

*Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction*

# WITH LIBERTY & JUSTICE FOR ALL

*breathes free*

MAY 3, 2026 | 3 PM

Rollo Dilworth  
Artistic & Music Director



**Singing City**



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## A WELCOME FROM ROLLO



Dear Friends,

Thank you for joining us for *With Liberty and Justice for All*, Singing City's final concert of the 2025–2026 season. These words, so often spoken in unison, are both a promise and a question, an aspiration that has shaped our nation's identity, and an ongoing call to examine how fully that promise has been realized.

Given Singing City's founding in 1948 as an intentionally inclusive vocal movement, it feels especially meaningful to explore these themes through music. Our hope is that today's program offers not only a listening experience, but also an opportunity for reflection on the ways liberty is experienced, the ways justice is pursued, and the role each of us plays in that ongoing work.

The first half of our program centers on the idea of liberty, its fragility, its complexity, and its enduring presence in the human spirit. Through a range of musical voices and perspectives, we consider both the hope that liberty inspires and the realities that have, at times, stood in its way. These selections invite us to reflect on personal and collective histories, and to recognize the resilience that continues to shape our understanding of freedom.

The centerpiece of our concert is *1619* by Damien Geter, a work that moves from deeply personal narratives of capture, separation, and loss to the stark and unflinching language of the 13th Amendment to the United States Constitution. Through vivid storytelling, we encounter the lived experiences of those whose lives were forever altered by the transatlantic slave trade, voices passed down through generations, carrying memory, pain, and resilience. As the work unfolds, it arrives at the text that abolished slavery and involuntary servitude, except as punishment for a crime, a clause whose implications continue to shape systems and structures in our society today. In juxtaposing these histories with present-day realities, *1619* invites us to consider not only where we have been, but how the echoes of that past remain with us, challenging us to reflect more deeply on the meaning of freedom and the work still required in the pursuit of justice.

In the second half of the program, we turn our attention to justice. If liberty represents a foundational ideal, justice reflects the effort required to bring that ideal to life. The works in this portion of the program explore themes of equity, compassion, belonging, and peace, reminding us that justice is not a

fixed destination, but a continuous journey shaped by conscience, courage, and community.

Throughout today's performance, you will hear a wide spectrum of musical styles and traditions, reflecting the diverse voices that contribute to this conversation. It is our belief that choral music, at its best, creates space for listening, deeply and intentionally, and for connecting across differences in ways that words alone cannot always achieve.

As you experience this program, we invite you to reflect on what these words, liberty and justice, mean to you. How have they shaped your own story? How might they guide us forward, individually and collectively?

As we look ahead, we invite you to join us next season for a series of concerts exploring Philadelphia's impact in the arts and beyond. Through the lives and legacies of icons, notable premieres, poets, and activists, we will honor figures such as Paul Robeson, Marian Anderson, Bayard Rustin, and others whose voices have shaped both our city and our nation.

Thank you for being part of this shared musical experience, and for lending your presence to the ongoing work of building a more just and compassionate world.

Sincerely,

Rollo Dilworth  
Artistic & Music Director



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presents

# **With Liberty and Justice for All**

**Sunday, May 3, 2026, 3:00 p.m.**

Rollo Dilworth, *Artistic & Music Director*

Alexander Nguyễn, *Associate Conductor*

B. Lauren Thomas-Moyett, *Associate Conductor*

Kim Barroso, *Collaborative Pianist*

## **Instrumentalists**

Ajibola Rivers, *cello*

Samuel Wylie, *percussion*

Sam Harris, *bass*

## **Program Enhancements**

Jared Williams, *audio/visual engineer*

Jeannine Baldomero, *concert visuals*

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# PROGRAM

## Part I: Liberty

***Spiritual*** Ysaye Barnwell

***United in Purpose*** Rollo Dilworth

***The God Who Gave Us Life*** Randall Thompson  
*from The Testament of Freedom*

**1619** Damien Geter  
*Sharon Chestnut, Jennifer Gottschalk, and Sterling Randolph, narrators*

I. Red

IV. Trinkets

II. Sold

V. Red

III. Dance

VI. 13th

***This is What Democracy Looks Like*** Elizabeth Alexander  
*from Justice Choir Songbook*

## Part II: Justice for All

***Water Fountain*** Nathaniel Brenner and Merrill Garbus,  
*Singing City Chamber Singers* arr. Kristopher Fulton

***Let Peace and Justice Lead the Way*** Rollo Dilworth  
*from Singing City Songbook*

***Toward Justice*** Cathy Chamblee and Ken Medema  
*Andrew Shaw, Rebecca Lipstein, Bailey Dean, and Sierah Davis, soloists*

