

Temple University
Symphony Orchestra

José Luis Domínguez, conductor

Julian Jenson, piano

*Presented in honor of the memory of
President JoAnne A. Epps*

Friday, September 29 • 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Daphnis et Chloé, Suite No. 2

Maurice Ravel (1875-1937)

Piano Concerto No. 2

Ludwig van Beethoven (1770-1827)

in Bb Major, Op. 19

Allegro con brio

Adagio

Rondo; Allegro molto

Julian Jenson, piano

| Intermission |

Symphony No. 5

Pyotr Ilych Tchaikovsky (1840-1893)

in E Minor, Op. 64

Andante - Allegro con anima

Andante cantabile con alcuna licenza

Valse; Allegro moderato

Finale; Andante maestoso – Allegro vivace

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

Please turn off all electronic devices.

Eighteenth performance of the 2023-2024 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Alexandr Kislytsin,
Concertmaster

Iuliia Kuzmina,
Associate

Concertmaster

Yuan Tian,
Assistant

Concertmaster

Irina Rostomashvili

Sofia Solomyanskaya

Sendi Vartanovi

Taisiya Losmakova

Kyle Stevens

Eunice China

Suhan Liang

Juan Yanez

Zhanara Makhmutova

VIOLIN II

Ruslan Dashdamirov,
Principal

Alexander Covelli,
Associate Principal

Katherine Lebedev,
Assistant Principal

Hannah Emtage

Yucheng Liao

Minghao Zhu

Nicolas Sontag

Linda Askenazi

Zachary Biava

Alysha Delgado

Esmeralda Lastra

Congling Chen

VIOLA

Arik Anderson,
Principal

Oksana Grystsai,
Associate Principal

Serhiy

Matviychuk,
Assistant Principal

Meghan Holman

Tara Pilato

Jasmine Harris

Shannon Merlino

CELLO

(seating rotates)

Leigh Brown,
Principal

Samuel Divirgilio,
Associate Principal

Alfonso Gutierrez,
Assistant Principal

Mima Majstorovic

Brannon Rovins

Chloe Kranz

Marcela Reina

Samay Ruparelia

Yohanna Heyer

Lily Perrotta

Jonah Rose

Erin Guise

Zachary Denman

Anwar Williams

DOUBLE BASS

Mohan
Bellamkonda,
Principal

Jia Binder,
Associate Principal

Dan Virgen,
Assistant Principal

Jason Henery

Dimitrios Mattas

William McGregor

FLUTE

Camille Bachman ^
Caterina Manfrin

Nicole Hom

Catherine Huhn *
Samantha Humen -

PICCOLO

Camille Bachman

Nicole Hom *

Samantha Humen -

OBOE

Kay Meyer

Ellie Rasmussen -

Amanda Rearden ^

Sarah Walsh *

CLARINET

Sara Bock

Antonello

Di Matteo *

Sarah Eom -

E-FLAT

CLARINET

Wendy Bickford

BASS CLARINET

Sihan Chen

BASSOON

Adam Kraynak ^-

Joshua Schairer *

Diego Pena

HORN

Jonathan Bywater **

William Czartoryski

Hannah Eide

Natalie Haynes

Ho Hin Kwong

Aidan Lewis

Olivia Martinez -

Nathan Stanfield

Nicholas Welicky

TRUMPET

Jacob Flaschen
Noah Gordon *-
Antonie Jackson
Trey Serrano

TROMBONE

Joshua Green -
Catherine Holt *
Isabel LaCarrubba
Carynn O'Banion

BASS TROMBONE

Jason Costello

TUBA

Joseph Gould

CELESTE

Daniel Farah

HARP

Zora Dickson
Medgina Maitre *

TIMPANI/ PERCUSSION

Tristan Bouyer
Griffin Harrison
YoungGwang
Hwang
Livi Keenan
Jaewon Lee
José Soto Montalvo
Elijah Nice
Adam Rudisill
Alex Snelling
Yeonju Yu

*Principal, Ravel

^Principal, Beethoven

- Principal,
Tchaikovsky

About the Conductor

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/Director of Orchestras 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 commissions as a composer include the new ballet titled *La Casa de Los Espíritus* (*The House of Spirits*), based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago-Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which Domínguez also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of The Philadelphia Orchestra, commissioned Domínguez to write a piece for violin and piano titled *Aitona* that was included in DePue’s 2021 debut solo album. His Concerto for Oboe premiered in early 2020 with oboist Jorge Pinzón and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim.

