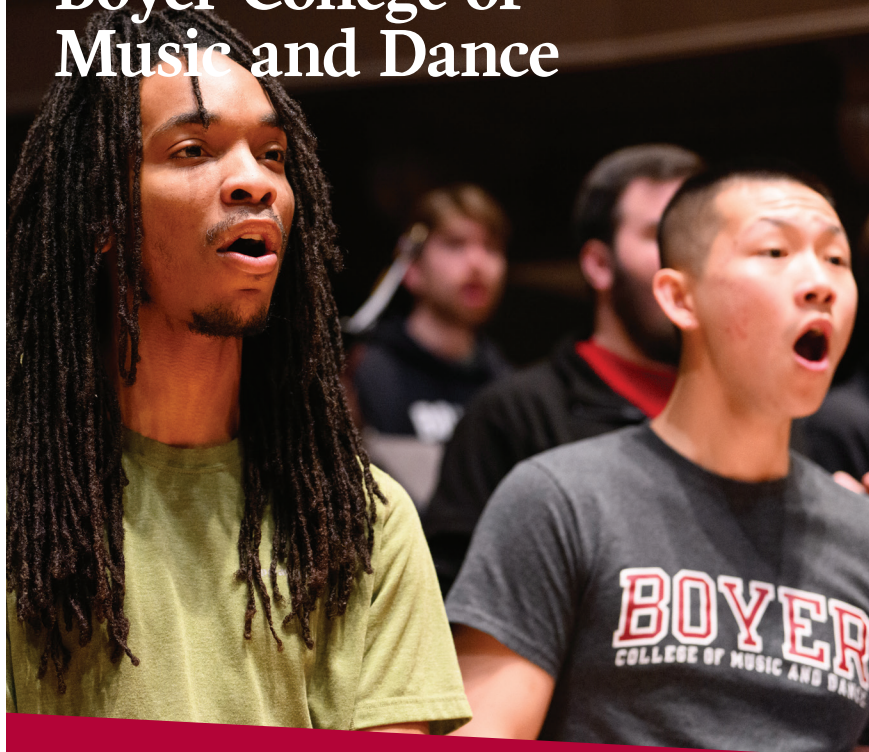




# Boyer College of Music and Dance



## CHORAL ACTIVITIES AT TEMPLE

Boyer College of Music and Dance offers a vibrant and diverse choral program featuring seven choirs and nearly 250 singers. Choral Conducting MM students conduct a number of resident ensembles and present two recitals. Graduates of the program have gone on to conduct community, professional, school and university choirs across the country.

## ENSEMBLES

Concert Choir, Graduate Conductors Chorus, Recital Chorus, Singing Owls, University Chorale, University Singers and University Voices

## FACULTY

Paul Rardin, Elaine Brown Chair  
of Choral Music  
Dustin Cates  
Rollo Dilworth  
Mitos Andaya Hart

For more information, please contact:  
(215) 204-6810 or [boyer@temple.edu](mailto:boyer@temple.edu)

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



@boyercollege

 **Temple  
University**  
Center for the Performing  
and Cinematic Arts



## Singing City

Rollo A. Dilworth, Artistic & Music Director  
Kim Barroso, Collaborative Pianist  
B. Lauren Thomas-Moyett, Conducting Associate  
Alexander Nguyễn, Conducting Intern

Julian Jenson, Pianist  
Alexander Leonardi, organ

Rob Kellar, Trumpet I	Joshua Green, Trombone I
Noah Gordon, Trumpet II	Catherine Holt, Trombone II
Antonie Jackson, Trumpet III	Jason Costello, Bass Trombone
Jacob Flaschen, Trumpet IV	Joseph Gould, Tuba

Milo Paperman and Alexander Snelling, Percussion  
Sam Harris, Bass Guitar

presents

# Singing for the Season

Sunday, December 10, 2023, 3 p.m.

Arch Street Presbyterian Church

1724 Arch Street, Philadelphia, PA 19103

### Concert Sponsors

Andrea Custis  
Nadeen Van Tuyle

Cover: A Celebration of Poetry by Parris Stancell @ 2004 City of Philadelphia Mural Arts Program. Photo by Jack Ramsdale.

Dear Friends,

Thank you for joining us for our program entitled “Singing for the Season.” We are excited to present to you a broad collection of songs that point us to the anticipation of Advent, the eight days of Chanukah, the seven principles of Kwanzaa, the spirit of Christmas, the wonder of winter, and the hope for peace and new beginnings in the year to come. While this time of year is filled with holidays that are both religiously focused and culturally specific, this is also a time in which the humanly universal themes of love, light, joy, hope, giving, and peace abound in the hearts of people from every walk of life.

We are honored to collaborate with a host of outstanding musical artists for this program. First, we welcome guest organist Alexander Leonardi, who is a student at the Curtis Institute of Music. We also wish to welcome back Julian Jenson, who is serving as guest collaborative pianist for this concert. In addition, we are happy to have current and former students from Temple University’s Boyer College of Music and Dance performing on the Rutter *Gloria* and the Ray *Gospel Magnificat*.

