

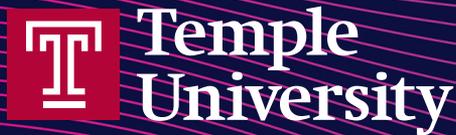
21ST ANNUAL CONCERT

AT THE KIMMEL CENTER

Honoring the **Philadelphia Music Alliance**

Sunday, March 24 | 7:30 p.m.

VERIZON HALL, KIMMEL CENTER



Temple University

Center for the Performing
and Cinematic Arts



BOYER COLLEGE OF MUSIC AND DANCE TRIBUTE AWARD



The **Philadelphia Music Alliance (PMA)** was founded in June 1986 as a community-based, not-for-profit organization dedicated to the preservation of Philadelphia as one of the nation's oldest and most prolific music capitals. Established by music executives and concerned citizens in order to recognize the legacy of vast contribution of Philadelphia to all the musical genres, the Philadelphia Music Alliance serves to encourage the creation, celebration and historical preservation of Philadelphia music.

The PMA is best known for the Walk of Fame along Broad Street's Avenue of the Arts. This series of over 150 bronze commemorative plaques honors Philadelphia area musicians, music professionals and radio DJs who have made a significant contribution to the world of music throughout our city's history. The Walk of Fame is the city's most impressive public monument to the people who have made Philadelphia a great music city.

The PMA works to ensure a continued, vibrant music-making community through its music education programs for city school students and local college students, as well as supporting partnerships with outstanding music education programs such as Musicopia, Project 440, JazzPhiladelphia and others – all designed to not only encourage our city's continued stellar contributions to the cultural heritage of the world, but to fill a void created by shrinking budgets for cultural programs in our city and in our schools.

The Alliance also serves as a resource to students, educators, musicians, city agencies and other cultural institutions. The PMA has worked with Visit Philadelphia, Multicultural Affairs Council, Philadelphia Convention and Visitors Bureau, Philadelphia Commerce Department, National Academy of Recording Arts and Sciences, Franklin Institute and others, as well as the University of the Arts, Drexel University and Temple University.

Past Recipients of the Boyer College Tribute Award

2023 Joslyn Ewart

2022 Ann Ziff

2018 Susan Carson

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2014 Janet Yamron, Sonya Garfinkle

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2008 Al and Gabrielle Rinaldi

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WELCOME

Robert T. Stroker
Dean and Vice Provost for the Arts, Temple University

TRIBUTE AWARD

The Philadelphia Music Alliance

Soul Force (2015)

Jessie Montgomery (b. 1981)

José Luis Domínguez, conductor

Dona Nobis Pacem (1936)

Ralph Vaughan Williams (1872-1958)

- I. Agnus Dei
- II. Beat! beat! drums!
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. The Angel of Death
- VI. O Man Greatly Beloved

Kaitlyn Gaughan, soprano
John Drake, baritone

Paul Rardin, conductor

INTERMISSION

Symphony No. 1, Op. 68 (1876)

Johannes Brahms (1833-1897)

- I. Un poco sostenuto—Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio—Allegro non troppo, ma con brio

José Luis Domínguez, conductor

The use of photographic, audio and video recording is not permitted.

Please turn off all mobile devices.

Two hundred forty-second performance of the 2023-2024 season.

PROGRAM NOTES

Jessie Montgomery (b. 1981)

Soul Force (2015)

Jessie Montgomery is an acclaimed composer, violinist and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*).

Her growing body of work includes solo, chamber, vocal and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on August 7, 2021.

Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (August 7); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day* (July 8); and *Passacaglia*, a flute quartet for The National Flute Association’s 49th annual convention (August 13).

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Soul Force is a one-movement symphonic work which attempts to portray the notion of a voice that struggles to be heard beyond the shackles of oppression. The music takes on the form of a march which begins with a single voice and gains mass as it rises to a triumphant goal.

Drawing on elements of popular African-American musical styles such as big-band jazz, funk, hip-hop and R+B, the piece pays homage to the cultural contributions, the many voices, which have risen against aggressive forces to create an indispensable cultural place.

I have drawn the work's title from Dr. Martin Luther King's "I Have a Dream" speech in which he states: "We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force."

