Singing City
75th Anniversary Concert
To Be Certain of the Dawn
Friede auf Erden
THE 2023–2024 SEASON

Featuring Festival O23

VERDI

Simon Boccanegra
Sept. 22–Oct. 1, 2023

ORTH/MOSCOVITCH

10 Days in a Madhouse
Sept. 21–30, 2023

SULAYMAN

Unholy Wars
Sept. 23–Oct. 1, 2023

BOLOGNE

The Anonymous Lover
Feb. 2 & 4, 2024

PUCCINI

Madame Butterfly
Apr. 26–May 5, 2024

AND MORE!

Ticket packages on sale now! Buy 2 or more and save 20%. Tickets to individual shows go on sale July 18.

operaphila.org
Singing City
Jeffrey Brillhart, Artistic & Music Director
Nathan Zullinger, Associate Conductor
Julian Jenson, Pianist

To Be Certain of the Dawn
Friede auf Erden

Singing City
Philharmonia
Philadelphia Girls Choir
Chamber Orchestra of Philadelphia
Kara Goodrich, soprano
Misoon Ghim, mezzo-soprano
Elizabeth Shammash, mezzo-soprano
Mike Hogue, tenor
Daniel Teadt, baritone

Saturday, May 13, 2023, 7 p.m.
Bryn Mawr Presbyterian Church
625 Montgomery Avenue, Bryn Mawr, PA 19010

Cover Art: Reena Brooks, *The Future Looks Good*, from the Holocaust Series
Dear Friends,

Welcome to this evening’s 75th Anniversary Concert, celebrating the founding of Singing City. In designing this evening’s program, I was mindful that this would be my final concert as Music and Artistic Director of this beloved choir. At the same time, I did not want this evening to be about me. I wanted this to be a concert that would leave both the choir and you, the listener, with an important message—a message that has been a driving force since that very first meeting between Elaine Brown and Dr. Herbert Haslam in 1948. This was the meeting that would lead to the creation of a choir that would embrace all people, bringing singers of different races and religions together.

What is that message? Quite simply, this: “You should love your neighbor as yourself.” These are the closing words of Stephen Paulus’ astonishing oratorio, “To be Certain of the Dawn.” These are the words that, if only all would embrace, could end warfare, poverty, gun violence, hunger, domestic abuse, and racism. While I do not know whether Elaine Brown and Dr. Haslam spoke those words in that initial meeting, it is not hard to imagine those two giants voicing those sentiments.

This message of love has been at the center of Singing City’s communal life for 75 years. It has been at the core of nearly every artistic decision I have made during my tenure. We have celebrated the music of diverse peoples, we have traveled to far corners of the globe to encounter people less privileged than we, and we have tried to do our part to give voice to those who are all too often silenced. This season began with a celebration of women composers. It continued with a sing-in of a work that Handel wrote to benefit an orphan’s hospital. Just two months ago we celebrated the musical genius of Black composers. Tonight, we remember the millions of children who should have been loved by the world but instead, perished at the hands of the Nazis. Tonight, we aspire for peace.

Being Singing City is serious business! We undertake what we do in a spirit of love and respect for our neighboring singer and for all whom we encounter. We do what we do because we believe that music makes a difference. And while music can certainly be entertaining, it can also dig deeply into important issues of our time and become one the most powerful weapons for peace on earth.

In 1982, just before leaving the Eastman School of Music to move to Philadelphia, my graduate adviser urged me to become acquainted with this “incredible woman named Elaine Brown and her choir, Singing City.” On that cold Rochester, NY day, I could not have imagined that I would someday be named Music and Artistic Director of “her choir.”
Singing City has shaped who I have become, and for that and so much more, I will forever be grateful. To the board of Singing City: thank you for being the best group of humanitarians I have ever met. To the choir: thank you for your unconditional commitment to the ideals of Singing City and for always giving your best. To you the listener: thank you for giving our voices the sails we need to soar. I am ecstatic that Rollo Dilworth will join this remarkable community to create the next chapter in one of the most important choirs ever founded in our country. Under Rollo’s leadership, the choir and you, our beloved listener, will be in wonderful hands.

—Jeffrey Brillhart

Dear Friends,

Thank you for being with Singing City today to experience beautiful music about a difficult subject that must not be forgotten. There is no better way to help people absorb a message than to present it through music, especially when the instrument is the human voice. There is nobody who does that better than Jeff Brillhart, our brilliant and beloved Artistic and Music Director.

Today is a bittersweet moment for us at Singing City as this is Jeff’s last concert with us after 25 years. Jeff has been the embodiment of our founding principles, bringing diverse people together through song and being a force for social impact by adapting our actions to the needs of our time. He leaves a legacy of volunteer singers who have grown enormously in their artistry under his direction, audiences who have internalized messages of social injustices that need righting, and people at points around the world who have received messages of love brought to them by a touring group of singing Americans known as Singing City. Jeff’s programming has included mixes of music from various cultures, works composed by diverse people, new works that he commissioned, and grand choral works from the western tradition. This has expanded the hearts and minds of all of us who sang or listened.

And on top of all of that, he has personally touched the lives of all who joined him in song over the years.

We are so very grateful for Jeff’s passion and energy and his loving leadership. Please join us in congratulating him and wishing him the very best in this next chapter of life.

—Nadeen Van Tuyle
President, Singing City Board
Concert Sponsors

This performance of *To Be Certain of the Dawn* has been made possible by a leadership gift from:

Peggy and Mark Curchack,
Ellen and Bill Dohmen, and Jonathan Lehman,
with deepest gratitude to Jeffrey Brillhart and Singing City.

Singing City would also like to acknowledge those individuals and foundations who made gifts in 2020, when we originally programmed this concert. We are so grateful to be able to bring these works to you today.

Jay & Sylvia Federman Beck  
Jeffrey Brillhart & Joacy Mendonca  
Sybille Zeldin* & Bill Brinkman  
Joan Chait  
Elizabeth Childs  
Deb Clarke & Cheryl Bruttomesso  
The Dispute Resolution Institute  
Gil Feinberg & Nadeen Van Tuyle  
Rosalie & Harvey Goldberg  
Sue Goldstein  
Helaine S. Greenberg  
Claire Huff  
Ellyn & Seth Lehr

Susan Levin  
Linda Litwin  
Diane Mallery  
Bennett G. Picker  
PNC Arts Alive  
Gili Ronen  
Rajeev Sachdeva  
Louis & Linda Schwartz  
Ken Schoenholz & Jace Stern  
Bob & Didi Scott  
The Schwartz Creed Foundation

*deceased
**Program**

**Friede auf Erden**

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
„Friede, Friede! auf der Erde!”

Seit die Engel so geraten,
O wie viele blut’ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heiligen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
„Friede, Friede... auf der Erde!”

Doch es ist ein ewiger Glaube,
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heiligen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

**Arnold Schönberg (1874-1951)**

As they grazed their flock, the shepherds
bore the angel’s salutation
through the lowly portal, onward
to the Mother and her Child.