In recognition of Singing City’s long-standing commitment to inclusion and community building, we invite you to lift your voices during this afternoon’s presentation as we learn and sing *Let Peace and Justice Lead the Way* and *Dona Nobis Pacem*. We hope that the messages in these songs of justice and peace will inspire social change in our communities and in our world. Singing City continues to believe that “singing together” can be a powerful tool for the “bringing together” of people from diverse backgrounds and lived experiences.

Best wishes for a joyful and peaceful holiday season.

Sincerely and respectfully,  
Rollo Dilworth

# ***Singing for the Season*** **Program**

Organ Prelude  
Carillon de Westminster

Louis Vierne (1870-1937)

Resonet in Laudibus

14th Century German Carol  
arr. Chester L. Alwes (b. 1947)

Resonet in laudibus  
*Let praises resound*  
Sion cum fidelibus,  
*Zion with the faithful,*  
apparuit quem genuit Maria,  
*He has appeared who was born by Mary,*  
Sunt impleta quae prae dixit Gabriel.  
*It has happened, what was told by Gabriel.*  
Eia! Eia!  
*Hurray! Hurray!*  
Virgo deum genuit,  
*A virgin gave birth to God,*  
quod divina voluit clementia.  
*Who wanted to give divine mercy.*  
Hodie apparuit in Israel,  
*Today he has appeared in Israel,*  
ex Maria Virgine est natus Rex.  
*of the virgin Mary is born the King.*

Gloria

John Rutter (b. 1945)

- I. Gloria in excelsis Deo
- II. Domine Deus, Rex caelestis  
Mindy Rubinlicht and Shannon Coulter, sopranos;  
Kerri Williams, alto
- III. Quoniam tu solus sanctus

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 caelestis,  
Deus Pater omnipotens.

Domine Fili Unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi, miserere nobis;  
qui tollis peccata mundi, súscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,  
Jesu Christe, cum Sancto Spiritu: in gloria Dei Patris. Amen.

Glory be to God on high.  
And in earth peace towards men of good will.  
We praise thee.  
We bless thee.  
We worship thee.  
We glorify thee.  
We give thanks to thee for thy great glory.  
O Lord God, heavenly King  
God the Father almighty.  
O Lord, the only-begotten Son Jesus Christ.  
O Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right of the Father, have mercy upon us.  
For thou only art Holy. Thou only art the Lord.  
Thou only art the Most High.  
Jesus Christ, with the Holy Ghost. Glory to the God the Father.  
Amen.

Comfort and Joy

Mari Esabel Valverde (b. 1987)

In the little winter town, beneath the glass  
A child alone, in a pale blue coat,  
Arms stretched out to greet the swirling snow,  
Dances in comfort and joy.

The snow falls sure and steady here;  
Ever new this bed of purest white.  
All have fled inside, except the child  
Dancing in comfort and joy.

What songs fill her fragile sphere?  
What long dreaming do they tell?  
The many paths she could have taken,  
The women she could have become,

This forever girl, gazing upward,  
Frozen in this snowy moment  
All wrapped up in palest blue,  
And dancing in comfort and joy...?

—Charles Anthony Silvestri (b. 1965)

### Organ Interlude

An Improvisation by Alexander Lombardi

Audience participation:

Let Peace and Justice Lead the Way

Rollo Dilworth (b. 1970)

Blow, Blow, thou Winter Wind

Jennifer Lucy Cook

Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;

Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! Sing, heigh-ho! Unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh-ho, the holly!  
This life is most jolly.

Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot:

Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not.

Heigh-ho! Sing, heigh-ho! Unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh-ho, the holly!  
This life is most jolly.

—William Shakespeare, from *As You Like It*

Stopping by Woods on a Snowy Evening Randall Thompson (1899-1984)

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

— Robert Frost (1874-1963)

Seven Principles

Bernice Johnson Reagon (b. 1942)

Umoja.  
Unity – that brings us together.

Kuujichagalia.  
We will determine who we are.

Ujima.  
Working and building our union.

Ujama.  
We'll spend our money wisely.

Nia.  
We know the purpose of our lives.

Kuumba.  
All that we touch is more beautiful.

Imani.

We believe that we can, we know that we can,  
we will anyway that we can.

Eight Days of Lights

Judith Clurman with David Chase

Sh'monat y'mei Chanukah,  
Eight days of lights.  
Haneirot halalu kodesh,  
Eight sacred lights!

We give thanks to Your Name  
for your miracles,  
We give thanks to Your Name  
for your wonders.

Sh'monat y'mei Chanukah,  
Eight days of lights.  
Haneirot halalu kodesh,  
Eight sacred lights!

Gospel Magnificat  
My Soul Doth Magnify the Lord

Robert Ray (1946-2022)

B. Lauren Thomas-Moyett, soprano

My soul doth magnify the Lord  
And my spirit hath rejoiced in God my Saviour.  
My soul's rejoicing in the Lord.

For he hath regarded the low estate  
of His humble servant.  
All generations shall call me the blessed one.

For the Lord Almighty has really  
done great things for me, and holy is His name.  
He has shown mercy on them that fear him  
from generation to generation.

He has shown strength with His arm.  
Scattered the proud in their conceit,  
And I'm glad.

He put the mighty down from their seat,  
And then He exalted the humble, the meek, lowly.

He filled the hungry with good things,  
And sent the rich away empty handed.

He has come to the help of His servant Israel,  
for He remembered His promise of mercy,  
the promise He made to our father,  
to Abraham and his children forever.