Note by the composer, Jessie Montgomery

Ralph Vaughan Williams (1872-1958)

Dona Nobis Pacem (1936)

In the nineteenth century, Great Britain was referred to by Germans as "Das Land ohne Musik" (the land without music) but by the end of the century, indigenous compositional activities were being revived in England—as they were in France and Russia, all in an attempt to get away from German musical hegemony—led by composers such as Charles Hubert Parry, Charles Villiers Stanford and George Grove, all knighted for their activities. While these composers produced some solid pieces, it was with such figures as Edward Elgar and Ralph Vaughan Williams that the real English music Renaissance began. Vaughan Williams, even though born into the upper class and independently wealthy, pursued a musical career by studying composition with Parry at London's Royal College of Music. Gustav Holst and Vaughan Williams both dedicated themselves to creating "English" music, which Vaughan Williams considered to be based on folk music. As with Edvard Grieg in Norway and later with Bela Bartók throughout Eastern Europe, folksong collecting had begun in the British Isles: Francis J. Child's huge collection of English and Scottish ballads was published in Boston between 1883 and 1898. Soon Vaughan Williams himself began to roam the English countryside, ultimately collecting over 800 tunes. Other great influences on him were the ancient and Medieval modes, such as Dorian, Phrygian, and Mixolydian, which were also connected musically to folk tunes. In addition, Vaughan Williams looked back to a great era from the English musical past, Tudor polyphony, madrigals in particular. He put his studies to good, national use when in 1903 he was commissioned to create a new Church of England hymnal.

Then, after completing his doctoral studies at Cambridge, Vaughan Williams decided to intensify his skills at orchestration. He wanted to study with Sir Edward Elgar, a marvelous English composer with an international reputation, but Elgar had no room for him. Vaughan Williams went him one better and studied orchestration with Maurice Ravel in France. He could not have done better. Ravel was a genius at orchestration, and he also kept Vaughan Williams away from a heavy Germanic style in favor of French lightness, clarity and much more color. This was put to good use in Vaughan Williams' "London" Symphony of 1914, meant to evoke the "carefree splendour and gaieties of London." An entire way of life began to change in 1914 with the advent of

the first world war, as splendidly displayed in Masterpiece Theater's *Downton Abbey*. Vaughan Williams at age 42 enlisted in the Royal Army Medical Corps, where he was assigned ambulance duties. The first world war represented senseless slaughter, with a death toll of many millions, six million in both Russia and Austria-Hungary alone. When a mere decade-and-a-half after the end of this war, the European political situation looked again foreboding, Vaughan Williams captured the concern and anguish of his countrymen over an impending conflict with his 1936 cantata, "Give us peace." It sprang from a previous work from 1926, *Sancto civitas*, full of despair, suffering and startling dissonance. Vaughan Williams was emerging from the ancient, bucolic delights of the English countryside into almost a musical propagandist. When World War II inevitably came, he busied himself with finding shelter and work for refugees. He himself planted large vegetable gardens and raised chickens to feed the refugees.

Vaughan Williams composed many beautiful, deeply felt works but it must be said that one of the outstanding features of much of his music is its placidity. Naturally one can point out many dramatic moments in his eight symphonies but the strong element of stasis is nevertheless prominent. Someone once compared listening to his music as similar to watching cows stand around in a field, an activity that may have its own rewards in lowering blood pressure. Today's work, however, even though it is a plea for terrestrial "peace," is a somewhat anomalous composition for Vaughan Williams in its bellicose interjections and emotional vicissitudes. As Simon Heffer has noted, "This is now a composer whose main inspiration is drawn not from the soil of England, but from the whole world going mad around him."

The work opens with a setting of the Latin eucharistic text, *Agnus Dei*, in a dark, rich prayer setting: "Lamb of God, who takes away the sins of the world, grant us peace." A solo soprano sings a deeply felt supplication, her modal Dorian mode clashing with the orchestra's D-major chords, i.e., F-natural and F# grate against each other. There is an affecting half-step sigh on the word "Dona." She is joined by the chorus supplying desperate pleas for peace. The soprano soloist merging from the chorus to carry the plea closer to heaven and the sighing effect on "Dona" were taken directly from Giuseppe Verdi's *Messa da Requiem*, which Vaughan Williams himself pointed out.