The Library of Congress selected Domínguez’s *Gratias Tibi* for physically distanced orchestra and choir, a New Jersey Symphony commission, for inclusion in its collection of works created in response to the COVID-19

pandemic. Upcoming commissions include a mass, a violin concerto, a viola concerto and a cello concerto.

Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámara de Chile (Chamber Orchestra of Chile) and the world-renowned Semanas Musicales de Frutillar (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago.

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.

Domínguez recently released critically acclaimed Naxos recordings of his own ballet, *The Legend of Joaquín Murieta*, and the music of Enrique Soro with the Orquesta Sinfónica de Chile. He has collaborated most notably with Renée Fleming, Terell Stafford, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim and Daniel Binelli.

About the Soloist

JULIAN JENSON (DMA Historical Keyboard Performance) is a keyboardist, music theorist, and pedagogue based in New Jersey. Currently studying with Dr. Joyce Lindorff at the Boyer College of Music, Jenson specializes in Baroque, Classical, and Romantic music, with a keen eye towards historical improvisation and ornamentation. Whenever possible, he works with period instruments like harpsichords and early pianos, though he still feels comfortable on a contemporary Steinway-type instrument. In addition to his early music ventures, Jenson advocates for new music and has premiered piano works by living composers on numerous occasions. His performance, research, and teaching interests center on questions of music in its cultural context. Beyond his professional engagements, Jenson maintains an active volunteer church musician life on various Saturdays, hoping to use music as a way to bless others and bring glory to God.

Born and raised in southern California by a musical and supportive family, Jenson began piano lessons at an early age. Since those days, he has toured the world as an accomplished soloist and chamber musician, performing in various venues across the Pacific Coast of the United States, Italy, Iceland, Japan, and Chile. He has appeared on TV, Radio, and on streaming services as a pianist and singer. He has performed with orchestras and choirs, won concerto competitions in Southern California and beyond, and has participated in renown international music festivals, such as Todi International Music Masters (2018) and the Texas State International Piano Festival (2019). He performed the complete Beethoven's Piano Concerto No. 5 with the La Sierra University Orchestra in 2015 after winning the concerto competition at his university. He also has performed movements of Bach, Beethoven, and Rachmaninoff concerti on other occasions with the Todi Music Masters Orchestra, the Coachella Valley Symphony Orchestra, and more.

Previously, he studied with concert pianist Simone Dinnerstein at the Mannes College of the Performing Arts in New York City, where he graduated with a master of music degree in piano performance in 2022. Prior to this he earned an MM in music theory (2020, Florida State University) and a BM in piano performance (2018, La Sierra University). Jenson also studied at various lengths with early piano specialists Audrey Axinn, Maria Rose, Yi-hang Yang, Robert Levin, Andrew Willis, and John Mortensen. Other previous piano professors include David Kalhous, Elvin Rodriguez, Douglas Ashcraft, Ory Shihor, and Rina Dokshitsky.

Program Notes

Daphnis et Chloé, Suite No. 2

Maurice Ravel

Daphnis et Chloé is decidedly not a miniature. In addition to the compositional interests mentioned as part of “Pavane for a Dead Princess,” several other features typically associated with him appear in this ballet score, the largest work Ravel ever composed. One is his link with Impressionism, although he composes in a less “vague” manner than Debussy’s; another is his interest in Classical antiquity; and finally, his unexcelled genius at orchestration. *Daphnis et Chloé* occupied him from early 1909 until April 1912. Many, including Igor Stravinsky, consider it Ravel’s major achievement and one of the best ballet scores of the twentieth century. The work demands a gigantic orchestra, with at least fifteen different percussion instruments and a wordless chorus, heard both offstage and onstage.

The scenario for the ballet, devised by the dancer and choreographer Mikhail Fokine of the illustrious *Ballets russes*, is based on a French translation of the pastoral drama by the obscure Greek poet Longus. As with the “Pavane,” historical verisimilitude was subordinate to Ravel’s own imagination, once again displaying the primacy of atmosphere and nostalgic desire for something never even experienced. The composer explained that “In writing it I sought to compose a broad musical fresco, less concerned with archaic fidelity than with loyalty to the Greece of my dreams [my italics], which in many ways resembled that imagined and depicted by French artists at the latter part of the eighteenth century. The work is constructed symphonically on a very strict tonal plan, by means of a few themes, the development of which assures the work’s homogeneity.”