As it was in the beginning,  
Is now and ever shall be,  
world without end. Amen.  
My soul's rejoicing in the Lord.  
He has come to the help of His servant Israel,  
For He remembered His promise of mercy,  
the promise He made to our father,  
to Abraham and his children forever.  
As it was in the beginning, is now and ever shall be,  
world without end. Amen.

Audience Participation:  
Dona Nobis Pacem

Traditional Round

The Light Returns

Andrea Ramsey (b. 1977)

Rebecca Lipstein, soprano

There is a perfectly still moment right before dawn,  
when the sun gathers itself  
and then steps into a dark world  
and ev'rything is filled with light  
that any doubts from that long night  
are barely a memory.  
It is the way of all things  
that the night ends and the light returns.  
The light always returns.

## Program Notes

### Resonet in Laudibus

This setting of a 14th century German Carol opens with a layering of lowest to highest voices on the text “Resonet in laudibus.” The opening “fanfare” effect is following by call and response vocal statements between upper and lower voices. Next, each voice part can be heard singing independent melodic lines as the time signature frequently shifts. At one point, the upper voices maintain a lilting 6/8 feel while the lower voices remain solidly in a 3/4 metric pattern that feels more like a waltz. The arrangement concludes with a “fanfare” type layering of vocal parts that is reminiscent of the opening measures. The arranger, Dr. Chester Alwes, is Associate Professor Emeritus of Choral Music and Music Education at the University of Illinois at Champaign-Urbana.

— notes by Rollo Dilworth

### Gloria

Gloria was written in 1974 in response to a commission from The Voices of Mel Olson, who gave the first performance on 5 May that year in Omaha, Nebraska, under the direction of the composer, who was making his first visit to the United States. The work is based on a Gregorian chant associated with the opening phrase of the text and has strong elements of traditional symphonic structure. The three movements are constructed in a typical symphonic fast-slow-fast tempo sequence. In terms of thematic material, there is a rising major second in the opening “Gloria” theme found in the first movement. This intervallic motive is also present in the “Domine Deus” theme found in the second movement. The third movement features two new musical themes that are introduced separately then become partnered before the return of the original “Gloria” theme.

— notes by John Rutter and Rollo Dilworth

### Comfort and Joy

Thought secular, “Comfort and Joy” is an original song in the spirit of a Christmas carol. Charles Anthony Silvestri who authored the text was inspired by the momentous connection between a woman who never knew a girlhood and a girl who never knew womanhood.

The musical narrative begins with a nod to Claude Debussy’s “La fille aux cheveux de lin,” and with melancholic sweetness, its melody unfolds

describing the world of the “eternal girl” in two realms—the outside and the inside of a snow globe. The first two verses, sung in major mode, frame the perspective from outside the wintry scene. Then the glass cracks open, shattering the illusion of time and exposing the universe within. The final verses, sung in minor mode, offer a glimpse from the grounds of the most heartfelt memory. Ultimately, the story ends in a resounding question, for we can only imagine the magic of her dreams fulfilled.

—notes by the composer, Mari Esabel Valverde

### **Blow, Blow, thou Winter Wind**

In this text, an excerpt from *As You Like It*, “Heigh ho, sing heigh ho!” is a celebration with an undercurrent of bitterness. When ingratitude and feigned friendship stings more than the winter wind, you need music that you can still dance to without ignoring the truth at the heart of the matter! It’s a sort of “haters gonna hate, I’m just gonna shake it off” anthem, except unlike Taylor Swift’s pop song, this is a modern take on a medieval folk dance. The tune feels to me like something that could have been sung in Shakespeare’s time to celebrate the winter solstice, while the wind-like aleatoric sections bookend it, as though blowing away the old year and hastening in the new one.

—notes by the composer, Jennifer Lucy Cook

### **Stopping by Woods on a Snowy Evening**

Randall Thompson is a celebrated and award-winning composer who was best known for his choral works. *Alleluia* and *The Last Words of David* are perhaps the most well-known and oft-performed compositions in his catalog. Thompson earned a doctoral degree from the Eastman School of Music and taught at several institutions of higher learning—among them, the University of Virginia, Harvard, and the Curtis Institute of Music. *Stopping by Woods on a Snowy Evening*, written for TBB voices, is the sixth movement of a seven-movement work based on the poetry of Robert Frost entitled *Frostiana*. In this short piece, Thompson uses 6/8 meter, a consistent rise and fall of the melodic line, and cascading piano interludes to amplify Frost’s depiction of traveling through a picturesque wintry night in the woods.

### **Seven Principles**

I composed “Seven Principles” when I began the practice of Kwanzaa, the African American holiday created during the sixties by Dr. Ron Karenga. The seven day celebration of family and community is based on the seven principles that formed the philosophical foundation set out

by President Julius Nyerere as he began to move the East African nation of Tanzania out of its colonial past.

Umoja – unity

Kuujichagalia – self-determination

Ujima – collective work

Ujamaa – collective economics

Nia – purpose

Kuumba – creativity

Imani – faith

Nyerere stated that solutions for addressing the pressing problems faced by this young nation could be found within the traditional culture.