The next text is from a favorite poet of the composer, Walt Whitman, from his *Drum Taps*. "Beat, beat drums" displays war's hostile invasion on all of mankind, not just the soldiers fighting. Whitman was of course writing of the American Civil War, but we must take any war references in Vaughan Williams' piece as universal. Here drums and trumpets, bitonality, and syncopation predominate in depicting the total carnage of war, along with the sighing half-steps. The writer Steve Schwartz has compared it to the "Tuba mirum" from the *Dies irae* section of Verdi's *Requiem*, with its horrifying text about the Last Judgment and its wild brass fanfares, use of bass drum and modulations by thirds. Hector Berlioz' own "Tuba mirum" from the *Grande Messe des morts* of the 1830s could as well have been an inspiration, but Vaughan Williams specifically wrote of his response to first hearing the Verdi: "At first I was

properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the word 'Dona'. . . but in a very few minutes the music possessed me. . . [and I realized it] was an overwhelming masterpiece." The whirlwind subsides into E major with the baritone's "Reconciliation." The strings play a gently undulating melody over a syncopation, featuring the Phrygian mode (think of the opening four notes of "O Danny Boy"). A solo violin wafts above the baritone solo. Wilfred Mellers believes the underlying syncopation affirms humanity, like the beating of a heart. Like a marvelous balm is the soprano's reiteration of the "Dona nobis pacem" after the choral *a cappella* section (a bow to the Renaissance, a time of great English choral music) "Beautiful that war and all its deeds of carnage must in time be utterly lost, That the hands of the sisters Death and Night incessantly, softly, wash again, and ever again this soiled world."

The central movement, "Dirge for Two Veterans," was written before 1914 but fits perfectly into this larger work. The poetry is also by Whitman, about the burial of a father and son, both slaughtered in the war. The choral vision of a full moon, which represents a mother watching the burial of two generations of her family, over the double grave is *a cappella*, simpler music than previously, not only because it was first written in 1908, but because the simpler style is completely apt for the situation. The text, "a strong dead march enrapt me" is what gives the impetus to Vaughan Williams' setting. There is a gradual domination of the bugles, leading into a noble CM dead march, proud and uplifting, but the funereal pulse, drum taps on E and A, is constant: although the timpani notes gradually fade out, they have hypnotized the listener to where he keeps hearing them in his head throughout. For "The Angel of Death" Vaughan Williams brilliantly chose words from the famous English orator John Bright's 1855 plea to the House of Commons to avoid the incompetencies and senseless slaughter of the Crimean War (which of course they did not), thus tying in another specific, needless, war to the universal message. Here the Dirge's A's and E's are taken over by the baritone soloist, intoning the text with sighs, echoing the soprano's solo from the opening movement. The soprano and the choral "Dona nobis pacem" once again returns.

In the final movement Vaughan Williams chose meaningful Biblical texts. "We looked for peace but no peace came" is from the book of *Jeremiah*, the lamentations of whom Thomas Tallis had so richly set four centuries ago. In a reference to the era of his musical forebear, the music is at first canonic (the Passacaglia of Vaughan Williams' Symphony No. 5 was still to come) but then a grounding of an E-flat is used to "create" simplicity and stability with the chorus entering with the text "nation shall not lift up sword against nation, and none shall make them afraid." I like Mellers' words: "for several pages no accidental sullies the diatonicism," although vocal passages, in response to the text, often create passing dissonances and cross the metrical beat. A spirit of joy and triumph is created, rivaling the adrenalin-sparked rush to battle. Peace, too is, overwhelmingly exciting. The text "Peace on earth, goodwill towards men" is sung to the accompaniment of bells, a change to a bright C major, and other

familiar sounds of rejoicing. Yet, as in the “Libera me” of Verdi’s *Requiem*, the work ends with the lone soprano voice, praying for a none-too-certain peace, soaring hauntingly on high. She whispers “pacem” on a low E but for the first time does not sigh downwards a half step. Some hear this as a positive conclusion.