Hosts of Heaven led the hymn,
through the starry spheres resounding
Heaven led the song proclaiming,
“Peace, O Peace upon the Earth!”

Since that time of angels, warning
O how many deeds so bloody
has that armored horseman, Conflict,
on his wild horse brought forth!

On how many a holy night
sang the choir of spirits quaking,
pressingly yet softly pleading,
“Peace, O Peace upon the Earth!”

Yet survives belief eternal
that the weak shall not forever
fall as helpless victim to each
murd’rers, fresh indignity.

Righteousness, or something kin,
weaves and works in rout and horror,
and a kingdom yet shall rise up
seeking Peace upon the Earth.

Slowly shall its form develop,
holy duties while fulfilling,
weapons free of danger forging,
flaming swords for cause of Right.

And a royal line shall bloom
mighty royal sons shall flourish,
whose bright trumpets peal proclaiming,
Peace, O Peace upon the Earth!

Conrad Ferdinand Meyer (1825-1898)
To Be Certain of the Dawn  
Stephen Paulus (1949-2014)  
Libretto by Michael Dennis Browne

a commemoration of the children

“This is the task: in the darkest night to be certain of the dawn, certain of the power to turn a curse into a blessing, agony into a song. To know the monster’s rage and, in spite of it, proclaim to its face (even a monster will be transfigured into an angel); to go through Hell and to continue to trust in the goodness of God—this is the challenge and the way.”

—Rabbi Abraham Joshua Heschel

I. RENEWAL

1. Sh’ma Yisrael! (Cantor)
Sh’ma Yisrael! Adonai Eloheinu Adonai Echad!
Barukh sheim K’vod malchuto l’olam va’ed.

[Hear, O Israel: Adonai our God, Adonai is One.  
Blessed is the name of God’s glorious reign for ever and ever.]

2. Teshuvah (Returning) (Chorus)
Create a great emptiness in me.
Send a wind.
Lay bare the branches.
Strip me of usual song.

Drop me like a stone,  
send me down unknown paths,  
send me into pathlessness;  
drop me like a stone  
so that I go where a stone goes.

Send me down unknown paths,  
send me into pathlessness,  
into the lost places,  
down into echoes  
to where I hear  
voices, but no words:  
a place of weeping  
below any of earth’s waters.

Teshuvah,  
Teshuvah,  
Teshuvah.
Soprano, Tenor
Give me difficult dreams
where my skills will not serve me;
make bitter
the wines I have stored.

Chorus
Begin the returning.
   Teshuvah,
   Teshuvah,
   Teshuvah.

3. First Blessing (Children’s Chorus)
Adonai! Adonai, Adonai, Adonai, Adonai!

Who gives us our hearts,
   and as they open,
so You fill them.

Hope. We thank You for our hope.

Adonai, Adonai,

Who gives us our dreams,
   and as they blossom,
so we praise You.

Dreams. We thank You for our dreams.

4. Kingdom of Night (Chorus)
Holy God,
   Who found no strength in us
to be Your power.
   How should we think ourselves
Your hands,Your feet?
   How should we be Your heart?

On the day You called to us,
   in the kingdom of night
where You kept calling,
   how did we heal one another
in Your name?
   How did we think we might
be recognized as You
   in all we failed to do?
Cantor [recites Kaddish]

Children’s Chorus
Adonai, Adonai, Adonai.

Chorus
Calling and calling and calling
   in the kingdom of night.

Children’s Chorus, Chorus
Adonai!
5. V’A Havta Le Reacha Kamocha  (Cantor)

V’A havta le reacha kamocha.
(You should love your neighbor as yourself.)

II. REMEMBRANCE

6. Two Little Girls in the Street  (Soprano, Mezzo-soprano)

two little girls
we are just
two little girls
in the street

sisters?

what do you think?

maybe so
maybe not
maybe so

we’re
a little bit curious about the camera
we’re
not so unhappy about the camera

(who is it
we wonder
who is
looking at us
just the two of us?)

here we are!

do you like the skirt?
what do you think of the coat?
pretty red coat!
it’s Tuesday
so I get the coat for the day
Leah is wearing the skirt

Chorus

Jews may not be citizens.
Jews may not meet in public places.
Soprano, Mezzo-soprano
why bread
in both my hands?
why does Leah have
nothing at all?
she has one hand
on the back of my neck
she’s holding onto me
the other hand’s empty
just in case
just in case

hands are for holding onto
for filling up
and never for hurting us
hands are for giving us things.

what do you think of our shoes???

7. Second Blessing (Children’s Chorus)
Barukh attah Adonai Eloheinu Melech ha-olam.
(Praised are You, Adonai our God, Ruler of the Universe.)

Adonai, Adonai,
Who gives us apples,
Who gives us bread
we give to one another.

Sunlight. We thank You for sunlight.

8. Where Was the Light? (Chorus)
Where was the light we should have been?
Moons we are, ghosts we were;
No way for anyone to know
that great sun shone.

And everywhere such wounds.

9. Old Man, Young Man (Baritone, Tenor)
You can keep standing there
if you want
I’m going to stay
sitting here with my back
against this tree
and smiling to see you
just being so young

maybe it’s something
you’re saying to me
(I don’t remember)

maybe it’s because
I am father
to your mother

**Zayde, tell me that story again**  (zayde: grandpa)

maybe that’s not really
a smile on my face
maybe I’m half-asleep
and I’m having a dream
where I’m leaning against a tree
and Rachel’s boy is standing
slender in sunlight
talking with me

**When you were a boy**
*and you fell in the river*
*and nobody heard you—tell me again!*

**Chorus**
Jews may not attend school.
Jews may not marry outside their race.

**Baritone, Tenor**
I want this dream to go on and on
and things are still good
or good enough
in this world of summer

nothing so bad
has happened to us

not under these trees
where you stand
your back to the camera
young child of a man
young child of my child
talking with me
as if you were made of sunlight
as if you were made of leaves

And suddenly, Zayde, you knew how to swim!

10. Third Blessing  (Children’s Chorus, Soprano)
Barukh attah Adonai Eloheinu Melekh ha-olam.
(Praised are You, Adonai, Ruler of the Universe.)

Who gives us our mouths,
Who gives us air
and every breath we breathe.

Our songs. We thank You for our songs.

11. This We Ask of You  (Chorus)
This we ask of You—
   You who brought us into being—
which tasks are ours? which labors?
   which joys? which dances?
which instruments of Yours
   do we become?

12. Du sollst deinen Nächsten lieben wie dich selbst  (Chorus, Cantor)
Du sollst deinen Nächsten lieben wie dich selbst.
(You should love your neighbor as yourself.)

V’ a havta le reacha kamocha.
(You should love your neighbor as yourself.)