However, he urged caution and selectivity, noting that there were some things in the past that should remain there. In particular, he named two: poverty and the oppression of women. The seven day Kwanzaa celebration is a part of many innovations created as a part of the African Americans' cultural and intellectual efforts to reconstruct broken ties with African and to heal wounds suffered from having to struggle for survival in a society organized against our development and prosperity.

— notes by the composer, Dr. Bernice Johnson Reagon

### **Eight Days of Lights**

Chanukah is a celebration of freedom. It marks the first successful battle for religious freedom in history. Through traditional songs, Jews recall their victory over the Syrian-Greeks and express joy in their deliverance. When the Maccabees rededicated the Temple, they rekindled the eternal light. Legend has it that there was only enough oil for one day, and it miraculously lasted for eight. This new piece, written in 2018, celebrates the festival by the lighting of the eight sacred lights (candles) in the Chanukah menorah (candelabra). The text of Eight Days of Lights is taken from the liturgy combined with an English adaptation of that text.

— notes from the composers, Judith Clurman and David Chase

### **Gospel Magnificat**

Robert Ray was a trailblazing composer who helped to bring African American gospel music to collegiate and symphonic spaces. In the late 1970's he composed the Gospel Mass, which is regularly performed by church, community, festival, college/university, and symphonic choirs all over the world. His most popular choral work, entitled He Never Failed Me Yet, has sold more than 1.1 million copies to date. Professor Ray, who most recently serve on the faculty of the University of Missouri-St. Louis, pass away 1 year ago this month. His music functions as a master class for composers, arrangers, choral directors,

vocalists, and pianos who seek to learn the history and style of African American gospel music. Through African American lenses that are cultural and musical, the *Gospel Magnificat* tells the story of Mary's excitement when she learns that she is the Mother of the Son of God. The opening theme presents a rising, rhythmic melody and contemporary jazz harmonies. Using call and response vocals, repetition, syncopation, swing rhythms, and sermonic phrasing, Robert Ray teleports the listener into the ambiance of an African American worship service. In the final section of the piece, the opening thematic material returns as the choir singing the words "As it was in the beginning."

— notes by Rollo Dilworth

### **The Light Returns**

This composition is a gentle, flowing ballad that reminds of light's presence in our lives—even when facing the many forms of darkness that may exist in the world. The Light Returns opens with a solo voice that sets the mood moving forward. As the opening solo concludes, the choral voices overlap in call and response fashion, perhaps depicting the gradual spreading of this message of hope to others. The song concludes with a modulation in tonality and a final statement from the soloist, thereby elevating the text and providing listeners the assurance that "the light always returns."

— notes by Rollo Dilworth



## ABOUT SINGING CITY

Philadelphia's Singing City was founded in 1948 by Dr. Elaine Brown as an integrated choir. The Choir was born out of the Fellowship House movement, and is deeply committed to social justice, equity, and using music as an instrument for social change. For over half a century, Singing City has been Philadelphia's premier avocational chorus, committed to bringing people of diverse races, creeds and backgrounds together under the common purpose of music making.

In addition to its deep commitment to inclusion and community building, Singing City has consistently achieved the highest levels of performance practice and artistry. The chorus has performed with the Philadelphia Orchestra, Leningrad Philharmonic, and Israel Philharmonic, and has to its credit a number of critically acclaimed national and international concert tours and festival appearances. The 80-member strong chorus is led by Artistic & Music Director Rollo Dilworth, following Jeffrey Brillhart, who retired in June 2023 after 25 years. The choir continues to fulfill its original mission, which today encompasses an educational program for youth, T-VOCE (Teen Voices of the City Ensemble), and programs for under-served populations.

### Mission

Through Performance, Arts Education, and Fellowship, Singing City is a force for social impact, bringing people together and lifting the human spirit through the artistry of choral music.

### Vision

People throughout the Philadelphia region find fulfillment and inspiration through music, fellowship, and service to their community.

1501 Cherry Street, Philadelphia, PA 19102  
267-519-5321, [www.singingcity.org](http://www.singingcity.org)

## Rollo A. Dilworth, Artistic & Music Director



Rollo A. Dilworth joined Singing City as Artistic & Music Director in July 2023. He is Professor of Choral Music Education in the Department of Music Education and Therapy at Temple University's Center for the Performing and Cinematic Arts in Philadelphia, PA. He has served on the faculty since 2009. Prior to his position with Boyer College, he taught music education and was

the director of choral activities for 13 years at North Park University in Chicago, where he prepared and conducted numerous extended and choral-orchestral works. Before teaching at the college level, Dilworth also taught choral and general music at the middle school level in his hometown of St. Louis, MO.

In addition to teaching undergraduate and graduate level courses in choral music education, Dilworth serves as Artistic Director and Conductor for the Temple University Singing Owls Campus/Community Chorus, and as Conductor for the School District of Philadelphia High School All-City Chorus.

Dilworth holds a Bachelor of Science degree in Music Education from Case Western Reserve University, a Master of Education degree in Secondary Education (Music concentration) from the University of Missouri-St. Louis, and the Doctor of Music degree in Conducting Performance (Theory/Composition cognate) from Northwestern University.