Because of the work’s great length and because he was, to say the least, dissatisfied with the artistic visions of his collaborators at the *Ballets russes*, Ravel arranged two suites for concert purposes. The first one, from 1911, draws material from the “Nocturne,” “Interlude” and “Danse guerrière,” while Ravel designated the final three numbers: “Lever du jour,” “Pantomime,” and “Danse générale” as Suite No. 2, following the completion of the score in 1912. The second suite is generally the more popular of the two.

The first two scenes of the ballet, comprising Suite No. 1, portray the courtship of Daphnis and Chloé (foundlings who are raised by shepherds in an Arcadian setting) and her kidnapping by and escape from a pirate band. The third scene, which is the scenario for the three numbers of Suite No. 2, takes place in a grove sacred to the god Pan and begins with an orchestral depiction of daybreak (“Lever du jour”). No passage in an oeuvre resplendent with orchestrational ingenuity better displays Ravel’s brilliance at orchestration than this one: he uses divided strings, and instructs the players to remove their mutes, one by one, while woodwinds play birdcalls. The result is a gorgeous evocation of the sun’s emerging rays of light. Throughout this extended passage, Daphnis awakes, anxiously looks around for Chloé, and sees her among a group of shepherdesses. The two lovers embrace as the melody reaches an impassioned climax.

As a tribute to Pan, whose intervention saved Chloé from the pirates, Daphnis and Chloé mime the adventures of the god and his beloved nymph, Syrinx, to a sultry flute accompaniment (“Pantomime”). This famous flute passage is shared by the four members of the flute section—piccolo, two flutes, and alto flute—but played as if written for a single instrument. Chloé responds in a dance that becomes increasingly more energetic. The motion abruptly breaks off as a falling motive in the woodwind signals a brake on her movement and she swoons into the arms of Daphnis.

For the final section (“Danse générale”), a group of young women enter, dressed as bacchantes and shaking tambourines. They are followed by a group of young men. In a whirling $5/4$ meter, Ravel creates a frenzied, Dionysian celebration of physical love, a “joyous tumult” according to the scenario. He had a great deal of trouble with this section and spent a lot of time revising and expanding this dance, but the effort was worth it. This is a brilliant (in every sense) orchestral showpiece worthy of his Russian predecessors such as Borodin in *Prince Igor*, not to mention Mendelssohn (finale of the “Italian” Symphony) and Berlioz (the Brigands’ orgy in *Harold in Italy*). Ravel’s percussive music in $5/4$ meter proved tricky for the original dancers, and there was near rebellion, much the same as at the rehearsals of Stravinsky’s atavistic Rite of Spring a year later, also composed for the *Ballets russes*. Ravel and Stravinsky met and became friends and artistic collaborators at this time. Together they were working on completing and orchestrating Mussorgsky’s formidable opera *Khovanschina*. At the *Ballets*

russes, Nijinsky had danced the shockingly choreographed version of Debussy's *Prélude à l'après-midi d'un faune* less than two weeks before the premiere of *Daphnis et Chloé*, providing a direct comparison with Ravel's Arcadian music in this ballet. Ravel must have also been holding the sounds of Stravinsky's Russian fairy-tale ballet, *L'Oiseau de feu*, premiered in 1910 for the *Ballets russes*, in his compositional memory. What Ravel wrote, however, is, as always, groundbreaking in its originality, providing a wide variety of moods and scenarios ranging from languid sensuality, to violence, to the Classical groves of Arcady.

The Suite No. 2 is written for piccolo, 2 flutes (2nd doubles piccolo), alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, snare drum, military drum, tambourine, castanets, jeu de timbres à clavier (called a "stamp set" in English, it is a percussion instrument composed of steel blades that strike a hammer, the hammers operated by a keyboard), 2 harps, celesta, and strings.

Note by Stephen A. Willier, Associate Professor of Music History (Ret.)

**Piano Concerto No. 2
in Bb Major, Op, 19**

Ludwig van Beethoven

Despite its designation as the "second" of five piano concerti, the *Concerto for Pianoforte and Orchestra in B-Flat* was Beethoven's first serious entry into the genre. The opus number 19 obfuscates its long developmental history. He initially sketched out this concerto in his hometown of Bonn in the late 1780s, then over the next 15 years, reworked the piece several times, no doubt after numerous "test run" performances of the concerto beginning with its premiere in March 1795. Notably, this predates the publishing of the famous piano trios op. 1 that same year, the piano sonatas op. 2 (1796), and the first symphony (1800). The final version of the concerto typically performed today first appeared in 1801, except for the cadenza. The common practice of the time was for performers to improvise their own cadenzas (and ornaments throughout a piece), as I will be doing today. Beethoven only published cadenzas for this and other concerti in 1809 because he had a specific performer in mind.