***Give Me Your Tired, Your Poor*** Irving Berlin, arr. David Chase  
*Mark Kaplan and Valerie Rushmere, narrators*

***I Believe in the Prince of Peace*** Margaret Bonds

***Song of the Revolution*** Rollo Dilworth

***Luôn Luôn*** Dylan Trần

***Together with One Voice*** Tracy Wong



## 2026/27 Season

**Rollo Dilworth**  
Artistic & Music Director



### **Philadelphia Icons:** *Sunday, October 25, 2026*

A musical tribute to figures who shaped culture and advanced justice, exploring how voices inspire collective change.

### **Philadelphia Premieres:** *Sunday, December 13, 2026*

Celebrating Philadelphia's impact on the choral tradition through landmark works and local premieres.

### **Philadelphia Poets:** *Sunday, March 7, 2027*

Exploring poetry and music through Philadelphia-connected voices; illuminating identity, resilience, justice, and hope.

### **Philadelphia Activists:** *Sunday, May 1, 2027*

A powerful finale centered on activism and justice, honoring voices that shaped a more equitable world.

*Tickets on sale soon. Concerts are at 3:00 p.m.*

*Dates and times subject to change. More information at [singingcity.org](https://singingcity.org).*



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## PROGRAM NOTES

by S. Chestnut, *Interlocuteur*



*“Those who would give up essential Liberty, to purchase a little temporary safety, deserve neither Liberty nor Safety”*

— *from Benjamin Franklin’s 1755 letter on behalf of the Pennsylvania Assembly during a wartime tax dispute over defense.*

This aphorism traces to Benjamin Franklin’s final attempt to negotiate colonial grievances as subjects of the Crown. It offers insight into the “American” disposition, predicting that if royal mandates continued to ignore the liberties required within any “just” practice of government, colonists would eventually choose to “suffer all the hazards and mischiefs of war” rather than surrender those rights.

Franklin’s warning proved prophetic. War did ensue. And yet this intrinsic aspect of the American character re-emerged, undiluted, a few years later in the thick of the conflict:

*“With European soldiers, I say ‘do’ and they do. With American soldiers, I must first tell them why they do, and only then do they obey.”*

— *Baron Friedrich Wilhelm von Steuben, training attaché to George Washington, 1778*

Baron Friedrich Wilhelm von Steuben was a minor Prussian aristocrat (who spoke no English), imported to equip untrained citizens against a professional military. During his tenure, the encampment at Valley Forge saw many soldiers in rags, defenseless against the awful winter. Unshod, bloody footprints marked the snowy parade ground. And yet, with strict military discipline the only way forward, obedience was not a given. Their sense of rebellion was as visceral as frostbite. Huddled, mustered sufferers understood that their fight required vigilant, on-the-spot assessment of all imperatives, regardless of immediate benefit.

Such was the founding population that transitioned itself from a defiant colony to a nation-state that claims liberty and justice as its pledge and aegis.

However, the proper balancing of sovereignty and liberty, justice and comfort, remains a challenge.

Our concert offers a path through this dilemma, organized into four categories for reflection:

### 1) Sobriety and Humility

We begin with Ysaÿe Bramwell’s cautionary hymn “**Spiritual**,” which reminds us how precious and precarious any day’s journey might be. Though written in a minor key, it is not designed for sadness, but to invoke sober resistance to arrogance and presumptions of personal or cultural longevity.

These themes re-emerge throughout, within Randall Thompson’s “**God Who Gave Us Life**” and Margaret Bonds’ “**I Believe in the Prince of Peace**,” cautioning us to choose those who embody grace, not force, as leaders.

### 2) Public Penance

The centrality of enslavement to the question of American democracy is demonstrated in this quote offered by Abraham Lincoln during a series of debates that laid the groundwork for his successful presidential campaign in 1860. He frames the issue as more than an exercise in “popular sovereignty,” but as a universal touchpoint central to all considerations of justice.