Over 200 of Dilworth's choral compositions and arrangements have been published, and many are part of the Henry Leck Creating Artistry Choral Series with the Hal Leonard Corporation. In 2015 Dilworth launched his own choral series with Hal Leonard, focusing on secondary and tertiary level repertoire representing composers and arrangers from diverse backgrounds. He is also an established author and contributor for the Essential Elements for Choir and the Experiencing Choral Music textbook series. He has authored 3 books of choral warm up exercises intended for elementary and secondary choral ensembles, entitled *Choir Builders: Fundamental Vocal Techniques for General and Classroom Use* (2006); *Choir Builders for Growing Voices* (2009); *Choir Builders for Growing Voices 2* (2014); and *Music of Our Roots* (2016).

Dilworth is an active clinician and frequent guest conductor of all-state, honors, festival, community, church and professional choirs. He has researched, lectured, and presented extensively on various topics including African American choral music, composing/arranging for choirs, social justice, social emotional learning, cultural appropriation, urban music education, community engagement, and diversity, equity, and inclusion.

Much of Dilworth's creative output as a composer and arranger focuses on themes of social justice and social change. His compositions' *Freedom's Plow* (commissioned by the St. Louis Symphony and IN UNISON Chorus) and *Credo* (commissioned by the Mendelssohn Club Chorus of Philadelphia) are examples of his vision to elevate the words of Langston Hughes and W.E.B. DuBois, respectively. Most recently, a consortium of 20 universities and arts organizations commissioned Dilworth to set Claudia Rankine's social justice poem *Weather* to music for chorus, narrator, and wind ensemble. Recent engagements include serving as guest conductor for the Los Angeles Master Chorale, SUNY Potsdam Chorus and Wind Symphony, and for choral festivals in Cincinnati, OH, Charleston, WV, Denver, CO, and Prague, Czech Republic.

Dilworth serves on the national boards of Chorus America and the National Collegiate Choral Organization (NCCO); he is an active life member of the American Choral Directors Association (ACDA). He also holds memberships with several other organizations, including the National Association for Music Education (NAfME), the National Association of Negro Musicians (NANM) and the American Society of Composers, Authors, and Publishers (ASCAP).

## **Kim Barroso, Collaborative Pianist**



Kim Rojo Celestino Barroso is a highly sought collaborative pianist in the Delaware Valley region. Originally from the Philippines, where he is a graduate of the prestigious Philippine High School for the Arts, he finished his undergraduate studies at Winthrop University in South

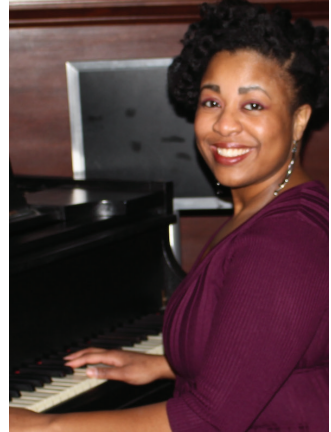
Carolina and his Masters at Temple University majoring in Piano Performance and Chamber Music Accompanying. He would go on to become the director of music at St. Augustine Church in Old City, Philadelphia as well as become an Artist-in-Residence at Temple

University. His other engagements also included Curtis Institute of Music, University of the Arts, Rutgers University in Camden, Rowan University, Jefferson University, Rowan University, University of Delaware, and performances for dignitaries and guests at Philippine Ambassador's residence in Washington, DC.

Kim is no stranger to some of the biggest stages in the region including Weill Recital Hall in Carnegie Hall, The Kimmel Center's Verizon Hall and Field Concert Hall at the Curtis Institute of Music. Furthermore, he has collaborated with the Atlantic Coast Opera Festival, Opera Seabrook, International Opera Theater, the Delaware Valley Opera Company and Greater South Jersey Chorus. Kim has been collaborating with Rollo Dilworth for 14 years.

## **B. Lauren Thomas-Moyett, Conducting Associate**

Lauren Thomas-Moyett has been a music educator since 2009. Having graduated from the Mason Gross School of the Arts conservatory at Rutgers University, she began her career teaching music in Egg Harbor Township, New Jersey, and in 2017 was honored to accept the position as head of the vocal department at The Philadelphia High School for Creative and Performing Arts (CAPA). During her tenure at CAPA, she and her students have performed for General Colin Powell and President Joe Biden, while sharing stages with artists such as Barry Manilow, and our own Philadelphia Orchestra. She is currently one of the leaders of the music ministry at Salem Baptist Church of Abington, and continues to actively arrange, accompany, and perform solo and group repertoire. She is thrilled to join the conducting staff for Singing City Choir this year, and sends love and gratitude to this organization of outstanding musicians.



## **Alexander Nguyễn, Conducting Intern**

Alexander Nguyễn is a choral conductor based in Philadelphia, Pennsylvania. Currently, he is pursuing a master's degree in Choral Conducting at Temple University as a student of Dr. Paul Rardin. As a baritone, Nguyễn sings with various choirs in the area including the Philadelphia Orchestra Symphonic Choir and the DAVA Elevation



professional choir. For most of his career, Nguyễn has dedicated a majority of his time researching and conducting music from non-western traditions and communities. This has included research on Vietnamese vocal traditions such as ca dao, tết music, and quan họ. As a Vietnamese-American, Nguyễn is dedicated to ensuring equal representation in the choir room and on the podium. Prior to studying at Temple, Nguyễn lived in Los Angeles where he graduated with a bachelor's

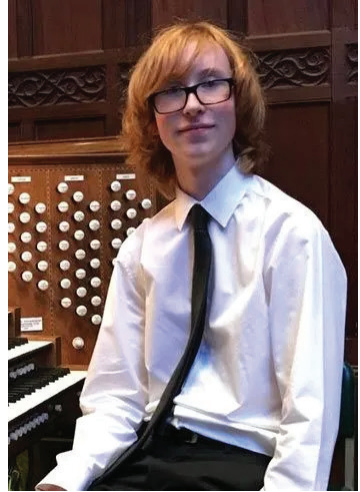
degree in Choral Music Education from California State University, Los Angeles, where he studied with Robert MacNeil, Donald Brinegar, and Dr. Christopher Gravis.