Since this concerto stands among *the earliest* of the early works by Beethoven, which he frequently played in recitals and concerts alongside music by Mozart and Haydn, it's inevitable and understandable that commentators today compare young Ludwig's oeuvre to that of the established masters. (The biography of Beethoven available on Oxford New Grove mentions the name Mozart no less than 40 times!) This comparison was as inescapable then as it is now. A close friend of the budding composer, Count Waldstein (yes, *that* Count Waldstein) wrote to Beethoven, "with assiduous labor, you shall receive Mozart's spirit from Haydn's hands" when young Ludwig moved to Vienna in 1792 to study with Haydn. Incidentally, less attention is generally paid to the influence of the Bach family or Cherubini, probably because they're less known today than they were in his lifetime.

Though "anxiety of influence" can be an interesting lens through which to view Beethoven's early music generally and this concerto specifically, I think the piece stands on its own two legs perfectly well. The boisterous first movement pays homage to the gallant masters before and of Beethoven's time, but distinguishes itself through inventive tonal shifts and blistering virtuosic passages that never lose a sense of grace about them. The second movement nods to the *empfindsamkeit stil* (ultra-sensitive style), but sets forth Beethoven's uniquely lyrical approach that would define the rest of his life's work. The third movement reveals Beethoven's sense of humor; a deft country dance collides violently with an *opera buffa* vaudeville routine as if to say, "yes, yes, Papa Haydn is funny but have you ever heard the one about..."

None of this renders considerations of Beethoven's relationship to earlier music irrelevant. However, great art needs to have more substance than merely borrowing from or rejecting ideas of old, even if it *begins* from one of those points. Beethoven's concerto in B-flat is a work of great substance entirely on its own merit.

Note by Julian Jenson

Symphony No. 5
in E Minor, Op. 64

Pyotr Ilych Tchaikovsky

Tchaikovsky's first mention of his fifth symphony was to his brother Modeste, to whom he confessed his fears that he was "written out," that his power to create music had abandoned him. The composer had recently bought a house outside Moscow and taken up gardening with great enthusiasm. This somewhat helped ameliorate his tortured, melancholy feelings of self-doubt. This was a common state of mind for Tchaikovsky in any case, but a nineteenth-century composer approaching the composition of a symphony always seemed, in the words of Johannes Brahms, to "hear the tramp of that giant behind him," the giant being Beethoven. Tchaikovsky and Brahms both, although worlds apart in outlook and musical style, evinced great trepidation in unveiling a symphony with the model of Beethovenian architectural perfection always forefront in their consciousness.

Fortunately, Tchaikovsky overcame his fears fairly quickly. In June of 1888 he wrote to another person close to him, a patroness he never spoke to directly, Madame von Meck: "Have I told you that I intend to write a symphony? The beginning was difficult but now inspiration seems to have come. However, we shall see." By 6 August he wrote to her that he had seen "good results." Three weeks later he reported that he had finished the symphony.

Although the composer did not leave any kind of detailed program for the work, the fifth symphony is linked to the fourth and sixth symphonies by the same concern with the power of fate and how resignation to one's fate leads to greater contentment. In a notebook he wrote that the first movement portrayed "doubts...reproaches against xxx." One is not certain to what "xxx" refers, but in other instances Tchaikovsky uses codes such as "Z" and "THAT" to denote his homosexuality, which no one knew about during his lifetime. Whatever "xxx" means, the program of the symphony is clear musically, just as it is in Beethoven's fifth symphony: the progress from despair to triumph, in Tchaikovsky's case achieved mostly through stoic acceptance of one's destiny.

The first performances were both under the baton of the composer, on 17 and 24 November 1888 in St. Petersburg. Audiences received it favorably but the critics almost unanimously decided that it was not up to the composer's usual standards. Modeste blamed his brother's lack of self-confidence as a conductor. Eventually, however, the symphony began to take hold. When it was performed in Hamburg after the Russian premiere, the orchestra was delighted with it. Brahms was visiting his hometown at the time and was in the audience. He approved of the work except for the Finale. In many places Tchaikovsky's new music was heard as unskilled, untamed, and full of harsh harmonies. In Boston, a noted critic and Tchaikovsky-detractor, William Foster Apthorp (a name that has not lived forever, even in infamy) wrote of the Finale: "[Here]...we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian Steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, *delirium tremens*, raving, and above all, noise worse confounded!"