13. Three Coats  (Mezzo-soprano, Tenor)
I’m wearing
two jackets and a coat

I have curls hidden under my knitted cap
am I a girl or a boy?

it doesn’t matter!
(a girl)
under the coats
there’s a shirt,
it’s buttoned up, too

(I’m a boy)
and I’m wearing
a scarf
between my shirt and vest

I just wish
it didn’t hurt
where my tooth came out
didn’t look so bad

and if only I wasn’t
so sleepy today
(bad dreams)

and if only
father didn’t look
so scared last night
when we heard
the knocking on the door

Chorus
Jews may not keep animals.
Jews may not ride bicycles.

Mezzo-soprano, Tenor
(it was just the wind)

so –

a shirt
a scarf
a jacket
a vest
a coat

I’m a boy!
I’m a bundled-up boy!

14. Fourth Blessing (Children’s Chorus)
Barukh attah Adonai Eloheinu Melekh ha-olam.
(Praised are you, Adonai our God, Ruler of the Universe.)

We praise You for the lives before us,
we praise You for the lives to come,
whether we will see them or not.
Every life. We thank You for every life.  
We praise You! We praise You!

15. **Breathe in Us, Spirit of God**  
*(Chorus, Tenor, Baritone)*

In the time of the breaking of glass,  
the tearing of roots,  
the splitting of every little temple  
of hope, the heart,  
breathe in us, Spirit of God,  
so that we may strengthen,  
so we may grow and be known  
by our love.
16. Boy Reading
(Baritone)
I’m looking down
from far away
I’m high up on a branch
looking down
on the book

so many little characters
all of them keys
says Mama

keys to all the doors
I want to open

I want to open them all

I like the way
the characters are

sometimes I think I see
looks on their faces
(they’re looking at me)

Chorus
Jews may not imagine.
Jews may not dream.

Baritone
they’ll take me
into the stories
where I want to go

I had a dream
where I grew so heavy
I fell out of the tree
down down
into the characters

and they covered me over
and no one could find me

they never found me
Chorus
And everywhere such wounds.

Wear this star.
    Wear this star.
    Wear this star.

17. Interlude: Veil of Tears  (Orchestra)
18. Hymn to the Eternal Flame *(Chorus, Children’s Chorus, Soprano)*

Every face is in you,
   Every voice,
Every sorrow in you,
   Every pity,
Every love, every memory,
   Woven into fire.

Every breath is in you,
   Every cry,
Every longing in you,
   Every singing,
Every hope, every healing,
   Woven into fire

Every heart is in you,
   Every tongue,
Every trembling in you,
   Every blessing,
Every soul, every shining,
   Woven into fire.
III. VISIONS

I would like to be walking with you
in the cool of the evening.

Children’s Chorus

I will pour out
My spirit on all flesh;
your sons and your daughters shall prophesy,
your old men shall dream dreams,
and your young men shall see visions.

Mezzo-soprano
Walking with you in the streets of that city
we have imagined and dreamed.

Chorus
Source of All Life,
   beyond all names we have for You,
how should we do
   all that must be done
unless we see through Your eyes?

Soprano, Baritone
Not evening.
   Maybe in the heat of noon.
Or midnight with its winds.
   Not a time of our choosing.

Children’s Chorus

Do not fear, I am with you;
I will bring your offspring from the east,
and from the west I will gather you;
I will say to the north, ‘Give them up,’
and to the south, ‘Do not withhold;
bring My sons from far away
and My daughters from the ends of the earth.’

Soprano, Baritone
Maybe a rain,
   running down the leaves,
running over the stones,
down the roots of the trees

We are walking there.

Chorus
Source of All Life,
these eyes and faces
are You among us
as we labor to repair this world.

Soprano, Mezzo-soprano, Tenor, Baritone
Maybe stars,
those faithful ones
that do not step down.

We will walk by their light,
and ask for forgiveness
for smallness of dreams.

I would like to be walking with you
in the cool of the evening,

I would like to be walking
in the streets of that city
we have dreamed and imagined;
there we are walking.

20. Voices of Survivors
Soprano

‘I see the people, the places—live in my memory—
the faces of the people who meant so much to me.’
(Felicia Weingarten, survivor)

Tenor

‘Why did I survive? The Rabbi said: “God kept you on earth
to write the story.”’
(Henry Oertelt, survivor)

Baritone

‘I dream of a sculpture of a bird – I try to touch it. I wake up touching
the bird. I think it is a miracle.’
(Robert Fisch, survivor)
Mezzo-soprano

‘I have lived in a world with no children... I would never live in a world of no children again.’
(Hinda Kibort, survivor (zI; of blessed memory))

21. V’a Havta Le Reacha Kamocha (Chorus, Children’s Chorus, Cantor)
V’ha havta le reacha kamocha.
(You should love your neighbor as yourself.)

Photo Credits

Page 8
Roman Vishniac
Two friends shyly approach the photographer, Lodz, ca. 1935–38
© Mara Vishniac Kohn, courtesy International Center of Photography

Page 11
Roman Vishniac
An Orthodox father visits his son, [TOZ (Society for Safeguarding the Health of the Jewish Population) summer camp, probably Otwock], ca. 1935–37
© Mara Vishniac Kohn, courtesy International Center of Photography

Page 21
Roman Vishniac
In cheder (Jewish elementary school), Mukacevo, ca. 1935–38
© Mara Vishniac Kohn, courtesy International Center of Photography

Remaining photos are in the public domain.
Notes on the Program

**Friede Auf Erden**

Born into a lower middle-class Jewish family in Vienna in 1874, Arnold Schönberg was largely self-taught as a composer, but came to be considered one of the most important and influential composers of the twentieth century. Active also as a music theorist, teacher, writer, and painter, he was associated with the Expressionist movement in German poetry and art. His works were considered degenerate and modernist by the Nazi Party. While vacationing in France with his family, in 1933, he was warned that returning to Germany would be dangerous. He and his family immediately left for the United States, where he lived for the rest of his life, teaching at UCLA.

In 1898 Schönberg converted to Christianity in the Lutheran church, partly to strengthen his attachment to Western European cultural traditions, and partly as a means of self-defense during a time of resurgent anti-Semitism. In 1933, the same year he moved to the U.S., he returned to Judaism, convinced that his racial and religious heritage was inescapable, and to declare an unmistakable position opposing Nazism.

Schönberg composed *Friede auf Erden*, setting a text by Conrad Ferdinand Meyer, in 1907. The first verse describes Jesus’ birth, while the second depicts the reality of war and bloodshed. The third and fourth verses return to hope and peace, and the dramatic conclusion suggests a vision of heavenly possibility. The compositional style reflects the period in Schönberg’s life when his highly stylized, late-Romantic idiom was being transformed into a more rigidly structured, atonal Expressionism, and powerfully expresses the tumultuous aesthetic change taking place. The piece received its premier performance, by the Vienna Singverein, in 1911, and though he had indicated in the earliest sketches that the music was meant to be performed a cappella, Schönberg was obliged to create an orchestral accompaniment for the concert, to support the incredibly challenging vocal writing. Though long regarded as among the most difficult works in the choral canon, it is revered as one of the greatest modern works, and is performed frequently. Anton Webern, one of Schönberg’s most famous and successful students, wrote to him in 1928, “Have you even heard your chorus at all? In that case, do you know how beautiful it is? Unprecedented! What a sound!”

