

Temple University Singers
Mitos Andaya Hart, conductor

Temple University Chorale
Elizabeth Cassidy Parker, conductor

Wednesday, April 22, 2026 • 7:30 PM
Lew Klein Hall, Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Temple University Treble

Ave Maris Stella

Eva Ugalde (b. 1973)

Esther Rhoades, graduate conductor

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Temple University Singers

Mitos Andaya Hart, conductor

Adrianna Barnett, graduate conductor

Kim Barroso, pianist

Earth Day Reflections: In Our Nature

Ambe

Andrew Balfour

Litanies de la Vierge, H. 83

Marc-Antoine Charpentier (1643-1704)

Kyrie eleison

Speculum justitiae

Salus infirmorum

Agnus Dei

Celia Bluestine, Victoria Niedermayer, and Sophia Yerxa-Robinson, soprano

Catie Becker and Sarah Klunk, alto

Xavier Cannon and Jack Zweben, tenor

Ariel Arzeno, Cayden Johnson, and Oscar Mejia, bass

Yuan Tian and Kathleen Stevens, violin

Alfonso Gutierrez, cello; Penn Hoffert, double bass

Yellow

Coldplay

arr. Saunder Choi

More Waters Rising

Saro Lynch-Thomason

arr. Saunder Choi

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Temple University Tenor-Bass

Shenandoah

arr. Robert A.M. Ross

Adrianna Barnett, graduate conductor

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Temple University Chorale

Elizabeth Cassidy Parker, conductor
Esther Rhoades and Michael Sakell, graduate conductors
Joohee Kim and Abigail LaVecchia, pianists

What Connects Us

Joy Text by Langston Hughes (1901-1967)
Music by Margaret Bonds (1913-1972)
ed. John Michael Cooper

Joohee Kim, piano

Golden Slumbers Adapted from Thomas Dekker (1572-1632),
Henry Chettle (1564-1606),
and William Haughton (d. 1605)
arr. Ben Parry (b. 1965)

We Are Text by Maya Angelou (1928-2014)
Music by Bob Chilcott (b. 1955)

Michael Sakell, graduate conductor
Sophia Alvarez, Emily Corsino, Dillon Ferraro, Kaela Felton, Jennifer Heim,
Dakota Landis, Michael McCall, Esther Rhoades, Edie Rittle, John Tang,
and Charlie Whiteman, soloists

Apple Tree Words and Music by Aurora Aksnes,
Odd Martin Skaalnes, and Magnus Skylstad
arr. Katerina Gimon (b. 1993)

Jose Soto Montalvo, cajon
Sophia Alvarez, Perrin Brown, Giulia Guidobaldi,
Tom Pederson, and Esther Rhoades, percussion
Sarain Ceesay, Emily Corsino, Amirah DeVose, Dillon Ferraro, Jennifer Heim,
Leilany Reynoso, Edie Rittle, and Alexis Shandor, soloists

Temporal Traditional Puerto Rican Plena
arr. Diana Sáez and Suzette Ortiz

Abigail LaVecchia, piano
Jose Soto Montalvo, congas

Turn from *The Book of Rounds*

Lyrics by Julie Flanders

Music by Emil Adler

arr. Keiji Ishiguri, adapted by Kirsten Oberoi

Published by October Project Music

Abigail LaVecchia, piano

Yuan Tian and Arina Komarova, violin

Kathleen Stevens, viola; Alfonso Gutierrez, cello

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 ninety-fourth performance of the 2025-2026 season.

Program Notes

Ave Maris Stella

Eva Ugalde

Eva Ugalde was born in 1973 in San Sebastian, in the Basque Country of Spain. Although some of her compositions are scored for mixed ensembles, she primarily focuses on music for treble clef singers. Some of her compositions have even been selected as obligatory pieces for the Tolosa International Choral Competition. Ugalde's compositional style is often satisfyingly melodic and tonal, yet she enriches her music with nonchord tones and cluster chords giving it a jazzy feel.