I. Andante; Allegro con anima

Without a specific program, or even a secret one, as with some of his other symphonies, Tchaikovsky unifies the work with a recurring theme or motto, usually known as the "Fate" motive, heard in all four movements. Tchaikovsky's motto was taken from a Russian national opera by Mikhail Glinka, *A Life for the Tsar*, with the text "turn not into sorrow." Similar dotted-rhythm motives also appear in the fourth and sixth symphonies, and indeed throughout late nineteenth-century music. It can be heard in many of Verdi's operas as a fate or death theme, as in the death thuds as Violetta in *La traviata* tries to rise from her bed just before expiring; Liszt uses it in his symphonic poem, *Les Préludes*; it is associated with some of Mahler's compositions, especially his fifth symphony; and it appears in many other places by other composers. The motto is first heard in the opening slow introduction, announced by the clarinets in their *chalumeau* register. The mood is of a funeral march. This dark shadow initially colors the *Allegro* but eventually the mood brightens. Clarinet and bassoon play the opening theme, which has affinities with the motto, such as dotted rhythm and the same harmonization, alternating E minor and A minor chords. After a big crescendo to a huge climax as the theme is fragmented, a yearning,

contrasting lyric melody, characterized by a sighing figure, is heard in the somewhat unexpected key of D Major, even though it is the dominant of the “expected” new key, G, the relative major of the tonic E minor. It is rather late in the century, however, to speak confidently of what secondary key is “expected” in a first movement. In the Development, in which the sounds of struggle and even battle are heard, a typical Tchaikovsky device is used: the pitting of choirs against each other antiphonally. The movement ends with another Tchaikovsky footprint, the fade-out, in which the music becomes softer and slower, sinking down into lower reaches of the orchestra into oblivion.

II. Andante cantabile, con alcuna licenza (with some freedom)

This movement features a nostalgic, very popular French horn melody in D Major, one of the composer’s many great melodic achievements. It grows from a solo to a duet, followed by a solo oboe with a new melody. In the middle section there is another yearning melody for solo clarinet.

The beautiful melodies are suddenly interrupted by a *fortissimo* trumpet blast – a pause and then the melancholy melodies recur passionately. The motto erupts again, this time in heavier, darker trombones. The movement disintegrates in yearning, shattered musical fragments.

III. Valse: Allegro moderato

Tchaikovsky was both a great opera and an even greater ballet composer. This is one of his “ballet” movements, just as the second was one of his “opera” movements. At first the music might sound charming but there is suffering not far beneath the surface. For one thing, it is in minor mode. Also, he often denotes melancholy through drooping melodic lines, taken to an extreme in the sixth symphony. Tchaikovsky passionately loved visiting Italy and he developed his melody from an Italian street song he had heard ten years earlier. He wrote to Madame von Meck: “Do you remember I wrote you from Florence about the boy I heard one evening on the street, whose beautiful voice so attracted me?..I don’t remember when a simple popular song has had such a effect

on me.” Before the end of this movement the “fate” theme appears like a disturbing memory.

IV. Andante maestoso; Allegro vivace

In the slow introduction the motto theme – now fully harmonized and in the major mode – and all that it represents is transformed into triumph, first by changing the mode from E minor to E Major, and by giving it to the warm sound of the strings. As the melody is taken up by the woodwinds, the strings play flowing triplets, a customary sign of rejoicing that can probably be traced back to French Revolutionary music. A timpani roll leads to the *Allegro*. The motto theme returns in bright triumphant colors. The Development section features imitative polyphony. In the final measures the motto theme is further transformed into trumpet fanfares and a march that enhances the sense of victory. Sometimes this movement is accused of being bombastic and indeed Tchaikovsky uses some techniques for concluding a four-movement symphony taken from Beethoven: the tempo never slows and in fact the Coda is a *Presto*, broadening a bit for emphasis in the final pages. Tchaikovsky was a great user of scales and scale fragments for musical material and plenty of string scales, both rushing and stately are in evidence.

One of the astonishing things about this symphony is how Tchaikovsky achieves such a myriad of colors and a broad spectrum of dynamics from essentially a Beethovenian orchestra, eschewing the “coloristic” orchestra of Hector Berlioz. It is scored for 3 flutes, the third doubling on piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and usual strings.

Note by Stephen A. Willier, Associate Professor of Music History (Ret.)

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

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