Schönberg eventually became disillusioned with the concept of universal harmony and peace, and his choral evocation would later
elic it a somber remembrance from the composer. He wrote in 1923 that *Friede auf Erden* was “an illusion created in [my] previous innocence,” one created when he still believed such a unity was possible. Schönberg died in Los Angeles in 1951; his ashes were returned to Vienna, and interred there, in 1974.

**To Be Certain of the Dawn**

In 1965, the Second Vatican Council passed Nostra Aetate, a “Declaration on the Relation of the Church with Non-Christian Religions.” An important part of the document reversed a many-centuries tradition within the Christian Church blaming all Jews for the death of Christ. It also decried “all displays of anti-Semitism made at any time by anyone.” Forty years later, the Basilica of Saint Mary in Minneapolis commissioned a work from Stephen Paulus as a gift to Temple Immanuel Synagogue to celebrate that document and to commemorate the sixtieth anniversary of the liberation of the Nazi death camps. Stephen Paulus provided the following notes: “To Be Certain of the Dawn evolved over four years beginning with the idea of Father Michael O’Connell, then rector of the Basilica, that Christians must own and teach about the Holocaust as much as or more than Jews. It was he who decided that an oratorio would be a powerful vehicle for communicating to individuals and communities that children are key to the prevention of genocide, both today and in the future.

The following notes were provided by both Michael Dennis Browne and Stephen Paulus:

**Part One (Renewal)** opens with three blasts from the ancient Jewish instrument, the shofar, or ram’s horn, positioned between three violent and discordant hammer strokes from the orchestra. It settles into a quiet, somewhat ominous setting of the Jewish prayer known as the Sh’mar, and when the chorus enters with orchestra on the words ‘Create a great emptiness in me’, the story begins to unfold. We hear from the chorus Christian grief at their failure to support Jews in the terrible ordeal of the Shoah and for many centuries of “the teaching of contempt.” We hear their desire for teshuvah—repentance, atonement, a return to the spiritual roots of their faith in Judaism. We also hear four blessings sung by the children: this is an example of the impulse to praise God, daily, frequently, even while storm clouds are gathering. We also hear from the cantor the Sh’mar and phrases from the Kaddish, as well as the introduction of the recurring theme “You should love your neighbor as yourself.”
In Part Two (*Remembrance*), the soloists sing dramatizations of four photographs taken from Roman Vishniac’s book *Children of a Vanished World*—glimpses of what Geoffrey Hartman calls “a vanished life in its vigor.” The chorus continues with more expressions of Christian remorse together with a wish to “grow and be known by our love.” We also hear quotation from the Nuremberg laws of the 1903s with their inhuman constrictions upon Jewish life. The section concludes with *Hymn to the Eternal Flame*, which is based on the children’s memorial of multiple reflected flames at Yad Vashem in Jerusalem.

In Part Three (*Visions*), several themes are woven: the desire for Jews and Christians to walk together in solidarity of interfaith in “the country of justice,” however scarred the world; divine promises as revealed in the Hebrew Scriptures; quotations taken from interviews with three Minnesota-based survivors and the daughter of one survivor. At the conclusion, both choruses, together with the cantor, sing “You should love your neighbor as yourself” in Hebrew, and we hear the sound of the shofar, with which the work began. (This phrase was written in both Hebrew and, ironically, German, on the only stone left standing when Nazi soldiers demolished a temple in Berlin.) Finally, three pairs of low octaves in the strings vacillate between the tritone of D flat and G, underscoring the uncertainty that still exists and reminding us that there is much to be done before peace and reconciliation are established, both in the music and in the world.

---

*Please join us for a reception in the Ministries Center Court following the concert. Ushers will guide you. There you may enjoy some refreshments and an art exhibit in the church’s gallery featuring the work of Reena Brooks. The exhibit is from her Holocaust series.*

“My Mother, Edith Milner, was a Holocaust survivor. In 2014 I went with her and some of my family to the National Holocaust Memorial 20th Year Commemoration. The weekend was very intense, to say the least. I was hugely impacted by the visit and how I was surrounded by so much strength. I was overwhelmed. When I got back into the studio this series developed. Over the next year I learned my Mother’s story in more detail and tried to recount her steps through this horrible time. She was only 15. I hope I have honored her story.”
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 Jeffrey Brillhart and 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
Jeffrey Brillhart, Artistic & Music Director

Jeffrey Brillhart, a native Iowan, has served as Director of Music and Fine Arts at the Bryn Mawr Presbyterian Church since 1983. Jeffrey’s responsibilities at Bryn Mawr Church include directing the Sanctuary Choir, Bryn Mawr Chamber Singers, and Singing for Life; oversight of the Vespers Series and of all children and youth choirs; and the church’s arts outreach and visual arts ministries. During his tenure he has overseen the installation of two major pipe organs and a William Dowd French double harpsichord.

In June 1999, Jeffrey was appointed the fourth Musical and Artistic Director of Singing City, having served as Associate Director in the 1998-99 season, when he worked closely with then Music Director Joseph Flummerfelt. Mr. Brillhart provides artistic leadership for a rich program of concerts, and outreach to diverse communities. He directs the choir and oversees all aspects of Singing City’s musical initiatives. During his tenure with Singing City the choir has traveled to Cuba, Northern Ireland, the Republic of Ireland, Brazil, the Balkans, South Africa, and most recently, Mexico. Under his leadership, the choir has presented more than three-hundred concerts, collaborating with The Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Black Pearl Orchestra, and Symphony in C and with such internationally renowned artists as Helmuth Rilling, Dave Brubeck, Nick Page, Moses Hogan, Andre Thomas, Anton Armstrong, Weston Noble, Rossen Milanov, and Melanie DeMore. In April 2007, he conducted Singing City with the Kronos Quartet at the Kimmel Center in the Philadelphia premiere of “Sun Rings,” an oratorio commissioned by NASA. In November 2016, he was awarded the Elaine Brown Prize for Choral Excellence by the ACDA-PA.

In 1994 he was awarded first place prize in the American Guild of Organists National Competition in Organ Improvisation (NCOI). Since that time, his recital tours have taken him throughout America, with engagements in San Diego, Seattle, Birmingham, Tuscaloosa, Waco, Chicago, Pittsburgh, New York City, Iowa City, Des Moines, Worcester, and throughout the eastern seaboard. In May 2006, he performed with the Pittsburgh Symphony in one of the inaugural concerts of the new Dobson Organ in the Kimmel Center. In July 2006, he served as director.
of the Adult and Chamber Choirs at the Presbyterian Association of Musicians’ Westminster Conference. Jeffrey has presented master classes at the Curtis Institute of Music, the Eastman School of Music, University of Iowa, Drake University, Baylor University, Furman University, the University of Alabama, Westminster Choir College, Walla Walla College, and for numerous chapters of The American Guild of Organists. He has also served as special music advisor to The Philadelphia Orchestra, working with Maestros Bobby McFerrin and Thomas Wilkins.