Ave Maris Stella begins with a chant, which is as a nod to the ancient text borrowed from 8th-9th century hymnity. The text is the sailor's prayer, used at sea to help bring protection and guidance. The opening chant is transformed and expanded within distinct poetic phrases throughout the piece. As sailors in the oceans of our lives, Ugalde calls on all of us through her music to stay the course during times of ease, uncertainty, tumult, joy. The waters are ever changing, and with effort and hope we will navigate our ships safely at any point in our lives. Listen for periods of peaceful waters, stormy ascending and descending passages, and the ever flowing and slightly unpredictable eighth note of the waves.

Note by Esther Rhoades

Ave, maris stella
Dei Mater alma
Atque semper Virgo
Felix caeli porta

Hail, o Star of the ocean,
God's own Mother blest,
Ever sinless Virgin,
Gate of heav'nly rest.

Sumens illud Ave
Gabrielis ore
Funda nos in pace
Mutans Evae nomen

Taking that sweet Ave,
Which from Gabriel came,
Peace confirm within us,
Changing Eve's name.

Solve vincla reis
Profer lumen caecis
Mala nostra pelle
Bona cuncta posce

Break the sinners' fetters,
Make our blindness day,
Chase all evils from us,
For all blessings pray.

Monstra te esse matrem
Sumat per te preces
Qui pro nobis natus
Tulit esse tuus

Show thyself a Mother,
May the Word divine
Born for us thine Infant
Hear our prayers through thine.

Virgo singularis
Inter omnes mitis
Nos culpis solutos
Mites fac et castos

Virgin all excelling,
Mildest of the mild,
Free from guilt preserve us
Meek and undefiled.

Andrew Balfour is a Canadian composer of Cree descent. He has composed a number of choral and instrumental works and is also the Artistic Director of the inter-genre, collaborative Winnipeg ensemble "Dead of Winter." This choral work *Ambe* is a collaboration with Ojibway traditional drummer and singer Cory Campbell who gifted the original song to Balfour and the University of Manitoba Concert Choir. He describes the song as "a call to the people to the ceremonial way of life or to the red road or, quite frankly, to whatever we have going on, because everything happens with spirit and in spirit."

Balfour's arrangement of the song includes a rhythmic ostinato that represents "the heartbeat of Mother Earth." The soprano soaring melody is inspired by the "powerful totem of the eagle: the teaching of love, wisdom, and strength." These nature-inspired elements along with the Ojibway word "Anishinaabeg" meaning people of all nations: two-legged beings create a universal call to all to come together and enjoy "the good life" together on our nurturing planet.

Note by Mito Andaya Hart

Ambe
Ambe Anishinaabeg
biindigeg Anishinaabeg
Mino-bimaadiziwin omaa
Ambe

Come in
Come in, two-legged beings
come in all people
There is good life here
Come in!

Litanies de la Vierge, H. 83

Marc-Antoine Charpentier

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

In this particular setting, Charpentier combines elements of both the *petit-motet* and *grand-motet*. It is scored for a six-voice texture throughout with the names of the individual singers, friends of the Duchess, written in the score. Charpentier himself sang the *haute-contre* part (similar to countertenor) sung tonight by the altos. Each verse of the Marian Litany begins with solo voices grouped in threes - a trio of sopranos and a trio consisting of alto, tenor and bass. The two treble instruments,

played by violins, and the continuo are featured in ritornelli that herald the choral praises of the Virgin and culminations of petitions, “ora pro nobis” (pray for us), and “miserere nobis” (have mercy on us). Charpentier’s melodies are motivically short, but lyrical. The combination of the simple textures of the solo voices alongside the harmonic richness of the chorus is both masterful and arresting.