## Singing City Choir

Corey Anderson	Tim Flaherty	Rosalyn Ominsky
Lauren H. Anderson	Jennifer Gottschalk	Wendy Pfeffer
Phyllis Attisano	Finch Grace	Mark Rader
Brian Auerbach	Melissa Graf-Evans	Sterling Randolph
Jeannine Baldomero	Marlene Graham	Mark Ritter
Kim Barraso	Jeffrey Harlan	Amy Roberts
Peter Boyer	Mark Hollern	Gili Ronen
Wendy Browder	Rebecca Horowitz	Mindy Rubinlicht
Ann Eleanor	Wayne Houk	Ken Schoenholz
Brown	Lauren James	Andrew Shaw
Gloria Ruskiewicz-	Rebekah James	Zachary Smith
Brown	Tamar Japaridze	Brady Stevens
Luke Brown	Beth Johnson	B. Lauren Thomas-
Sara Harris Brown	Naomi R. Klayman	Moyett
Peter Canevari	Amy Krauss	Robert Thuener
Theresa Carter	Rebecca Lipstein	Jeffery Thyer
Elizabeth Childs	Stephen Lombardelli	Danielle Traitz
Deb Clarke	Kristin Maguire Stitt	Brooke Walker
Shannon Coulter	Fay Manicke	Am Williams
Connor Crymble	Yuko Martin	Kerri Williams
Peggy Curchack	Kelsey Matherne	Christopher Wilson
Jennifer Diaz-Arrastia	Jenny Mathis	LaVerne Wood
Paul Diaz-Arrastia	M. Rachael McDaniel	Holly Woodbury
Kelly Anne Dolan	Bonnie Motel	Janet M. Yamron
Susan Domingos	Ed Nace	Bill Young
Alexy Fitzmyer	Alexander Nguyễn	Lily Zhou

## Alexander Leonardi, organist

A native of Long Island, NY, Alexander is in his third year studying Organ Performance at the Curtis Institute of Music with professor Alan Morrison. Alexander has been studying organ for nine years and piano for eleven years. Prior to attending Curtis, he was part of the Pre-College Division of The Juilliard School, and studied with Dr. Matthew Lewis. Over his years of study, Alexander has participated in numerous other programs outside his usual schooling, including the Organ and Piano Institutes at Westminster Choir College and the Philadelphia-Macy's Organ Camp.



He has participated in several competitions, including the annual International Organ Competition at the Wells School of Music at West Chester University where he won first prize, and the 2020 Brooklyn AGO competition where he won second prize. Alexander was also the recipient of the Award for Music Theory and Ear Training at Juilliard Precollege. While at home on Long Island, Alexander has served as a substitute organist for numerous congregations of differing denominations, most recently his local Episcopal church, Christ Church in Babylon. Alexander serves as assistant organist at the Episcopal Church of the Redeemer in Bryn Mawr, PA.



## Julian Jenson, Pianist

Julian Jenson is a pianist based in New Jersey. Born to a musical family in Southern California, he has performed as a soloist and collaborator of vocal and instrumental music across the United States, Chile, Iceland, Italy, and Japan. With degrees in music theory and piano performance, he now pursues his Doctorate at Temple University, where he specializes in fortepiano and early music performance with Dr. Joyce Lindorff.



**Singing City | 2023-2024 Season**  
Rollo A. Dilworth, Artistic & Music Director

**Fall Concert—*Singing for the City***

Sunday, October 29, 2023, 3 p.m.

**Temple Performing Arts Center, 1837 N Broad St, Philadelphia, PA**

A concert celebrating the colorful tapestry of Philadelphia choral composers past and present, including Melissa Dunphy, Suzzette Ortiz, Robert Lowry, Ke-Chia Chen, Charles Albert Tindley, Andrea Clearfield, Andrew Bleckner, Jennifer Higdon, and more.

**Holiday Concert—*Singing for the Season***

Sunday, December 10, 2023, 3 p.m.

**Arch Street Presbyterian Church, 1724 Arch Street, Philadelphia, PA**

Featuring John Rutter's *Gloria* with brass & organ and Robert Ray's *Gospel Magnificat*, with soloist and jazz ensemble.

**Winter Concert—*Earth, Wind & Fire***

Saturday, March 16, 2024, 4 p.m.

**Bryn Mawr Presbyterian Church, 625 Montgomery Ave, Bryn Mawr, PA**

With Singing City and the Philadelphia All City High School Choir.

This concert explores the beauty of the natural world and invites us to examine the effects of climate change and environmental justice.