In May 2005, he was invited to join the music faculty of Yale University, where he teaches organ improvisation at the graduate level. His students at Yale have advanced to improvisation competitions in the United States and Europe and hold positions at major religious institutions throughout America and Europe.

In 1993, he took a sabbatical in Paris, France where he studied organ improvisation, the organ symphonies of Louis Vierne, and the music of Maurice Duruflé. His teachers included Olivier Latry, Philippe Lefebvre, Marie Madeleine Duruflé and Wolfgang Seifan. While in Paris he was one of the first Americans to play a recital on the newly restored organ at Notre Dame Cathedral, performing works of Louis Vierne and Max Reger. In 2008, he observed a second sabbatical, which took him to Paris, Haarlem (Netherlands) and South America where he authored a textbook on organ improvisation, studied organ improvisation with Tomasz Nowak and the organ works of Olivier Messiaen with Olivier Latry. Recent engagements include the presentation of a paper titled “Olivier Messiaen and Improvisation” in Amsterdam, a solo recital on the recently renovated Longwood Gardens Aeolian organ, two improvised concerts with Parisian organist Sophie-Veronique Cauchefer-Choplin at the Eastman School of Music, two “Kimmel Center Presents” performances with Canadian Brass, a concerto performance with The Chamber Orchestra of Philadelphia, and concerto performances with the Des Moines Symphony. In August-September 2012, he served as judge for the International Chartres Competition. He is a frequent guest conductor for The Chamber Orchestra of Philadelphia’s annual series in the Kimmel Center; in his next appearance, on January 19 and 21, 2024, he will conduct all of J.S. Bach’s Orchestral Suites. His two textbooks, Breaking Free: Finding a Personal Language for Organ Improvisation through 20th century French Improvisation Techniques and A World of Possibilities: Master Lessons in Improvisation, are widely used in universities in the United States and Europe.
Nathan Zullinger, Assoc. Conductor and Director of Community Engagement

Nathan Zullinger is an Assistant Professor at Haverford College, where he conducts the Chorale, the Chamber Singers, supervises private vocal study, and teaches courses in the Department of Music. He was presented with the Innovation in Teaching award by Haverford College in 2021.

Dr. Zullinger graduated from Chambersburg (PA) Area Senior High School. He went on to earn a degree in music education from Messiah College and two advanced degrees in conducting from Boston University. His mentors include Ann Howard Jones, Dennis Shrock, David Hoose, Linda Tedford, and Joseph Gifford.

For nearly six years, Dr. Zullinger served as Director of Music at Highland Presbyterian Church in Winston-Salem, North Carolina, where he directed ensembles for all ages and served as the organist for weekly services. Also during this time Dr. Zullinger was a member of the faculty at the University of North Carolina School of the Arts. At UNCSA, he taught courses in conducting and aural skills and conducted the Cantata Singers, an ensemble of vocal performance majors. Prior to his time in North Carolina he served the United Church in Walpole, Massachusetts, and taught at the University of Rhode Island.
### Singing City Choir

<table>
<thead>
<tr>
<th>Member Name</th>
<th>Member Name</th>
<th>Member Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauren Anderson</td>
<td>Melissa Graf-Evans</td>
<td>Mark Rader</td>
</tr>
<tr>
<td>Phyllis Attisano</td>
<td>Marlene Graham</td>
<td>Sterling Randolph</td>
</tr>
<tr>
<td>Brian Auerbach</td>
<td>Anne Hess</td>
<td>Mark Ritter</td>
</tr>
<tr>
<td>Peter J. Boyer</td>
<td>Mark Hollern</td>
<td>Gili Ronen</td>
</tr>
<tr>
<td>Wendy Browder</td>
<td>Rebecca Horowitz</td>
<td>Lindsey Rosenberg</td>
</tr>
<tr>
<td>Sara Brown*</td>
<td>Claire Huff</td>
<td>M’Annette Ruddell</td>
</tr>
<tr>
<td>Theresa Carter</td>
<td>Lauren James</td>
<td>Rajeev Sachdeva</td>
</tr>
<tr>
<td>Elizabeth Childs</td>
<td>Rebekah James</td>
<td>Ken Schoenholz</td>
</tr>
<tr>
<td>Deb Clarke</td>
<td>Tamar Japardize</td>
<td>Andrew Shaw</td>
</tr>
<tr>
<td>Connor Crymble</td>
<td>Julien Jenson</td>
<td>Amanda Staub</td>
</tr>
<tr>
<td>Mark Curchack</td>
<td>Beth Johnson</td>
<td>Erik Stenswold</td>
</tr>
<tr>
<td>Peggy Curchack</td>
<td>Naomi R. Klayman</td>
<td>Robert Thuener</td>
</tr>
<tr>
<td>Jennifer Diaz-Arrastia</td>
<td>Rachel Kleinman</td>
<td>Jeffery Thyer</td>
</tr>
<tr>
<td>Paul Diaz-Arrastia</td>
<td>Rebecca Lipstein</td>
<td>Danielle Taitz</td>
</tr>
<tr>
<td>Lisa Dillman</td>
<td>Kristin Maguire Stitt</td>
<td>Sophia Tresa Chirayil</td>
</tr>
<tr>
<td>Kelly Anne Dolan</td>
<td>Yuko Martin</td>
<td>Brooke Walker</td>
</tr>
<tr>
<td>Susan Domingos</td>
<td>Kelsey Matherne</td>
<td>Am Williams</td>
</tr>
<tr>
<td>Phil Fargason</td>
<td>Jenny Mathis</td>
<td>Kerri Williams</td>
</tr>
<tr>
<td>Dana K. Fiero*</td>
<td>M. Rachael McDaniel</td>
<td>Charles Witmer</td>
</tr>
<tr>
<td>Zach Ford</td>
<td>Edward Nace</td>
<td>LaVerne Wood</td>
</tr>
<tr>
<td>Andrew Fuller*</td>
<td>Rosalyn Ominsky</td>
<td>Janet Yamron</td>
</tr>
<tr>
<td>Charles Gilbert</td>
<td>Wendy Pfeffer</td>
<td>Bill Young</td>
</tr>
<tr>
<td>Finch Grace</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*also a member of Philharmonia

### Kara Goodrich, soprano

Soprano Kara Goodrich is a graduate of the Eastman School of Music. During her time in Rochester, she performed Bach’s Magnificat with the RPO. Kara is also a recent graduate of the Academy of Vocal Arts. Operatic roles performed at AVA include the title role in *Rusalka*, Fiordiligi in *Così fan tutte*, Countess Almaviva in *Le Nozze di Figaro*, and Anna in Puccini’s lesser known *Le Villi*. Kara made her professional Opera debut in 2017 with Michigan Opera Theatre as Countess Ceprano, a role that she reprised in Philadelphia just last spring. In 2020 Mrs. Goodrich took the stage of Weill Hall at Carnegie Hall for a solo recital after being named the grand prize winner of the International Buono Alexander Vocal Competition. In 2022 Kara appeared as Micaëla in *Carmen* and Pamina in *The Magic Flute* with Utah Festival Opera as well as Mimi in Annapolis Opera’s production of *La Boheme*. Kara returned to the Academy of Music just a few weeks ago as Mimi in Opera Philadelphia’s production of *La Boheme*. Next fall Kara will be performing the title role of Rusalka with Opera Ithaca.
Miscoon Ghim, mezzo-soprano

Miscoon Ghim has appeared on the stages of the Philadelphia Orchestra under the baton of Maestro Wolfgang Sawallisch and with Pacific Music Festival Orchestra under the baton of Christopher Eschenbach, the New York City Opera and the Opera Company of Philadelphia as Suzuki in Madama Butterfly; Western Opera Theater National Tour as Cherubino in Le nozze di Figaro; Opera Delaware as Rosina in Il Barbiere di Siviglia; and the Daegu International Opera Festival as Amneris in Aida. The New York Times’ Bernard Holland praised her New York City Opera performance as “first rate,” and Clive Barnes acknowledged “dramatic sensitivity” in the role of Suzuki.