Note by Mitos Andaya Hart

Kyrie eleison, Christe eleison,	Lord have mercy, Christ have mercy
Christe audi nos, Christe exaudi nos. Pater de Coelis Deus, miserere nobis.	Christ, hear us. Christ, hear us. God, the Father in Heaven, have mercy on us.
Fili Redemptor mundi Deus, miserere nobis. Spiritus sancte Deus miserere nobis. Sancta Trinitas unus Deus, miserere nobis.	God, Son, redeemer of the world, have mercy on us. God, Holy Spirit, have mercy on us. Holy Trinity, one God, have mercy on us.
Sancta Maria, Sancta Dei genitrix, Sancta Virgo Virginum, ora pro nobis.	Holy Mary, holy Mother of God, holy Virgin of Virgins, pray for us.
Mater Christe, Mater diviae gratiae,	Mother of Christ, Mother of Divine Grace,
Mater purissima, Mater castissima, Mater inviolate, Mater intemerata,	Mother most pure, Mother most chaste, inviolate, undefiled,
Mater amabilis, Mater admirabilis, Mater Creatoris, Mater Salvatoris,	to be loved, to be admired, Mother of the Creator, Mother of the Saviour,
ora pro nobis.	pray for us.
Virgo prudentissima, Virgo veneranda,	Virgin most prudent, Virgin to be venerated,
Virgo praedicanda, Virgo potens, Virgo clemens, Virgo fidelis,	Virgin to be proclaimed, Virgin powerful, Virgin merciful, Virgin faithful,
ora pro nobis.	pray for us

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

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

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

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

Rosa mystica, Turris Davidica,
Turris eburnea, Domus aurea,
Federis arca, Janua coeli,

Mystic Rose, Tower of David,
Tower of Ivory, House of Gold,
Ark of the Covenant, Gate of Heaven,

Stella matutina, ora pro nobis.

Morning Star, pray for us.

Salus infirmorum, Refugium peccatorum,
Consolatrix afflictorum, Auxilium
Christianorum,

Salvation of the Weak, Refuge of Sinners,
Consoler of the Afflicted, Helper of
Christians,

ora pro nobis.

pray for us.

Regina Angelorum, Regina
Patriarcharum,
Regina Prophetarum, Regina
Apostolorum,
Regina Martyrum, Regina Confessorum,
Regina Virginum, Regina Sanctorum
omnium,

Queen of Angels, Queen of Patriarchs,

Queen of Prophets, Queen of Apostles,
Queen of Martyrs, Queen of Confessors,
Queen of Virgins, Queen of All Saints,

pray for us.

ora pro nobis.

Agnus Dei, qui tollis peccata mundi,

Lamb of God, that takest away the sins of
the world,

parce nobis, Domine.

spare us, O Lord.

Agnus Dei, qui tollis peccata mundi

Lamb of God, that takest away the sins of
the world,

exaudi nos, Domine.

hear us, O Lord.

Agnus Dei qui tollis peccata mundi

Lamb of God, that takest away the sins of
the world,

miserere nobis.

have mercy on us.

Yellow

Coldplay
arr. Saunder Choi

The British rock group Coldplay released their first full-length debut album, *Parachutes*, in 2000. On it was the romantic ballad "Yellow" which became a hit nationally and internationally, and gave the band their first top-five hit in the UK. The song has since been covered by various artists and featured on television and in movies. Los Angeles based Filipino-Chinese composer Saunder Choi was

commissioned to arrange the work for a cappella choir. In his arrangement, Choi opens with the upper voices of the choir with sustained accented entrances creating small clusters - a canopy of stars. The melody of the ballad is introduced in the alto voice, then propelled by the tenor and sopranos voices. The lyrics "look how they shine for you" emphasize our appreciation and awe of our natural surroundings, which is further amplified when shared together with our loved ones.

Note by Mito Andaya Hart

Look at the stars
Look how they shine for you
And everything you do
Yeah, they were all yellow

I came along
I wrote a song for you
And all the things you do
And it was called "Yellow"

So then I took my turn
Oh what a thing to have done
And it was all yellow

Your skin
Oh yeah your skin and bones
Turn into something beautiful
Do you know
You know I love you so
You know I love you so

I swam across
I jumped across for you
Oh what a thing to do
'Cause you were all yellow

I drew a line
I drew a line for you
Oh what a thing to do
And it was all yellow

Your skin
Oh yeah your skin and bones
Turn into something beautiful
Do you know
For you I'd bleed myself dry
For you I'd bleed myself dry

It's true
Look how they shine for you
Look how they shine for you
Look how they shine for
Look how they shine for you
Look how they shine for you
Look how they shine

Look at the stars
Look how they shine for you
And all the things that you do

More Waters Rising

Saro Lynch-Thomason
arr. Saunder Choi

Award-winning songwriter Saro Lynch-Thomason composed *More Waters Rising* to inspire resilience using metaphors of nature. She writes:

This is a song that I created back in March 2016 when the HB2 bill was passed here in North Carolina. Now in the early days of the Trump administration, this song feels deeply resonant. For me, this song is about seeing what's coming on the horizon: harder times that are inevitable and unavoidable. But the answer to the fear of what's coming is resiliency and claiming a strength within ourselves that has been there all along.