With a newly commissioned work by Brandon Williams.

**Spring Concert—*Singing for Social & Climate Justice***

Sunday, May 5, 3 p.m.

**Philadelphia Episcopal Cathedral, 23 S. 38th Street, Philadelphia, PA**

Featuring Rollo Dilworth's *Credo*, Jerod Impichchaachaaha' Tate's *Oka' Aya'sha'* (The Water Place), and jazz vocalist and composer Ruth Naomi Floyd will present selections from *The Frances Suite*, based on the life and poetry of Frances Ellen Watkins Harper. Special guests will also include singers from Commonwealth Youth Choirs.

**Tickets and more information: [singingcity.org](https://singingcity.org) or 267-519-5322**

## Season Subscribers

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## Singing City Staff

Rollo A. Dilworth, Artistic and Music Director  
Lauren H. Anderson, Executive Director  
Kimberly Haas, Choir and Office Manager  
Kim Barroso, Collaborative Pianist  
B. Lauren Thomas-Moyett, Conducting Associate  
Alexander Nguyễn, Conducting Intern  
Whitney Covalle, Director, Teen Voices of the City Ensemble (T-VOCE)

## Singing City Board of Directors

Nadeen Van Tuyle, *President*; Wayne Houk, *Vice-President*;  
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## Special Thanks

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# WAYS TO SUPPORT SINGING CITY

## Annual Friends Drive

Contributions to Singing City's Annual Friends Drive are of crucial importance because they are used to support the operating budget of the Choir. Friends Drive gifts are spent throughout the year on operating needs such as our formal concert series, T-VOCE (Teen Voices of the City Ensemble), a free youth choir for ages 13-19, community concerts serving those who have limited access to live concerts, and to support our small but dedicated staff. These funds have the broadest impact on Singing City and its audiences.

## Corporate Matching Gifts

More than 2,000 companies offer employee matches to contributions. Check with your Human Resources office to see if a match is possible.

## Concert Sponsorship

Concert ticket sales cover only about 10% of our annual budget. We rely on support from government and foundation grants and individual donors to make up the difference. We would like to offer you the opportunity to be involved with us as a Concert Sponsor and receive advertisement space in our concert programs and concert tickets. Being a sponsor will also bring you pride that you are supporting an important Philadelphia arts institution in a tangible, meaningful way that reaches beyond our traditional concert halls. Get creative! Bring together a group of friends to make sponsorship possible.



Make a Gift to the Singing City  
Friends Drive for 2023-2024

*Thank you!*

# The Legacy Fund

We recognize the following supporters who have included Singing City in their wills or estate plans. A bequest or deferred gift to Singing City supports the choir's endowment which helps sustain the choir's work for decades to come.

Peter J. Boyer	Elizabeth L. Haslam
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Ronald F. Coburn	Judith R. Neilson
Mark & Peggy Curchack	Rosalyn Ominsky
Deborah Faulkner	M'Annette Ruddell
Gil Feinberg & Nadeen Van Tuyle	Mary Ann Sullivan
Julie Friedman	Jean S. Weiss
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## Jeffrey Brillhart Commissioning Fund for New Choral Music



In honor of Artistic & Music Director Jeffrey Brillhart's retirement in June 2023 following a 25-year tenure with Singing City, we are pleased to announce the creation of the *Jeffrey Brillhart Commissioning Fund for New Choral Music*, designed to create new choral works especially for the choir. Seed funding comes from Singing City, its board and choir members, and individuals wishing to honor Jeff's legacy.

In keeping with Singing City's mission and in line with Jeff's advocacy on behalf of composers from varied backgrounds, the commissioned composers supported through this fund will represent a broad range of gender, ethnic, and racial diversity. In 2023-24, we are commissioning a new work by composer Brandon Williams which will have its premiere at our winter concert in March 2024.

**To learn more about the Legacy and Commissioning Funds, please contact Executive Director Lauren Anderson at 267-519-5321 or [lauren@singingcity.org](mailto:lauren@singingcity.org).**

# T-VOCE

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T-VOCE Winter Concert

## Voices of Unity

Saturday, December 16, 2023, 7:00 p.m.

Friends Center (1501 Cherry Street)

Pay What You Decide

Dr. Whitney Covalle, Conductor

Please join us for an evening of choral music from various genres sung by these youth voices of Philadelphia.

[bit.ly/VoicesofUnity](http://bit.ly/VoicesofUnity)

Reserve  
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All proceeds go directly towards creating an artistic community for Philadelphia's youth in T-VOCE.



T-VOCE is a collaboration between AMLA, AMLA at Esperanza, For the Arts, Opera Philadelphia, and Singing City.

We would like to extend a special thanks to the Community Foundation, the Victory Foundation, and the Christian R. & Mary E. Heilman Foundation for their support of T-VOCE.