*“It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says, ‘You toil and work and earn bread, and I’ll eat it.’ No matter in what shape it comes... it is the same tyrannical principle.”*

— Lincoln-Douglas debates, October 15, 1858

To this end, Singing City offers Damien Geter’s **1619** as the centerpiece of our program, outlining the dynamics of capture and enslavement through first-hand accounts of Africans. The composer “walks” us from West African shorelines, where vibrant people(s) were lured from curiosity to trust and then kidnapped. The work culminates in a stark account of pernicious social outcomes that persist to this day, allowing select humans to preempt the lives and livelihoods of others.

Dim stuff, but surprisingly, Geter’s score rejects a minor-key perspective on the matter. This is most strikingly demonstrated in the melodically sprightly third movement, “**Dance**.” It offers a detailed first-generation narrative naming two family predecessors, Goerge and Nellie, who transferred memories of their origins to offspring. Chronicling craven deception, a startling awakening amidship, irreversible abduction “with water all around,”

Dance offers an intimate portrait of a transition from homeland life, where protection and privilege were birthrights, to culture which ripped liberty and justice from their very identities. offering an intimate portrait of a transition from homeland life, where protection and privilege were birthrights, to a culture that stripped liberty and justice from their very identities.

An excerpt from the *Justice Choir Songbook* songbook closes out this half of the program with Elizabeth Alexander's "**This is What Democracy Looks Like**" raising a retort to those outcomes.

### 3) Raising Resolve

Snappy retorts flash through the program. The second half opens with "**Water Fountain**" (Brenner and Garbus), which sets an incisive map of social compromise within a deceptively engaging format.

"**United in Purpose,**" "**Song of the Revolution,**" and "**Let Peace and Justice Lead the Way**" (Dilworth) expand on this theme, simultaneously supplying energy for the struggle.

### 4) Common Ground

First Nations people aside, most of us can trace our presence on the North American continent to some program of immigration. Remembering the intimate details of those transitions is crucial to a balanced understanding of liberty and justice. Those migrations hold the record from which we must discern consequences and correct history's missteps.

Irvin Berlin's beloved setting of the Emma Lazarus poem, "**Give Me Your Tired, Your Poor,**" gives a very gentle view of American largesse. And yet that invitation to immigrants has been redrafted, compromised, and withdrawn at crucial moments. Especially when new presences seem poised to overwhelm "native born" comfort and cultural primacy.

It is therefore fitting to conclude our concert with two works written in languages that most of us neither speak nor understand but attest the universality and fragility of our founding principles. Each work embraces questionable arrival history as birthright and springboard for new relationships. It is crucial that these musing are offered raw; this transports mainstream speakers to that moment when our own forebearers arrived as aliens, harboring strange tongues and hoping for future.

Translation proves the universality of the project. Both Tracy Wong's "**Bersatu Senada**" (Together with Voice), and Dyan Tran's "**Luôn Luôn**" (Always) signal us to listen with unprivileged ears as others declare the universality of creeds which we have called our own.

Justice and Liberty are always a tricky pairing. Less sanguine drives are always poised to redistribute freedom to the advantage of (s)elect few. When anyone is excluded from the basic considerations of civility, fault lines erupt into bloody civil conflicts. Casualties pile in familiar patterns around us.

We've seen this again and again. And yet history has endowed our nation with an extraordinary identity, a tenacious capacity for uplift, and an audacity to test ideals that are just as unproven as constitutional democracy was to this nation's founders.

Whether a reviled religious sect, seeking a new landscape to practice, whether native peoples pressing to retain their footprints on land walked for eons by their ancestors, whether those fleeing from tribal conflict, tyrants starvation and brutal renditions of various kinds, we all sojourn in pursuit of liberty and peace which provisions our wellbeing and offers participation in life's best offerings.

It is that legacy which we deserve to celebrate 250 years later. It is a challenge we should be proud to embrace.

Again, Abraham Lincoln said it well.