We return to the work of Saunder Choi and his unaccompanied arrangement. Choi employs the folk elements of the open 5th drone and humming as a backdrop to the melody which is shared by each section of the choir in turn. Combined with creative vocal ostinati, body percussion, and stirring harmonies, the song presents a powerful testament of hope and perseverance.

Note by Mitos Andaya Hart

There are more waters rising - **this I know, this I know**
There are more waters rising - **this I know**
There are more waters rising, **they will find their way to me**
There are more waters rising - **this I know , this I know**
There are more waters rising - **this I know**

There are more fires burning...

There are more mountains falling...

I will wade through the waters...
I will wade through the waters, **when they find their way to me...**

I will walk through the fires...
I will walk through the fires, **when they find their way to me...**

I will rebuild the mountains...
I will rebuild the mountains, **when they find their way to me...**

I will rebuild the mountains - this I know

Shenandoah

arr. Robert A.M. Ross

In the 19th century fur traders sang the folk song “Shenandoah” as they were traveling down the Missouri River. The text reflects on the beauty of America’s natural landscapes and the relationship between the fur traders and the Native Americans they interacted with. In this arrangement Robert Ross mirrors the freedom of the rolling river through the solo line’s melody. The chorus accompanies the soloist with contrasting sections, sometimes sparse and mystical, and occasionally grand and robust. Robert Ross is a Philadelphia native and currently serves as the chair of the Music Department at the Community College of Philadelphia.

Note by Adrianna Barnett

University Chorale’s program centers on what connects us, including connections with those we love, connections to humanity and the earth, and finally, our connection with ourselves. We begin with Margaret Bonds’ “Joy” and Ben Parry’s “Golden Slumbers” that amplify the ideal relationships we seek with others, that of finding joy with another, and the relationship of care between parent and child. Bob Chilcott’s “We Are” draws us to our connections as people, reminding us that “we are more like than we are unlike.” We then move outward to human relationships with the planet in “Apple Tree” which introduces tensions as the text reckons with one’s personal responsibility to confront climate change. “Temporal” embodies a resilient response to “Apple Tree” as singers celebrate perseverance through one of the most catastrophic cyclones, that of Hurricane Maria in Puerto Rico. University Chorale

ends with “Turn” the first song learned in August of this year. A song of healing, Turn suggests that our relationships with others act as mirrors to our relationships with ourselves, stating, “if you need a world to belong to, look around, you’re already home, and what you seek, you’ve already found.”

Joy

Margaret Bonds
ed. John Michael Cooper

Langston Hughes and Margaret Bonds met in 1936 and quickly become friends and creative collaborators. Derived from Hughes’ 1926 collection, *The Weary Blues*, “Joy” tells the story of a protagonist who summons the courage to share their feelings with a crush only to learn that they are in the arms of another. Margaret Bonds (1919-1972) completed her first composed version of Joy as a solo song in in August 1936. During the next two decades, Bonds would rescore Joy at least seven times, among those, scoring for six voices and piano (1939), soprano, alto, baritone, and piano quintet (1956), and a setting for mixed choir and piano, which she penned for and was performed by the George McClain Chorale in April 1955. The work remained in manuscript at the time of her death. This version edited by John Michael Cooper reflects part critical edition and part reconstruction through combining the incomplete autograph with an adapted version of vocal trio and piano quintet settings. The rhythmic energy and richness of vocal writing alongside the virtuosic piano reflects Bonds’ stellar compositional craft in response to the movement felt in Hughes’ poetry.

Note by Elizabeth Cassidy Parker

Joy

Langston Hughes

I went to look for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy,
And I found her
Driving the butcher’s cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!

Golden Slumbers

arr. Ben Parry

Derived from the 17th-century lullaby and poem “Cradle Song,” Golden Slumbers features a gently rocking melody with lush jazz-infused harmonies. Though the song title Golden Slumbers may be most recognizable from The Beatles’ *Abbey Road* album, Ben Parry re-envision the sonorities and draws the listener into a newly protective

and calming space, even amidst perceived threats introduced through modulations and tenuous voice leading. A past singer and arranger with The Swingle Singers, and past artistic director of the National Youth Choir, Parry is currently director and manager of London Voices, a professional, UK-based choir.