Vaughan Williams’ *Dona nobis pacem* has been called a “universal threnody [in which] the distant Crimean War, [and the American Civil War] merges into the First World War and into the birth-pangs of the approaching Second.” It is sad that program notes touch on such things, but it must be said that, still in 2024 the plea of “Dona nobis pacem” reminds us of all too many other meaningless, sanctioned slaughters. Vaughan Williams’ work is all too relevant, when he wished it would be of only historical reference.

*Note by Stephen A. Willier, Associate Professor of Music History (ret.),
Boyer College of Music and Dance, Temple University*

Johannes Brahms (1833-1897)

Symphony No. 1 in C Minor, Op. 68 (1876)

In the second half of the nineteenth century, European Classical music was in the broadest sense comprised of two opposing schools. One was known as “progressive” or “Music of the Future,” led by Richard Wagner and his numerous disciples such as Hector Berlioz and Franz Liszt. These composers favored opera composition and wrote orchestral music not in the 18th-century manner known as “absolute” music, but rather focused on “program” music, music with extra-musical meaning or suggestions, such as Berlioz’s *Symphonie fantastique*, which treated Classical symphonic forms very freely, often obscuring these forms. Sometimes, these progressives even eschewed composing symphonies altogether, developing symphonic works such as the symphonic poem, which combined musical and literary elements. In fact, after the death of Beethoven in 1827, for the next 50 years or so, the volume of symphonies composed (not to mention chamber music, which suffered even more) dropped dramatically and Brahms’ Symphony No. 1 plays a key role in helping to reverse this trend.

The other camp, much more conservative, was most clearly represented by the musical practices of Johannes Brahms, known for extending the Classical principle of absolute music in symphonic and chamber music compositions and not featuring opera unduly in their output. It is fascinating and rather paradoxical that both sides saw the works of Beethoven, especially his symphonies, as the source of their inspiration. In 1876, things came to a head with each side scoring a decisive triumph, Wagner with the opening of his Festspielhaus (festival playhouse, much more exalted than a mere “opera house” that usually represented an Italian or French tradition, both anathema to the xenophobic Wagner) in the town of Bayreuth, and Brahms with his first symphony, representing what music historians call “The Rebirth of Absolute Music” or “The Rebirth of the Symphony.”

Brahms had long desired to write a symphony, but he approached this goal very cautiously. His own words express it best: "I shall never write a symphony," he wrote to his conductor-friend Hermann Levi. "You have no idea how the likes of us feel when we hear the tramp of a giant like *him* behind us." "Him" was of course Beethoven, whose music Brahms revered. Wagner had also made clear that it was specifically Beethoven's Symphony No. 9, with its addition of sung text in the final movement, that provided the genesis for his "new" type of opera, which he termed "music drama" to differentiate it from Italian and French efforts.

It was probably in the late 1840s when Brahms began a symphonic work in D Minor, the key of Beethoven's Symphony No. 9, which he had first heard when he was 21, a decisive event in his musical life, as it had also been for Wagner. Some of this composition eventually became part of Brahms' Piano Concerto No. 1, which, not surprisingly, exhibits elements of both concerto and the symphony, and another part of the D-minor work was incorporated into his *German Requiem*. It seems uncertain when Brahms actually began work on the C-minor work that became his first symphony. The Brahms biographer Max Kalbeck dated this to 1855 and we know that by 1862, two of Brahms' most trusted musical friends were shown an early version of the first movement. One of them was his beloved Clara Schumann. Karl Geiringer, an important Brahms scholar, believed that the storminess of the first movement, which storminess also occurs in the final movement, portrayed Brahms' conflict between his debt to and open admiration of Robert Schumann, who had died in a mental asylum in 1856, and his secret passion for Schumann's wife, Clara.

But Brahms was so cautious about dipping his toes in symphonic waters, that it was a further 14 years before his first symphony was finished and first performed. The premiere took place at Karlsruhe on 4 November of 1876. Brahms was in the audience and a few days later, he himself conducted the work in Mannheim.