In the oratorio and orchestral stage, her performances as alto soloist, include Mendelsshon’s Elijah, Urlicht from Mahler’s 2nd Symphony Resurrection, Mahler’s Rückert lieder, Brahms’ Alto Rhapsody, Berlioz’s Les nuits d’été, and Beethoven’s 9th Symphony, Franck’s The Beatitudes, Handel’s Messiah and J.S. Bach’s St. Matthew’s Passion.

As a recitalist, Ms. Ghim made a Carnegie Weill Recital Hall debut sponsored by Korea Music Foundation with Amy Yang as the pianist. Her collaborations with chamber music groups include Singing City, Lyric Fest, Dolce Suono Ensemble, and Network for New Music.

Educated at The Juilliard School, the Curtis Institute of Music, the Seoul National University, and Temple University. Previously, she served as a Head Voice Teacher at the Curtis Summerfest. Most recently, she gave masterclasses at the Korea National University of Arts in Seoul, South Korea. Ms. Ghim serves as Affiliate Artist at Haverford College, and Bryn Mawr College, and Adjunct Professor of Voice at Saint Joseph’s University.

Elizabeth Shammash, mezzo-soprano

The daughter of a mother with roots in Latvian Jewry and a Baghdad-born father of Babylonian Jewish tradition who emigrated to American in 1947, Cantor Elizabeth Shammash feels the proud inheritance of two rich Jewish lineages. She recently joined the clergy staff at Adath Israel in Philadelphia, after serving Tiferet Bet Israel in Blue Bell, PA from 2007 – 2020. In addition, she works with the Institute for Jewish Spirituality, mentoring rabbis and cantors in Jewish mindfulness practices.

Prior to entering Jewish Theological Seminary in 2004, her career in opera and concert took her to work with companies including the New
York City Opera, Boston Lyric Opera, Wolf Trap Opera, Palm Beach Opera, Sarasota Opera, Israel Vocal Arts Institute in Tel Aviv, and the Beijing Music Festival and symphonic appearances including the Israel Philharmonic, Vienna Chamber Orchestra, Berlin Radio Symphony, Los Angeles Symphony, Seattle Symphony, Minnesota Orchestra and Cleveland Orchestra. The 2018-19 season highlight was a Yiddish Liederabend at YIVO in New York City, and 2019-20 included a Leonard Bernstein 100th birthday concert at Philadelphia’s Kimmel Center, presented jointly by Philadelphia Chamber Music Society and Lyric Fest, with Jamie Bernstein as narrator, as well as a Hebrew Liederabend at YIVO, featuring the arts song of Israeli composers.

Cantor Shammash has recorded extensively for the Milken Archive of American Jewish Music. She holds degrees from Brown University, Manhattan School of Music, Boston University Opera Institute, and the Jewish Theological Seminary. She is a longtime yoga practitioner and makes her home in Philadelphia with her husband, David Reed, and their rescue dog, Lenny.

**Mike Hogue, tenor**

Originally from Lebanon, PA, Hogue has been hailed for having “extra warmth and passion” by The Philadelphia Inquirer and is a recent graduate of the Maryland Opera Studio (MOS) at University of Maryland, College Park, MD.

Recent performances include “Tito” in Mozart’s *La Clemenza di Tito* in Vienna, Austria, and “Lurcanio” in MOS’ production of Handel’s *Ariodante*. Follow him on Instagram @mikedhogue for info about upcoming performances and pics of Rigby, his 2 year old German Shepherd!

**Daniel Teadt, baritone**

Daniel has performed major roles throughout the United States and Europe including engagements with New York City Opera, Arizona Opera, Pittsburgh Opera, San Francisco Opera, Anchorage Opera, Aix-en-Provence Festival, Opera Theater of Saint Louis, Ashlawn Opera Festival, Opera Philadelphia, Opera Theater Summerfest and Central City Opera among others.

An avid recitalist, Daniel appears throughout the world, including appearances with the Ravinia Festival, New York Festival of Song, Music In A Great Space Recital Series, Aix-en-Provence Festival, Pittsburgh Song Collaborative, Lyric Fest of Philadelphia, San Francisco Opera.
Schwabacher Debut Recital Series as well as masterclass and seminar residencies at major universities and academic institutions in the United States, Brazil and China.

As a speaking voice expert and coach he has worked with clients of Fortune 500 companies, Tedx Speakers (as well as being a speaker himself), Tepper School of Business Executive Education, Swartz Entrepreneurship Center and business clients worldwide seeking out his expertise in finding their authentic sound that can influence, empower and be incredible. Daniel graduated from the University of Illinois, Champaign-Urbana with his Bachelors and Masters Degrees.

Chamber Orchestra of Philadelphia

Beloved by audiences and praised by critics, The Chamber Orchestra of Philadelphia is a preeminent interpreter of historical masterworks as well as a champion of living composers, having commissioned over 70 new works. Headquartered in the heart of Center City, the Chamber Orchestra has enjoyed a reputation as one of Philadelphia’s most endearing performing arts organizations. Our growing audiences have remarked that we are “Philadelphia’s most unintimidating chamber music experience” and “one of the world’s greatest chamber orchestras in our own backyard.”

A founding resident company of The Kimmel Center for the Performing Arts, The Chamber Orchestra of Philadelphia is a 33-member professional ensemble led by Music Director Dirk Brossé. A conductor and composer of international acclaim, Maestro Brossé was appointed in 2011. Brossé has conducted many top orchestras, both at home and abroad including the London Symphony Orchestra, Los Angeles Philharmonic, and Boston Symphony. He has made more than 70 CD recordings and has collaborated with esteemed artists across the globe.