Note by Elizabeth Cassidy Parker

Golden Slumbers

Adapted from Thomas Dekker, Henry Chettle, and William Haughton

Golden slumbers kiss your eyes,
Smiles awake you when you rise
Sleep, pretty baby, do not cry
And I will sing a lullaby
Care you know not, therefore sleep
While I o'er you watch do keep
Sleep, pretty darling, do not cry
And I will sing a lullaby.

We Are

Bob Chilcott

Bob Chilcott's *We Are*, set to the text of Maya Angelou's poem *Human Family*, is an energetic acapella work that captures the poem's central idea that human beings, despite their differences, share a fundamental connection. Originally composed for The King's Singers, *We Are* features 10 unique vocal lines within double choir textures, where contrasting and parallel harmonies intertwine and ultimately converge to create powerful moments that echo Angelou's closing address to humanity as "my friends" and affirming a shared and collective "we."

Note by Michael Sakell

Human Family

Maya Angelou

I note the obvious differences
in the human family.
Some of us are serious,
some thrive on comedy.

Some declare their lives are lived
as true profundity,
and others claim they really live
the real reality.

The variety of our skin tones
can confuse, bemuse, delight,
brown and pink and beige and purple,
tan and blue and white.

I've sailed upon the seven seas
and stopped in every land,
I've seen the wonders of the world
not yet one common man.

I know ten thousand women
called Jane and Mary Jane,
but I've not seen any two
who really were the same.

Mirror twins are different
although their features jibe,
and lovers think quite different thoughts
while lying side by side.

We love and lose in China,
we weep on England's moors,
and laugh and moan in Guinea,
and thrive on Spanish shores.

We seek success in Finland,
are born and die in Maine.
In minor ways we differ,
in major we're the same.

I note the obvious differences
between each sort and type,
but we are more alike, my friends,
than we are unlike.

We are more alike, my friends,
than we are unlike.

We are more alike, my friends,
than we are unlike.

Apple Tree

Aurora Aksnes, Odd Martin Skaalnes, and Magnus Skylstad
arr. Katerina Gimon

Written and produced by Norwegian singer-songwriter Aurora, Magnus Skylstad, and Odd Martin Skaalnes, *Apple Tree* confronts the growing climate crisis with a message

of hope. Building on our shared connection, the text suggests that as individuals, we hold power to save the world. Arranged by Canadian composer Katerina Gimon and written for Carrie Tennant and the Vancouver Youth Choir, *Apple Tree* features mixed voices and percussion that boldly amplify the song's message and reflect Gimon's roots in Ukrainian folk music, songwriting and indie rock.

Note by Elizabeth Cassidy Parker

Apple Tree

Aurora, Magnus Skylstad, and Odd Martin Skaalnes

All of my life I've been hunting
I've been a girl, I've been a boy
Digging my feet into the ground like an apple tree
Wanting to live with a purpose
Skin is a word, love is not a sin
People are bad, people are good
Just like the moon is a stone
But it's a star when it's dark and now she's hiding

If you've seen what a heart is, you've seen its color
If I ever knew how we could guide it
I would take care of its children, become their mother
If I ever knew how we could hide it, hide it

Let her save the world, she is just a girl
Let him save them all, he is just a boy
Let her save the world, she is just a girl
Let him save them all, he is just a boy

Hunger is quiet if you do it right
Hunter is loud and predictable, scaring away every prey
So they're gone before the hunter arrives
Would you be kind and put away your sword?
You cannot cut away what we've got
You cannot kill what we are
We are not here in physical form

You've seen where the knife is, its dark location
If I ever knew how we could guide it
I will cut into our anger, make pure emotion
If I ever knew how we could hide it, hide it

Can you carry the weight of mortality?
The explosions around you is your symphony