*Fellow citizens, we cannot escape history. ...The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we shall save our country.*

— (excerpted from Lincoln's Annual Message to Congress, December 1, 1862)



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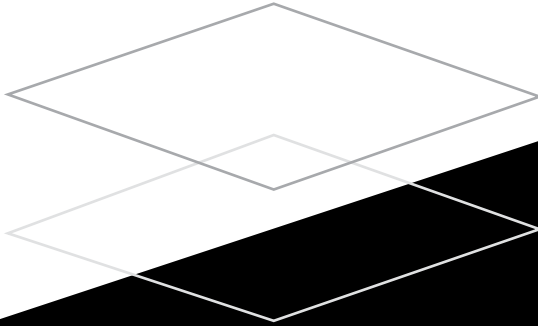
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*“Our differences,  
not our similarities,  
make us beautiful  
and strong.”*

*From “American Dream”  
by Julia Klayman Singer, poet  
Jocelyn Hagen, composer*

*Singing  
City  
Sopranos*



## ABOUT SINGING CITY

*An artistically driven, socially conscious, and civically engaged vocal movement since 1948.*

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 Choir 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 100-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, Singing City: Next Generation (SC:NG), and programs for under-served populations.

## MISSION & VISION

Singing City is a socially conscious vocal movement that educates, motivates, and empowers communities by bringing people together to lift the human spirit through the artistry of choral music.

We envision Philadelphia as a Singing City. A space where people are inspired to use their individual and collective voices to create positive social change.

## ROLLO DILWORTH



Rollo Dilworth joined Singing City as Artistic & Music Director in 2023. He has taught at Temple University's Center for the Performing and Cinematic Arts since 2009, where he serves as the Elaine Brown Choral Chair, and Professor of Choral Music Education. Earlier, he spent 13 years as Director of Choral Activities at Chicago's North Park University and began his career teaching middle school music in his hometown of St. Louis, Missouri.

In addition to his academic duties at Temple, Dilworth serves as Artistic Director and Conductor for the Singing Owls Campus/Community Chorus and as Conductor for the School District of Philadelphia's High School All-City Chorus. A frequent guest conductor and clinician, he has led all-state, honors, festival, community, and professional choirs across the country and abroad.

He holds a Bachelor of Science in Music Education from Case Western Reserve University, a Master of Education in Secondary Education (Music) from the University of Missouri–St. Louis, and a Doctor of Music in Conducting Performance from Northwestern University.

Over 200 of Dilworth's compositions and arrangements have been published, many within the Henry Leck *Creating Artistry Choral Series* with Hal Leonard. In 2015 he launched his own Hal Leonard series, highlighting diverse composers and arrangers for secondary and collegiate choirs. He is a contributor to *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series, and author of *Choir Builders* (2006, 2009, 2014) and *Music of Our Roots* (2016).

His research and presentations explore African American choral music, composing and arranging for choirs, social justice, cultural inclusion, and community engagement. Much of his work centers on music as a force for social change. His compositions *Freedom's Plow* and *Credo* elevate the words of Langston Hughes and W.E.B. DuBois. Most recently, a consortium of 20 institutions commissioned him to set Claudia Rankine's poem *Weather* for chorus, narrator, and wind ensemble—a work recently performed by Singing City for the fifth anniversary of George Floyd's murder in Minneapolis.

Dilworth serves on the national boards of Chorus America and the National Collegiate Choral Organization and is a life member of the American Choral Directors Association, as well as a member of NAFME, NANM, and ASCAP.

## KIM BARROSO



Kim Rojo Celestino Barroso is a highly-sought-after collaborative pianist in the Delaware Valley. 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. Studying with Eugene Barban, Harvey Wedeen and Lambert Orkis, he would go on to become the music director at St. Augustine Church in Old City, Philadelphia as well as an Artist-in-Residence at Temple University.

Most notable among Kim's engagements include working at the Curtis Institute of Music, Philadelphia International Music Festival, Astral Artists and most recently, The Philadelphia Orchestra. His fondness for taking on challenges brought him to Washington, DC where he performed for local and international dignitaries at the residence of the Philippine Ambassador to the U.S. for years.

Kim is no stranger to some of the biggest stages in the region including Carnegie Hall's Weill Recital Hall, Marian Anderson Hall at the Kimmel Center and Field Concert Hall at the Curtis Institute of Music among others. Furthermore, he has collaborated with local ensembles including the International Opera Theater, the Delaware Valley Opera Company, Greater South Jersey Chorus, PhilHarmonia and Philadelphia Youth Orchestra. Kim has collaborated with Rollo Dilworth for 16 years.