The work is in four movements, the typical expectation for a contemporary symphony:

- I. *Un poco sostenuto–Allegro*. The movement and thus the symphony itself opens in the manner of a development section with insistent pounding on the timpani and grating chromatic lines moving in opposite directions. It is an arresting opening but in fact was an afterthought. By this time in the 19th century, "developmental" music could appear anywhere in a composition, as it also does, for example, at the beginning of Wagner's opera *Die Walküre*. In this symphony, developmental passages appear practically everywhere they would not be found in most 18th-century symphonies. Brahms' material eventually coalesces into the main themes of the principal part of the movement, the *Allegro*, in which the stormy nature of the movement is retained. The principal theme heard in the *Allegro*, played by the first violins, perhaps projects a storm at sea, (as heard in Mendelssohn's Overture to *Fingal's Cave* and any number of other instrumental works) with its upwards surge, pause at its height like a crashing tidal wave, and then a plunge back downward.

- II. *Andante sostenuto*. The slow movement features a long, melancholy melodic line that, as with material in the first movement, soars upward in the violins. This is heard against active double basses at the bottom of the orchestra. After a contrasting middle section featuring further plaintive material in the woodwinds and a few emotional surprises, the opening material returns.
- III. *Un poco allegretto e grazioso*. At this point in the century, the expectation for the third movement of a symphony would be a *Scherzo*, as Beethoven had done. Instead, Brahms wrote a flowing, song-like movement, recalling Classical serenades and divertimenti, musical genres he knew well and loved.
- IV. *Adagio—Allegro non troppo, ma con brio*. *Adagio* is the marking for the introduction, which presents a minor, drawn-out version of what will become the main theme of the *Allegro*. Brahms is usually credited with writing absolute music, i.e., no program, but this finale is practically a catalogue of some of the most prominent methods of portraying extra-musical ideas through music. First, there are the agitated pizzicato notes which, seemingly in panic, gather speed as the storm gathers with a crashing drumroll. That this is a storm scene is made manifest by the appearance of a rainbow in C major (they usually are) in the shimmering high strings. Against the depiction of the rainbow is a horn solo, a type of long-distance communication Brahms had heard in Alpine settings where he loved to spend his summer vacations. This Alpine theme is then heard in the silvery flute, followed by thanks to nature with a brass chorale. Thus concludes the slow introduction. The *Allegro non troppo* introduces a theme reminiscent of the "Ode to Joy" theme from Beethoven's Symphony No. 9. When someone tried to call this to Brahms' attention, the composer typically said something rude, to the effect that any idiot could see that. Remember those wandering developments already spoken of? This *Allegro non troppo* is heard in traditional symphonic form but there is no development section; as a separate section, it is missing here completely. But elsewhere in the symphony there is plenty of developmental activity: in the very opening of the first movement; in this *Adagio* introduction to the finale; immediately following the statement of principal themes, especially in the first and fourth movements; and in this Coda, which, as often with Beethoven, is a Coda to the entire work, not just the final movement. The ending of the symphony is as exciting as Rossini's Overture to *William Tell*: as Beethoven often did, the tempo changes to Presto, the half-step motive settles into a purely rhythmic motive, and the chorale is heard again in splendid full brass. The effect is one of exultation.

This symphony is scored for two flutes, two clarinets, two bassoons, one contrabassoon, four horns, two trumpets, timpani, and the usual complement of strings.

*Note by Stephen A. Willier, Associate Professor of Music History (ret.),
Boyer College of Music and Dance, Temple University*

TEXT

VAUGHAN WILLIAMS *Dona Nobis Pacem*

I. Agnus Dei

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

(Lamb of God, that taketh away the sin of the world, grant us peace.)

II. Beat! beat! drums!

Beat! beat! drums! – blow! bugles! blow!

Through the windows – through doors – burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet – no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,

So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!

Over the traffic of cities – over the rumble of wheels in the streets;

Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,

No bargainers' bargains by day – no brokers or speculators – would they continue?

Would the talkers be talking? would the singer attempt to sing?

Would the lawyer rise in the court to state his case before the judge?

Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!

Make no parley – stop for no expostulation,

Mind not the timid – mind not the weeper or prayer,

Mind not the old man beseeching the young man,

Let not the child's voice be heard, nor the mother's entreaties,

Make even the trestles to shake the dead where they lie awaiting the hearses,

So strong you thump O terrible drums – so loud you bugles blow.

(Walt Whitman)

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly softly
wash again, and ever again, this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.
(Walt Whitman)

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.
Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-key'd bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
(In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropt together,
And the double grave awaits them.)