Temporal

Traditional Puerto Rican Plena
arr. Diana Sáez and Suzzette Ortiz

Composed by beloved Boyer alumni Diana Sáez and Suzzette Ortiz, *Temporal* is a traditional plena from Puerto Rico. Known by many as “the newspaper of the people,” plena began in Southern Puerto Rico in the late 19th and early 20th centuries. Deriving from bomba, which dates to early 16th century, both plena and bomba convey spiritual, political, and personal expressions. The message of Temporal is one of resilience, particularly resilience shown by the people of Puerto Rico after surviving the hurricanes that hit the island in 2017. Currently Director of Choral Activities at Towson University, Dr. Sáez is a leading voice in Latin American choral music with solo and collaborative compositions published by Hal Leonard, Boosey & Hawkes and Roger Dean Publishing. An award-winning music educator, Ms. Ortiz is an active and passionate pianist, published composer, choral conductor and performer.

Note by Elizabeth Cassidy Parker

Temporal

Diana Sáez

Allá viene, allá viene el temporal
Temporal, temporal
Allá viene el temporal.
Que será de Puerto Rico
Cuando llegue el temporal?
Que será de mi Borinquen*
Cuando llegue el temporal?
Se levanta el pueblo
Al son de los tambores
No nos tumba el viento
Ni diez mil temblores
Somos resilientes,
Somos luchadores
No nos tumba el viento
Ni diez mil temblores.

There comes! There comes the storm!
Storm, storm
There comes the storm
What will become of Puerto Rico
When the storm arrives
What will become of my Borinquen*
When the storm arrives
The people arise
To the rhythm of the drums
The wind cannot bring us down
Nor ten thousand earthquakes
We are resilient
We are warriors
The wind cannot bring us down
Nor ten thousand earthquakes

* Borinquen or Boriquén or Borikén is
the Taíno name for Puerto Rico.

Turn from *The Book of Rounds*

Lyrics by Julie Flanders

Music by Emil Adler

arr. Keiji Ishiguri, adapted by Kirsten Oberoi

Published by October Project Music

We opened the academic year in late August learning the melody of “Turn.” Researchers have found that when people sing consistently over time together in community, they experience a sense of interpersonal knowing, self-knowledge, greater meaning, and connection to the world. The text in Turn centers these connections. Written by band members of *The October Project*, composer Emil Adler and poet Julie Flanders, Turn derives from a *The Book of Rounds: 21 Songs of Grace* characterized as “modern mantras.” October Project’s songs have travelled from concert halls to classrooms to spiritual and healing communities. This arrangement was penned by Keiji Ishiguri and adapted by Kirsten Oberoi.

Note by Elizabeth Cassidy Parker

Turn

Julie Flanders

If you need a world to belong to
Look around
You’re already home
And what you seek
You’ve already found
Turn around to me
You will see
No reason to be lonely

Temple University Singers

Mitos Andaya Hart, conductor
Adrianna Barnett, graduate conductor
Kim Barroso, pianist

SOPRANO

Celia Bluestine
Melanie Edris
Ryleigh Ehst
Marykate Gallagher
Ariel Larkin
Imani Makasa
Nina Moody
Victoria Niedermayer
Kaitlyn Shabazz-Griffin
Sophia Yerxa-Robinson
Yue Yu

ALTO

Catie Becker
Tess Berendt
Spike Blanco
Sarah Klunk
Lihuan Lin
Nora Paller
Aylen Vargas
Chun Wing Wong

TENOR

Alex Artom-Ginzburg
Xavier Cannon
Greggory Davis
Nikhil Gokhale
Jude Laine Lewis
Ethan Strunk
Jack Zweben

BASS

Ariel Arzeno
Vincent Fulvio
J D Galang
Cayden Johnson
Andrew Malick
Liam McSherry
Oscar Mejia Miranda
Zack Pedicone
Noah Schwartz

University Chorale

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Esther Rhoades and Michael Sakell, graduate conductors

Joohee Kim and Abigail LaVecchia, pianists

SOPRANO

Hanna Amaral
Trinity Bristol
Rachelle Cadet
Emily Corsino
Kaela Felton
Jasmine Ferguson
Dillon Ferraro
Illiana Hedman-Wilkes
Jennifer Heim
Ramaya Hunter
Celin Lim
Laila Little
Addison Melton
Josie Monroe
Leilany Reynoso
Grace Ricci
Edie Rittle
Alexis Shandor
Shannon Stover
Madeleine Tomo
Natalie Vollmer
Xue Mi Zhang