## B. LAUREN THOMAS-MOYETT



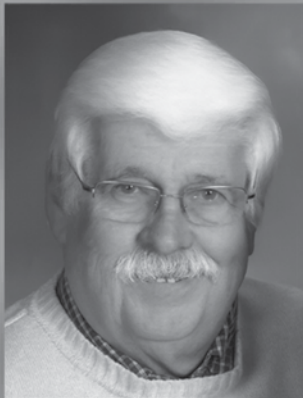
Singing City Associate Conductor Lauren Thomas-Moyett has been a music educator since 2009. Having graduated from the Mason Gross School of the Arts conservatory at Rutgers University, she began her career teaching music in Egg Harbor Township, New Jersey, and in 2017 was honored to accept the position 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.

## ALEXANDER NGUYỄN



Alexander Nguyễn is an arts administrator, choral conductor, and singer based in Philadelphia, PA. He currently serves as an Associate Conductor of the Singing City Choir of Philadelphia and the Assistant Conductor of Elevate Vocal Arts. From the podium, Nguyễn is committed to ensuring equal representation in the rehearsal room. He has dedicated his time to researching music from non-Western traditions including Vietnamese folk traditions such as ca dao, nhạc tết, and quan họ as well as the music of Trịnh Công Sơn, Vietnam's most prominent songwriter. Nguyễn also takes pride in spotlighting the influences of displacement in diasporic communities on music and storytelling.

Nguyễn received his master's degree in Choral Conducting from Temple University under the mentorship of Dr. Paul Rardin, Dr. Rollo Dilworth, and Dr. Mitos Andaya Hart. A native of Southern California, Nguyễn was raised in El Monte, CA and received his bachelor's degree in Choral Music Education at the California State University of Los Angeles with Robert MacNeil, Donald Brinegar, and Dr. Christopher Gravis.



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Sara Harris Brown  
Theresa Carter  
Sharon Chestnut  
Deb Clarke \*  
Shannon E Coulter  
Seirah Davis  
Bailey Dean \*\*  
Carly DeCock  
Susan Domingos  
Dana Fiero  
Jennifer Gottschalk  
Melissa Graf-Evans  
Marlene Graham  
Anne Hess \*\*  
Rebecca Horowitz  
Lauren James  
Rebekah James  
Beth Johnson \*  
Naomi R. Klayman  
Aleksandra Koroza  
Rebecca Lipstein \*\*  
Kristin Maguire Stitt  
Fay Manicke \*  
Kelsey Matherne  
M. Rachael McDaniel  
Maddie McDonald \*\*  
Bonnie Motel  
Barbara Powell  
Dolores Redmond  
Gili Ronen \*\*  
Jenny Stafford  
Rachell Tillman  
Danielle Traitz  
Janet Yamron

## Alto

Eleanor Anderson \*\*  
Lauren Anderson  
Aminada Baird  
Jeannine Baldomero \*  
Abigail Bautista \*\*  
Gloria Brown  
Elizabeth Childs  
Peggy Curchack  
Jennifer Diaz-Arrastia  
Lisa Dillman  
Kelly Anne Dolan  
Alexy Fitzmyer  
Kathleen Flaherty  
Karissa Gornick  
Ellie Kaplan \*\*  
Yuko Martin  
Chrystelle Masciantonio  
Rosaly Ominsky \*  
Wendy Pfeffer  
Susie Pieper  
Diana Porter  
Lindsey Rosenberg  
Valerie Rushmere  
Michael Sakell  
Rachelle Seney  
Ellen Sleeter  
Wilann Spiccia \*\*  
Cynthia Sung  
Fran Surkin  
B. Lauren Thomas-  
Moyett  
Kerri Williams \*\*  
LaVerne Wood  
Celia Wu-Hacohen  
Kira Wu-Hacohen  
Olya Zhugayevich