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin'd,
('Tis some mother's large transparent face,
In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.
(Walt Whitman)

V. The Angel of Death

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.
(John Bright)

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing
of his strong ones; for they are come, and have devoured the land ... and those that dwell therein ...
The harvest is past, the summer is ended, and we are not saved ...
Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter
of my people recovered?
(Jeremiah 8:15-22)

VI. O Man Greatly Beloved

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.
(Daniel 10:19)

The glory of this latter house shall be greater than of the former ... and in this place will I give peace.
(Haggai 2:9)

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me,

so shall your seed and your name remain for ever.

(Adapted from Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19, Isaiah 43:9 and 56:18-22, Luke 2:14)

Glory to God in the highest, and on earth peace, good-will toward men.

Dona nobis pacem.

APRIL 5-9

Temple Opera Theater Presents

ARIODANTE

By George Frideric Handel

José Luis Domínguez, Conductor

Concept and Design: Brandon McShaffrey

Stage Direction: Ben Robinson



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ABOUT THE ARTISTS

Conductors



José Luis Domínguez is a prominent talent on international orchestral and operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing” (*El Mercurio*), and he frequents prominent stages across the globe.

He currently serves as Music Director of the Bucks County Symphony Orchestra and was newly appointed Associate Professor of Orchestral Studies at Temple University, where he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He is a regular guest conductor with the Opéra Saint-Étienne and is artistic director of the Musical Encounters International Music Festival in La Serena, Chile.

Domínguez was Artistic Director of the New Jersey Symphony Youth Orchestras from 2017-2023, where he served as a frequent guest conductor of the New Jersey Symphony Orchestra and is currently an advisor to the New Jersey Symphony Orchestra Youth Orchestras for the 2023-2024 season. He was Resident Director of the Santiago Philharmonic Orchestra, Chile (Orquesta Filarmónica de Santiago, Chile), at the Municipal de Santiago-Ópera Nacional de Chile from 2003-2016 and was Artistic Director/Principal Conductor, of the Orquesta Sinfónica Nacional Juvenil (National Youth Symphony Orchestra of Chile) from 2004-2016.

Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia), Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfónica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina and the Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain.



Paul Rardin is Elaine Brown Chair of Choral Music and Chair of the Vocal Arts Department at Temple University, where he conducts the Concert Choir, teaches graduate conducting and oversees the seven-choir program at Temple’s Boyer College of Music and Dance. He previously taught at the University of Michigan and Towson University and was formerly artistic director of the Mendelssohn Club of Philadelphia. Rardin’s choirs have performed at the national conference of the National

Collegiate Choral Organization, and at regional conferences of the American Choral Directors Association and National Association for Music Education.

Rardin has served as a guest conductor for all-state choirs in 18 states, for divisional honor choirs for ACDA and Music Educators National Conference, and for Manhattan

Concert Productions at Lincoln Center and Carnegie Hall. He has presented clinics for state, regional and national conferences of the American Choral Directors Association.

Rardin is a graduate of Williams College and the University of Michigan, where he received the MM in composition and the DMA in conducting. His compositions and arrangements are published by Santa Barbara Music Publishing.

Rardin lives in suburban Philadelphia with his wife, Sandy.

Soloists



John Drake (he/him) is an emerging young artist pursuing a master's degree in voice performance from Temple University. Originally from Gainesville, GA, Drake began his studies at the University of Georgia, where he performed as Luca in Walton's *The Bear* and Don Alfonso in Mozart's *Così fan tutte* and was awarded the John R. Curtis scholarship in opera, a Hugh Hodgson School of Music scholarship, and a Tommy Trotter competition award from the Opera Guild of Atlanta. Drake has also been featured as the baritone soloist in such works as Handel's *Messiah*, Mozart's Mass in C Major "Coronation," Britten's *Rejoice in the Lamb*, Bach's Cantata BWV 106, and Howells' *Requiem*. Since relocating to Philadelphia, Drake has thrown himself into study and performance, covering the role of Tarquinius in Britten's *The Rape of Lucretia* and preparing for the opera scenes showcase at Temple University. He is grateful to his support system that has pushed him to get this far, including his friends, former teachers and family. He is excited to be studying at Temple with Dr. Marcus Deloach.