Founded in 1964 as the Concerto Soloists, The Chamber Orchestra of Philadelphia brings the intimate experience of world-class chamber music to Philadelphia—enriching the musical life of the City and region through the excellence of its musicianship, the boldness and vitality of its programming, and by cultivating the loyalty of its audiences. Throughout its venerated history, the Chamber Orchestra has performed with such acclaimed guest artists as Hillary Hahn, Jeremy Denk, Jessye Norman, Sylvia McNair, Luciano Pavarotti, Vladimir Ashkenazy, Mstislav Rostropovich, Isaac Stern, Rudolph Serkin, The Eroica Trio, and many others.
<table>
<thead>
<tr>
<th>Violin 1</th>
<th>Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Min-Young Kim, <strong>Concertmaster</strong></td>
<td>Doris J. Hall-Gulati, <strong>Principal</strong></td>
</tr>
<tr>
<td>Meichen Liao-Barnes, <strong>Associate Concertmaster</strong></td>
<td>Rie Suzuki</td>
</tr>
<tr>
<td>Shizuka Inoue</td>
<td></td>
</tr>
<tr>
<td>Xuan Yao</td>
<td></td>
</tr>
<tr>
<td>Rachael Ludwig</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin 2</th>
<th>Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catherine Kei Fukuda, <strong>Principal</strong></td>
<td>Zachary Feingold, <strong>Principal</strong></td>
</tr>
<tr>
<td>Donna Grantham</td>
<td></td>
</tr>
<tr>
<td>Mary Loftus</td>
<td></td>
</tr>
<tr>
<td>Emily Barkakati</td>
<td></td>
</tr>
<tr>
<td>James Finegan</td>
<td>Colleen Hood</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yoshihiko Nakano, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Grace Takeda</td>
<td></td>
</tr>
<tr>
<td>Chieh-Fan Yiu</td>
<td></td>
</tr>
<tr>
<td>Caeli Smith</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Branson Yeast, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Elizabeth Thompson</td>
<td></td>
</tr>
<tr>
<td>Naomi Gray</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alex Jenkins, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Douglas Mapp</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Frances Tate, Principal</td>
<td></td>
</tr>
<tr>
<td>Chelsea Meynig</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oboe</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Geoffrey Deemer, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Evan Ocheret</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clarinet</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Doris J. Hall-Gulati, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Rie Suzuki</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bassoon</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Zachary Feingold, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Colleen Hood</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Trumpet</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Eric Schweingruber, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Nicole Migliore</td>
<td></td>
</tr>
<tr>
<td>Paul Futer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Trombone</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Arbogast, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Jason Stein</td>
<td></td>
</tr>
<tr>
<td>Jonathan Scubert</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tuba</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Erion, <strong>Principal</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Harp</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Anne Sullivan, <strong>Principal</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tuba</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Erion, <strong>Principal</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Percussion</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>William Wozniak, <strong>Principal</strong></td>
<td></td>
</tr>
<tr>
<td>Harvey Price</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Martha Hitchins, <strong>Principal</strong></td>
<td></td>
</tr>
</tbody>
</table>
Philharmonia

Since 2013, PhilHarmonia has delighted audiences with its commitment to musical excellence, and its eclectic range of choral programming and repertoire under the artistic direction of Dr. Mitos Andaya Hart. For the past six seasons, they have opened and closed their season with free concerts, open to the public. They also produce two continuing seasonal concert events each year, Winter Spirits and From PhilHarmonia With Love. PhilHarmonia takes pride in their collaborations and partnerships with local artists and organizations including Melissa Dunphy, Adam Silverman, The Drinker Library of the Free Library of Philadelphia, SEPTA, The German Society of Pennsylvania, the Museum of the American Revolution, Nashirah, and now Singing City. On June 11, 2023, PhilHarmonia will perform the World Premiere of Adam Silverman’s Elegy for the Earth with poetry by Susan Gubernat at the Salvation Army Kroc Center in Mt. Airy. PhilHarmonia is funded by private donors as well as the Philadelphia Cultural Fund. For more information and to stay in touch, visit PhilHarmoniaSings.com.

Jonathan Davitte
Jessie Doble
Matthew Dubov
Allie Fletcher
Kyle Gnadinger
L. Gnadinger

Mitos Andaya Hart
Andy Munn
David Mao
Andrew Perricone
Matt Peterson
Emma Tuohy

Philadelphia Girls Choir

Formed in 2012, the Philadelphia Girls Choir instills confidence, responsibility, and achievement through music. The choir takes a holistic approach to choral music that relates musicianship and performance to the broader human experience and uses a love of singing to impart essential values of cultural diversity and personal development. The Philadelphia Girls Choir is comprised of three ensembles that perform throughout the greater Philadelphia area, and the most advanced singers embark on international tours every summer. Since 2014, the choir has toured to the Czech Republic, Poland, Austria, Italy, Spain, Portugal, Ireland, Belgium, the Netherlands, France, Wales, and Scotland.

Nathan Wadley, Music Director

Nathan Wadley began his choral training at the age of eleven when he became a chorister with The American Boychoir, under the direction of
Dr. James Litton, and he returned 15 years later to become the Resident Training Choir Director of The American Boychoir School, where he trained the newest choirboys in performance skills and musicianship. He has taught for over 20 years in both public and private school settings, and currently is on the faculty of Friends Select School in Philadelphia.

Mr. Wadley earned a Bachelor of Arts Degree and Masters Degree in Choral Conducting from Missouri State University, and was awarded a graduate assistantship under noted conductor Dr. Guy B. Webb. He is a certified Kodály music educator, studying at both New York University and Capitol University in Columbus, Ohio.

Julianna Kathleen Banfe
Callie Bassinger
Meghan Buckley
Miriam Carino
Taylor Deal
Naomi Gandy
Ava Gandy-Callahan
Katherine Gao
Jha’lia Graham
Melissa Guimaraes
Elizabeth Hanson
Seren M. Herder
Trinity Hobaugh
Barbara Humes
Caroline Abigail Hyun
Oviya Ignaci
Emma Grace Jerome
Sophia Jones

Kaylee Lam
Aubrey Lane
Abigail Lee
Gina Teresa McBean
Maeve Meyer
Shreyasee Nanda
Deleah Neal
Ridhima Parnati
Lily Sims
Neha Suddapalli
Miya Thomas
Lily Toner
Alice Trainer
Olivia Velez
Trang “Couri” Vo
Charlie Wadley
Ella April Wang
This is a momentous year for Singing City as we mark our 75th anniversary. Such milestones give us an opportunity to take stock of all that has contributed to reaching this point and where we are headed. Equally important, Jeffrey Brillhart, our artistic and music director, is retiring at the end of this season after a 25-year tenure. Jeff’s leadership of Singing City took the choir’s level of artistry to new heights while always remaining rooted in its mission of bringing diverse people together through the medium of choral music. The repertoire has been both exciting and meaningful, exposing people across Philadelphia and the world to a rich tapestry of composers, poets, and other artists. He has given so much to all of us. We are thrilled to announce that Dr. Rollo Dilworth of Temple University has been named as Jeff’s successor.

As part of the 75th celebration, we have created the Singing City Songbook. We have commissioned 24 composers to write short works that can be taken by the choir into community settings, where they will be shared and sung together. Over time, more works will be added, allowing it to evolve and grow to include the voices of more choral composers from across the country. We are unveiling the complete first edition at the end of this month.