## Tenor

Brian Auerbach \*\*  
Luke Brown  
Dustin Cates  
Paul Diaz-Arrastia  
Jeffrey Harlan  
Wayne Houk  
Amy Krauss  
Scott Poindexter  
Eddie Rubeiz  
Michael Severson \*\*  
Andrew Shaw \* \*\*  
Jeffery Thyer \*\*  
Umesh Venkatesan  
Tom Waidzunas  
Ben Zeming

## Bass

Conor Anderson  
Peter J. Boyer \*\*  
Ethan Cohen  
Malcolm Coolidge  
Mark Curchack  
Geovanni Diaz \*\*  
Timothy Flaherty  
Renard Golden  
Mark Hollern  
Mark Kaplan  
Ezekiel Landes \*\*  
Andrew Monath \*  
Edward Nace  
Alexander Nguyễn  
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Zachary Smith \*\*  
Robert Thuener  
Leonard Webb  
Charles Witmer  
Bill Young

\* Choir Council members

\*\* Singing City Chamber Singers

The background is black with faint, light gray musical notes and staff lines scattered across it. The text is centered and reads:

WHEN WE SING  
*together*

WE BREATHE  
*as one*

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voice to voice, heart to heart.

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Thank you for attending our concert! We hope you enjoyed the performance and are interested in your feedback. We appreciate you taking the time to complete our survey.



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Blanche Brann	Ruth and Richard	Anna Schneider
Elaine Broudy	Horowitz	Ken Schoenholz
Wendy Browder	Wayne Houk	Karen Scholnick
Jessica Brown	Claire Huff	Louis Schwartz
Geneva Butz	Jackeline Hunt	Nathan Schwartz
Deb Clarke and Cheryl Bruttomesso	Joe Jeter	Michael Smith
Anita Cohen	Karin Kaplan	Yeu-Fann Stafford
Jeffrey Cornelius	Naomi Klayman	Andy Stahler
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# ANNUAL FRIENDS DRIVE

For over 77 years, Singing City has been committed to engaging our community and working toward a more equitable world. At a time when our nation feels more divided than ever, your support is essential in helping us raise our voices and bring people together through music. We continue to foster choral performances that not only celebrate but serve the rich diversity of Philadelphia's communities.

**Your financial support is vital in sustaining this important work.**

We are incredibly proud of our growing youth chorus, Singing City: Next Generation (SC:NG). In collaboration with Temple Music Prep, this free choral music program offers weekly rehearsals and performance opportunities to Philadelphia-area teens. This includes voice lessons and monthly workshops with guest clinicians. It is inspiring to see these young voices grow, both musically and personally.

As we honor our rich history, Singing City remains committed to today's values of equity and justice. Our performances and community engagement programming strive to be socially relevant and often challenge the status quo, as we continue to sing out against the challenges to justice.

**But we can't do this without you.**

Together, we are responsible for making Singing City financially, geographically, and physically accessible to everyone. Please consider giving generously to help us continue our work of lifting voices, fostering connection, and inspiring change.

**Thank you for your support!**



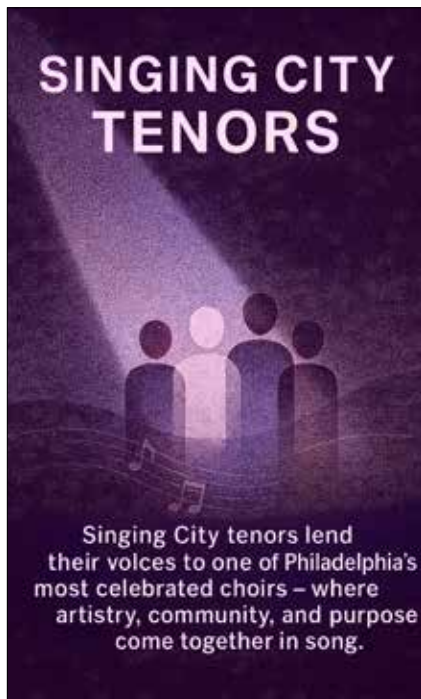
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*We are deeply grateful to these generous supporters who believe in Singing City's mission to bring people together, uplift the human spirit, and strengthen our communities through choral music.*

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**THE BASS SECTION OF SINGING CITY**

Beneath the sopranos' shimmering flight,  
 And tenors' keen and hopeful light,  
 We stand a stalwart, rumbling stone,  
 The earth beneath the music's throne.