Kaitlyn Gaughan is a first-year master's student at Temple University studying voice performance. At Temple, she has performed the role of Female Chorus in Temple Opera Theater's production of Benjamin Britten's *The Rape of Lucretia* and is currently covering the role of Ginevra in Handel's *Ariodante*. Roles in opera scenes include Mimi in Puccini's *La Bohème*, Elettra in Mozart's *Idomeneo* and Antonia in Offenbach's *Les contes D'Hoffmann*. As an undergraduate at The University of Akron, she performed the roles of Fiordiligi in Act 1 of Mozart's *Così fan tutte*, as Hansel in Humperdinck's *Hansel and Gretel* and as Jennifer in Belshaw's *The Worst One Ever*. She has also performed in master classes with University of Michigan's Dr. Louise Toppin and soprano Susanna Phillips.

Gaughan currently studies voice with Dr. Kathryn Leemhuis at Temple University and regularly performs with the Temple University Concert Choir. She has worked with directors Brandon McShaffrey and kt shorb in opera productions and scenes.

Special thanks to cover soloists Nālani Matthias, soprano, and Daniel Laverriere, baritone.

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Temple University Chorale | Dustin S. Cates, conductor

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Jiaye Xu
Lee Yeager
Yue Yu
Darya Zarfeshan

Alto

Edda Aish
Lauren Alston
Jill Baldassari
Jeannine Baldomero
Elizabeth Beavers
Gabi Bernstein

Tina Burkholder
Tayler Butenschoen
Emily Carcano
Elena Casey
Alison Crosley
Jordan Domally
Jenna Doyle
Carmelina Favacchia
Elizabeth Fife
Avery Finley
Kathleen Flaherty
Amanda Fusco
Elena Gambino
Destine Garcia
Kaitlyn Gaughan
Emily Georgiou
Anne Gold
Emma Guttman
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Kenny Arrington
Ben Bian
Ann Eleanor Brown
Jayson Brown
Jack Caldes
Michelle Carter
Jamil Dabney
Bryn Davies
Carlos De La Cruz
Ellis Dunbar
Joseph Fantigrossi
Jermaine Fentress
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Julian Nguyễn
Andy Pavuk
Mateo Perez Presmanes
Oliver Presson
Dean Quach
Brandon Scribner
Helen Shoemark
Noah Sickman
Riviera Sperduto
Ethan Symuleski

Bass

Isaac Amador
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Alexandr Kislitsyn,
Concertmaster
Yuan Tian,
Associate Concertmaster
Ruslan Dashdamirov,
Assistant Concertmaster
Irina Rostomashvili
Sendi Vartanovi
Zhanara Makhmutova
Taisiya Losmakova
Sofiya Solomyanskaya
Zi Wang
Eunice China
Suhan Liang
Katherine Lebedev
Hannah Emtage

Violin II

Iuliia Kuzmina,
Principal
Juan Yáñez,
Associate Principal
Alexander Covelli,
Assistant Principal
Kyle Stevens
Linda Askenazi
Maria Dell'Orefice
Minghao Zhu
Congling Chen
Esmeralda Lastra
Alysha Delgado
Martha Roberts

Viola

Aria Anderson,
Principal
Meghan Holman,
Associate Principal
Adam Brotnitsky,
Assistant Principal
Mayte Olmedilla
Jasmine Harris
Shannon Merlino
AJ Stacy

Cello

Leigh Brown,
Principal
Mima Majstorovic,
Associate Principal
Alfonso Gutierrez,
Assistant Principal
Sam DiVirgilio
Chloe Kranz
Lily Perrotta
Yohanna Heyer
Erin Guise
Anwar Williams

Double Bass

Jia Binder,
Principal
Dan Virgen,
Associate Principal
Hans Hibbard,
Assistant Principal
Brian McAnally
John DiCarlo

