Music Ensemble
Andrew Desiderio, conductor
Wednesday, April 22 at 5:30 PM
Rock Hall Auditorium

Solo Doctoral Recital: Arlet Tabares, horn
Wednesday, April 22 at 7:30 PM
Rock Hall Auditorium

Temple University University Chorale and Singers
Mitos Andaya Hart and Elizabeth Cassidy Parker, conductors
Wednesday, April 22 at 7:30 PM
Temple Performing Arts Center

Chamber Music Recital
Thursday, April 23 at 11:30 AM
Rock Hall Auditorium

Small Jazz Ensembles
2:00 PM Matt Davis Ensemble
Thursday, April 23
The Art of Bread Café

Rite of Swing Jazz Café: Josh Lee and the Extended Family
Adam Abrams, Josh Lee, Mogi Taylor, saxophones
Jasyn Brazoban, Sean McCusker, St. Clair Simmons, trombones
Marcell Bellinger, Nick Dugo, Banks Sapnar, trumpets
Silas Irvine, piano
Sam Harris, bass
Jacob Kelberman, guitar
Patrick Hwang, drums
Thursday, April 23 at 4:30 PM
Temple Performing Arts Center Lobby

Master's Recital: Toby Ichniowski, soprano
Thursday, April 23 at 5:30 PM
Rock Hall Auditorium