ALTO

Sophia Alvarez
Juana Angelo
Ajax Apelt
Dylan Brod
Sarain Ceesay
Amirah DeVose
Sofia Ghani
Kazoani Gonmiah
Giulia Guidobaldi
Judy Horn
Summerlyn Morris
Alexandra Paris
Clarissa Ramirez

TENOR

Rodshmier Eddy
Logan Ford
Forest Hamel
Cole McIntosh
Nicholas Nandlal-Smith
Tom Pederson
Callaghan Petrosky
Kieran Power-Shaw
Jackson Rudesyle
Jaden Ruff
Constantin Seliverstov
David Stowers
Adam Tornielli

BASS

Perrin Brown
Eli Fussa
William Gutierrez
Sean Harrington
Weiming Kan
Will Kollie
Dakota Landis
Michael McCall
Bo Melnyk
Chaniel Nunez
Christopher Pierre
Jacob Ryan
John Tang
Elijah Thomas
Torin Tracey
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.

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
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

Temple University Symphony Orchestra
José Luis Domínguez, conductor
Thursday, April 23 at 7:30 PM
Temple Performing Arts Center

Small Jazz Ensembles
11:00 AM Fareed Simpson-Hankins Ensemble
11:45 AM Matt Davis Ensemble
Friday, April 24
The Art of Bread Café

Percussion Studio Recital
Friday, April 24 at 12:00 PM
Klein Recital Hall

Small Jazz Ensembles
12:30 PM Mark Patterson Ensembles
Friday, April 24
The Art of Bread Café

Temple University 2025-2026 Season Upcoming Events

Chamber Music Recital
Friday, April 24 at 1:00 PM
Rock Hall Auditorium

Small Jazz Ensembles
1:15 PM Mark Patterson Ensemble
2:00 PM Tim Brey Ensemble
Friday, April 24
The Art of Bread Café

Temple Opera Theater Scenes Showcase: Graduate Scenes
Friday, April 24 at 2:00 PM
Room 300, Mitten Hall

Master's Recital: Sarah Connors, clarinet
Friday, April 24 at 5:30 PM
Rock Hall Auditorium

Spring Becomings: Dance Repertory Showings
Friday, April 24 at 7:00 PM
Conwell Dance Theater

Senior Recital: Master Jones, jazz voice
Friday, April 24 at 7:30 PM
Klein Recital Hall

Senior Recital: Shurui Chen, soprano
Friday, April 24 at 7:30 PM
Rock Hall Auditorium

Senior Recital: Caterina Manfrin, flute
Saturday, April 25 at 5:30 PM
Rock Hall Auditorium

Senior Recital: Sadie Roser, mezzo-soprano
Saturday, April 25 at 7:30 PM
Rock Hall Auditorium

Temple University Collegiate and Symphonic Bands
Sunday, April 26 at 2:00 PM
Temple Performing Arts Center

Temple University 2025-2026 Season Upcoming Events

Master's Recital: Penny Li, collaborative piano
Sunday, April 26 at 5:30 PM
Rock Hall Auditorium

Master's Recital: Yangyue Wang, piano
Sunday, April 26 at 7:30 PM
Rock Hall Auditorium

Chamber Music Recital
Monday, April 27 at 11:30 AM
Rock Hall Auditorium

Faculty Recital: Anna Meyer, flute
Monday, April 27 at 1:00 PM
Art of Bread Café

Chamber Music Recital
Monday, April 27 at 2:30 PM
Rock Hall Auditorium

Latin American Ensemble
Monday, April 27 at 5:00 PM
Klein Recital Hall

Master's Recital: Xinrui Wang, soprano
Monday, April 27 at 5:30 PM
Rock Hall Auditorium

Temple Opera Theater Scenes Showcase: Undergraduate Scenes
Monday, April 27 at 7:00 PM
Room 300, Mitten Hall

Temple University Jazz Band
Monday, April 27 at 7:00 and 9:00 PM
Dizzy's Club, NYC

Temple University Night Owls
Monday, April 27 at 7:30 PM
Temple Performing Arts Center