It took the dreams and conviction of hundreds of grassroots singers and supporters to bring us to our 75th birthday. Singing City invites us to dig deep, internalizing the larger messages of hope, justice, and love in a world that needs more of all three. It is up to us to see that Singing City continues to move forward.

Throughout it all, you have been there to support us and we are so grateful for the faith you have placed in us. Please consider a gift to support our work now and into the future.

With appreciation,
Lauren Anderson
Executive Director

Make a Gift to the Singing City Friends Drive for 2022-2023

Thank you!
Season Subscribers

Donna & Richard Ambrass
Scott Ambrass
Lauren Anderson
Sarah Auerbach
Marnie Barnhart
Jeffrey Brillhart & Joacy Mendonca
Jessica Brown
Geneva Butz
Deb Clarke & Cheryl Brutomesso
Jeffrey Cornelius
Ron & Peggy Gregg
Richard & Ruth Horowitz
Jane Murphy
Kristen E. Olson
Wendy Pfeffer
Lindsey Rosenberg
David Sachs
Karen Scholnick
Yeu-Fann Stafford
Amanda Stebbins
Rhoda Toperzner
Kerri Williams

Singing City Staff

Jeffrey Brillhart, Artistic and Music Director
Lauren H. Anderson, Executive Director
Kimberly Haas, Choir and Office Manager
Nate Zullinger, Assoc. Conductor and Director of Community Engagement
Julian Jenson, Pianist
Rosemary Schneider, Director, Teen Voices of the City Ensemble (T-VOCE)

Singing City Board of Directors

Nadeen Van Tuyle, President; Wayne Houk, Vice-President;
Susan Domingos, Treasurer; Geneva Butz, secretary; Brian Auerbach,
Penninah Brodie, Emily Cathcart, Andrea Custis, Deb Clarke,
Gil Feinberg, Tim Flaherty, Linda Litwin,
Ken Schoenholz, Karen Scholnick

Foundation & Government Support

Archie W. and Grace Berry Foundation
John K. and Elizabeth W. Knorr Foundation
McElroy, Deutsch, Mulvaney & Carpenter Charitable Foundation, Inc.
The Philadelphia Cultural Fund
The Pennsylvania Council on the Arts
The Presser Foundation

Special Thanks

Bryn Mawr Presbyterian Church
Advertisers, Ushers and Box Office Volunteers
Singing City Songbook
Community Sing

Tuesday, May 23 - Part 1
Tuesday, May 30 - Part 2

7:30-9 p.m. at Friends Center
1501 Cherry Street, Philadelphia, PA 19102

In celebration of its 75th anniversary, Singing City has commissioned 24 composers to write short works to create the Singing City Songbook.

This compilation is intended for community singing everywhere—its themes echo the human experience, with messages of unity, hope, love, and the ties that bind. We are now putting the finishing touches on it and invite you to come and sing through all of the works at two events this May. Several of the composers will join us and attendees will receive a copy of the Songbook.

Tickets: $20, available through our online box office or by calling 267-519-5322.

www.singingcity.org
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
Jeffrey Brillhart & Joacy Mendonca
Ronald F. Coburn
Mark & Peggy Curchack
Deborah Faulkner
Gil Feinberg & Nadeen Van Tuyle
Julie Friedman
Sue Anne Grier
Elizabeth L. Haslam
Carolyn Lowery
Judith R. Neilson
Rosalyn Ominsky
Barbara Rittenhouse
M’Annette Ruddell
Mary Ann Sullivan
Jean S. Weiss
John H. Wood

To learn more, please contact Executive Director Lauren Anderson at 267-519-5321 or by e-mail at lauren@singingcity.org.
Happy 75th Birthday Singing City!

Cheers to many more years of making music together

from the Tenors of Singing City

SINGING CITY BASSES
SALUTE SINGING CITY
ON ITS 75TH ANNIVERSARY
AND JEFFREY BRILLHART ON HIS FINAL SEASON AS ARTISTIC AND MUSIC DIRECTOR
Here’s a birthday song from the sopranos!

Celebrating this and many more songs to come with Singing City!

Congratulations on 75 years!
Our commitment to the highest level of service and patient care attracts people from all over the country, and abroad, to experience the very best dental care available. We strive to give you the best possible experience whether you are in need of general, aesthetic or advanced restorative dentistry.

Dr. Alan Atlas is a Clinical Professor of Restorative Dentistry at the University of Pennsylvania School of Dental Medicine. His colleagues continue to choose Dr. Alan Atlas as one of Philadelphia’s top dentists year after year.

We proudly support Singing City.
Wishing Singing City a Happy 75th Birthday and Jeff Brillhart a wonderful next chapter, with thanks for your enormous contributions.

From Singing City’s Friends at 10 Rittenhouse Square.

We dream a world
Where love will bless the earth

Singing City Altos
Art Museum Veterinary is a full service animal hospital located at 1710 Fairmount Avenue in Philadelphia. We offer compassionate and knowledgeable care to every patient.

www.artmuseumvet.com/215-982-1490
Celebrating 40 Years of Service

Main Line Audiology has been in practice for an amazing forty years. We’re honored to have been a part of this community and to have been able to help so many of our friends enjoy richer, better lives.

Here’s to the next 40 years!

916 Montgomery Avenue,
Narberth, PA 19072
610-667-3277

Visit our website for information and additional locations: www.mainlineaudiology.com
Amazing things happen when you train together!

Our Community

Our gym is much more than a bunch of workout equipment. It is a meeting ground for people of all ages and levels of fitness, all after their own health and wellness goals.

We also provide high quality personal training in our clean, low-key facility where people are friendly and respectful of each other.

Enjoy one free personal training session with presentation of this page.

632 Montgomery Avenue
Narberth, PA 19072
(610) 664-1003
Sdheath1@Verizon.net

Website: mypinnaclefitness.com
To Seek intellectual Adventure

AFS
Abington Friends School

Preschool – Grade 12
Quaker school in Jenkintown, PA.

TO LEARN MORE
abingtonfriends.net
“This is our message to you this day – we are singing in order to love more, and to open our eyes and our hearts to the social challenges that we confront as a community and as a nation. We offer this to you, because singing in community is one of the most empowering experiences human beings can have. This act of community strengthens each member of the choir to be emboldened to be a force for change and the face of love.”

Jeff Brillhart, Program book from SC performance of “Street Requiem,” October 2018

Thank you, Jeff, for your faith in the intersection of music and social justice, and for always directing us to dig deep, finding compassion for all peoples and our planet. We will carry your teachings into all we do.

Lovingly,

Peggy and Mark Curchack
BMFI presents the best in first-run features, independent gems, classic cinema, stage on screen, foreign films, and film courses every day.

BMFI’s support of Singing City is made possible by the Leela Menon Memorial Fund of the Baldwin School.

BRYN MAWR FILM INSTITUTE
824 W. Lancaster Avenue, Bryn Mawr, PA 19010
BrynMawrFilm.org | 610.527.4008