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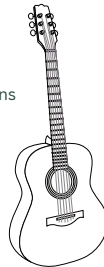
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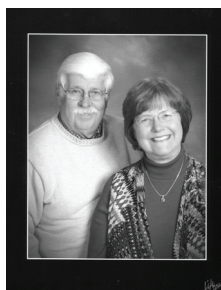
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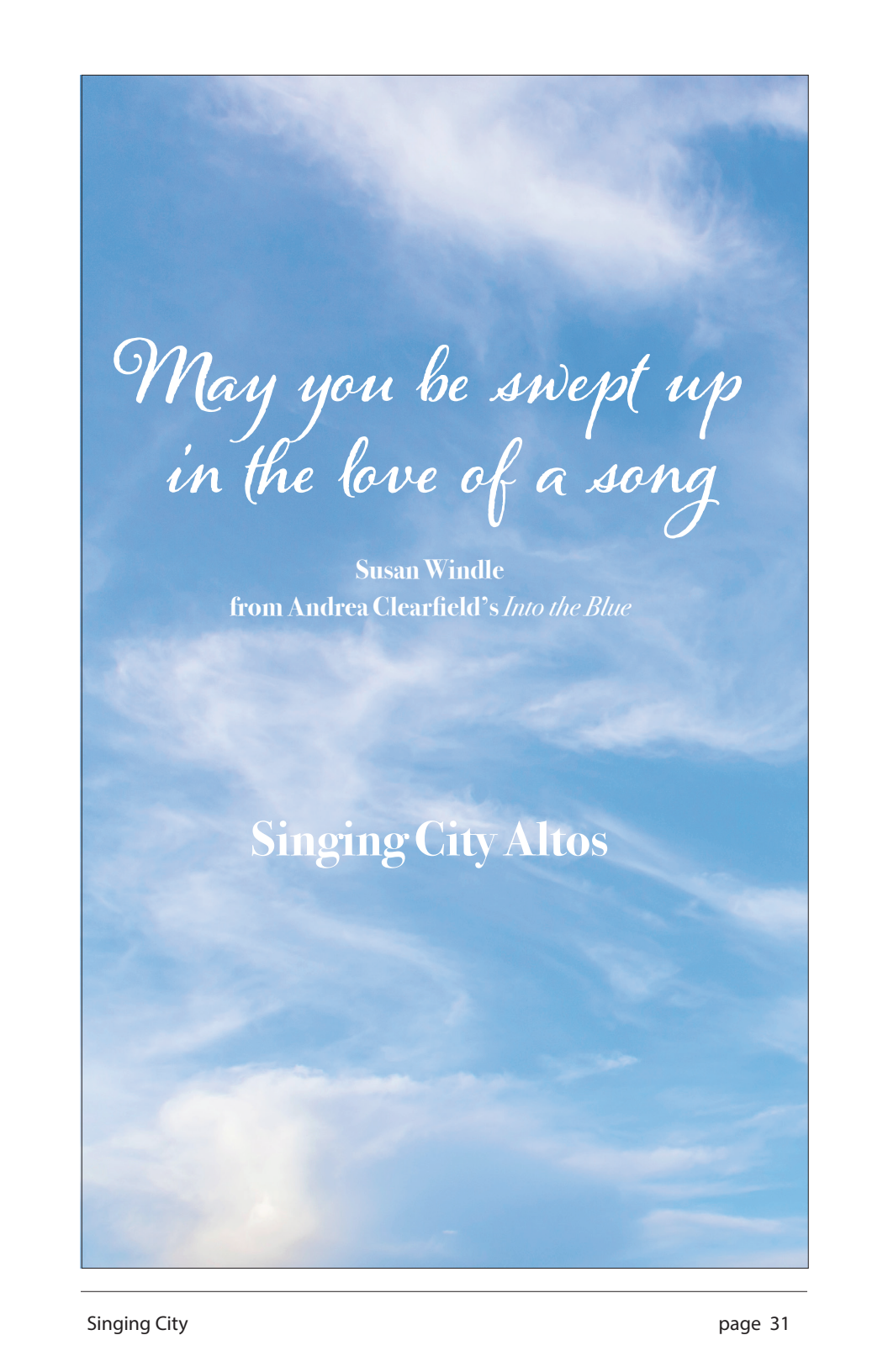
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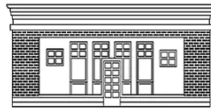
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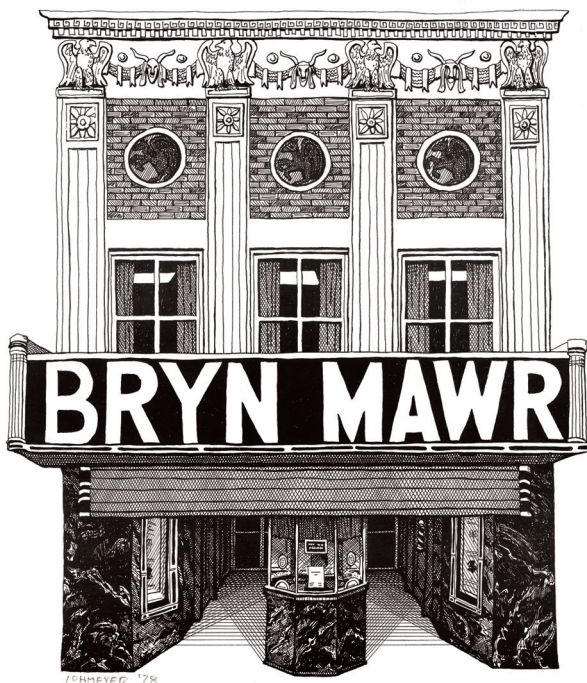
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