Our notes like roots, in darkness grow,  
 A low, persistent, steady flow.  
 We are the pulse, the deep and slow,  
 That makes the soaring melodies glow.

We hum the ground where chords take hold,  
 A warmth that stops the winter cold.  
 The sturdy frame, the timbered floor,  
 That holds the house, and asks for more.

Sometimes our part is scarce and spare,  
 A quiet echo in the air.  
 But when we sing, the hall does shake,  
 For goodness, power, and rhythm's sake.

The other voices reach and climb,  
 But we are measured by the time.  
 We are the ocean, vast and deep,  
 While others on the surface leap.

Wendy Pfeffer  
 Bob Phillips and Anna Cunnyngnam  
 Judy and Arnie Poltenson  
 Daniel Rader  
 Philip Rader  
 Paul Rardin  
 David L. Rawle  
 Jim Hutchison and Nanci Ritter  
 Jude Robison  
 Robin Rosecky  
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 Singing City Tenors  
 Mychal Thomas  
 Linda B. Thompson  
 Robert Thuener  
 Jane Troiani  
 Leslie Tuttle  
 Nadeen Van Tuyle & Gil Feinberg  
 Christopher Wackman  
 William Warne  
 Debra S. Weiner  
 Estate of John Wood  
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*Every effort has been made to assure the accuracy of this list. Please contact us with any omissions or errors. Thank you.  
 List as of April 16, 2026.*

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## Congratulations Singing City!



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The logo for Weiss Holistic Health Center features the word 'WEISS' in a bold, serif font inside a green circular emblem with a triangle. Below the emblem, the text 'Holistic Health Center', 'Dr. Don M. Weiss', and 'Chiropractor' are stacked. At the bottom, the phone number '(215) 887-7100' is displayed.

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## Members of the Singing City Choir honor the memory of:

A photograph of the Singing City Choir members, a large group of people in dark, formal attire, standing in rows in a grand, classical-style hall with high ceilings and columns.

Eloise Allen  
Maulton Baker  
Martha deHeyman  
Doug Faulkner  
Sonya Garfinkle  
Helen Gilmore  
Bill Grey  
Ed Hagopian  
Kirk Hall  
Elaine Kligerman  
Robert Mann  
Claire McKinley  
Mardia Melroy  
Betty Morrell  
Kim Murphy  
Judy Neilson  
Elaine Shater  
Bobbi Willig  
John H. Wood

Their voices remain part of our song.

# A LEGACY OF SONG AND SOCIAL IMPACT



## THE ELAINE BROWN LEGACY SOCIETY

Inspired by our founder, Elaine Brown, you can help ensure that Singing City continues to unite and inspire future generations. A simple bequest or deferred gift supports our artists, youth programs, and community outreach. The arts help communities thrive. Join those who have already included Singing City in their wills—your gift will be cherished and make a lasting impact.

- Take pride in supporting Singing City’s mission, history, and future.
- Inspire others to share in your commitment to the arts.
- Be acknowledged in Singing City publications, including our Annual Report and concert programs.

### **We recognize the following supporters who have included Singing City in their wills or trusts.**

Lauren Anderson  
Peter J. Boyer  
Jeffrey Brillhart & Joacy Mendonca  
Deb Clarke & Cheryl Bruttomesso  
Ronald F. Coburn  
Mark & Peggy Curchack  
Deborah Faulkner  
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Julie Friedman  
Sonya Garfinkle †  
Sue Anne Grier

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Rosalyn Ominsky  
M’Annette Ruddell  
Elaine B. Shaffer †  
Mary Ann Sullivan  
Linda B. Thompson  
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Contact Executive Director Michael J. Bolton at [mike@singingcity.org](mailto:mike@singingcity.org), for more information.

† Deceased

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Your <sup>every</sup> vote in ~~this~~ election is so important. Have you made plans for how and when you are going to vote in November's General Election?

**How about the Primary Election in the Spring?**

Here is some helpful information brought to you by an enthusiastic Soprano 2.



### PENNSYLVANIA

Register to vote. To vote in PA, you must first register to vote at least 15 days before the election. Applications for mail-in or absentee ballots must be received by your county election board 7 days before the election and the ballot must be received by your county election office by 8 p.m. on election day (postmarks are not enough).



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