Flute

Camille Bachman
Caterina Manfrin
Nicole Hom ^
Catherine Huhn ◇
Samantha Humen ~

Piccolo

Nicole Hom

Oboe

Kay Meyer
Eleanor Rasmussen ~
Amanda Rearden ◇
Sarah Walsh ^

Clarinet

Sara Bock
Antonello DiMatteo ◇
Sarah Eom ~
Alexander Phipps
Sky Qin ^

Bassoon

Rick Barrantes Agüero ◇
Adam Kraynak ^~
Joshua Schairer

Contrabassoon

Joshua Schairer

Horn

Jonathan Bywater ^~
William Czartoryski
Hannah Eide
Natalie Haynes ◇
Ho Hin Kwong
Aidan Lewis
Ethan Stanfield
Nicholas Welicky

Trumpet

Jacob Flaschen
Noah Gordon ◇
Antonie Jackson ^~
Kokayi Jones
Trey Serrano

Trombone

Joshua Green ~◇
Catherine Holt ^
Isabel LaCarrubba
Carynn O'Banion

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Jason Costello

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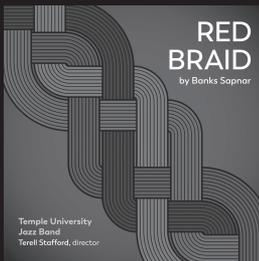
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The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. Boyer is home to the five-time GRAMMY® nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than forty recordings. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 400 concerts, lectures and performances take place at TPAC each year.

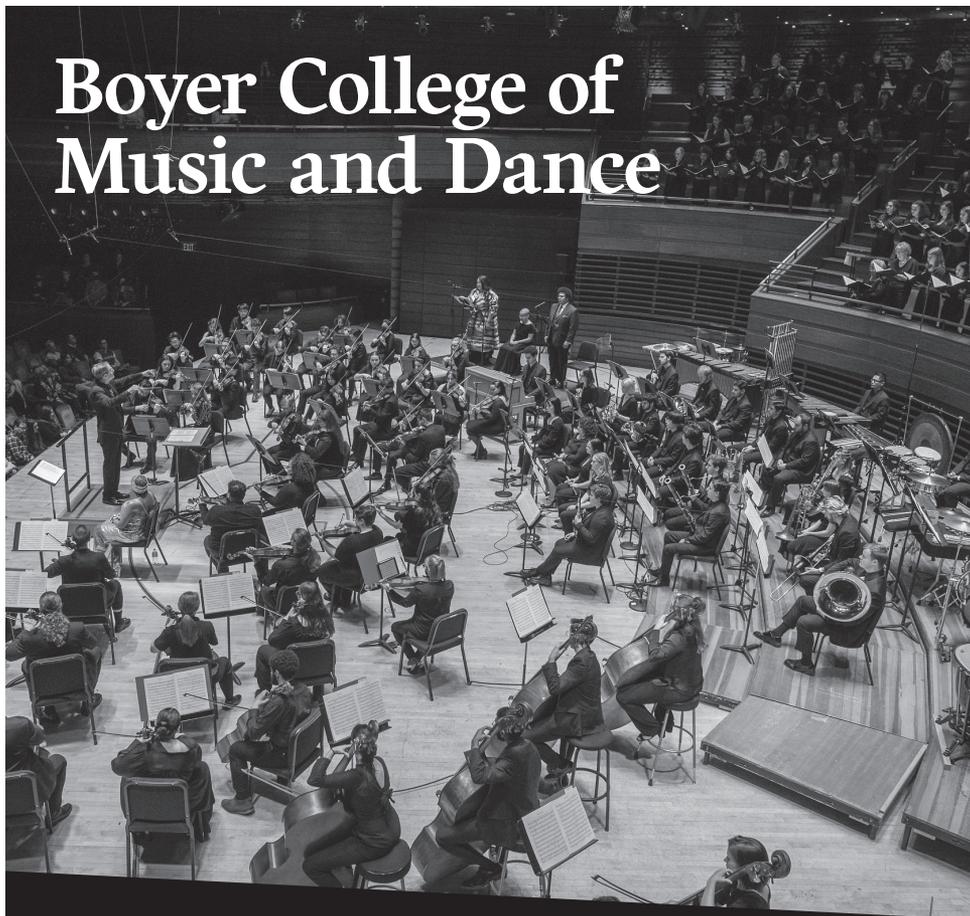
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For more information, please contact: **(215) 204-6810** or **boyer@temple.edu**

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