

TEMPLE OPERA THEATER PRESENTS

LUCRETIA

THE RAPE OF LUCRETIA

Music by Benjamin Britten

Libretto by Ronald Duncan

Conductor
Emily Senturia

Scenic Design
Stephen Wiseley

Costume Design
Rebecca Kanach

Lighting Design
Jason Norris

Stage Director
kt shorb

Producer
Brandon McShaffrey

Intimacy Director
Colleen Hughes

Fight Director
Ian Rose

Friday, October 27, 2023 • 7:30 PM
Sunday, October 29, 2023 • 3:00 PM
Tuesday, October 31, 2023 • 7:30 PM

Tomlinson Theater | 1301 W. Norris St. | Philadelphia, PA 19122

The Rape of Lucretia by Benjamin Britten presented under license from
Boosey & Hawkes Music Publishers Limited

Run time: approx. 2 hours, including a 15 minute intermission

This production is sponsored in part by The Temple University General Activities Fund.

Forty-third, forty-sixth, and forty-seventh performances of the 2023-2024 season.

Cast

(in order of vocal appearance)

Male ChorusNikolas James
Female ChorusKaitlyn Gaughan
Collatinus.....Timothy Hurtt
Junius.....Chase Côté
TarquiniusAdam Rodgers
Lucretia.....McKenna Brunson
BiancaAndreia Lucaci
Lucia.....Nalani Matthias

Covers/Ensemble

Junius.....Daniel Laverriere
Tarquinius.....John Drake
BiancaAli Crosley
Lucia.....서원영 (Wonyoung Seo)
EnsembleBenjamin Chen

Music Staff

Christopher Turbessi (Principal Coach)

Маргарита Шатилова (Margarita Shatilova) (Coach)

Andrew Samlal (Coach)

Orchestra

VIOLIN I

Таисия Лосьмакова
(Taisiya Losmakova)

OBOE/ENGLISH HORN

Kay Meyer

VIOLIN II

Katherine Lebedev

CLARINET/BASS CLARINET

覃天
(Tian Qin)

VIOLA

Shannon Merlino

BASSOON

Diego Peña

CELLO

Samuel Divirgilio

HORN

Jonathan Bywater

BASS

మోహన్ బెల్లంకొండ
(Mohan Bellamkonda)

HARP

Daniel Benedict

FLUTE/PICCOLO/ALTO FLUTE

Samantha Humen

PERCUSSION

Milo Paperman

PIANO

Маргарита Шатилова
(Margarita Shatilova)

Land Acknowledgement

“The land upon which we gather is part of the traditional territory of the Lenni-Lenape, called “Lenapehoking.” The Lenape People lived in harmony with one another upon this territory for thousands of years. During the colonial era and early federal period, many were removed west and north, but some also remain among the continuing historical tribal communities of the region. We acknowledge the Lenni-Lenape as the original people of this land and their continuing relationship with their territory. In our acknowledgment of the continued presence of Lenape people in their homeland, we affirm the aspiration of the great Lenape Chief Tamanend, that there be harmony between the indigenous people of this land and the descendants of the immigrants to this land, “as long as the rivers and creeks flow, and the sun, moon, and stars shine.”

Content Warning

Content Notice: depiction of violent sexual assault, gender-based violence, death by suicide, and misogyny

The exits of the theatre are marked with illuminated exit signs. Aisles and doors will remain lit and accessible throughout the performance. There are gender-inclusive restrooms located in Klein Hall. Water fountains are located in the theater lobby.

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temple.edu/studenthealth

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Synopsis

Prologue

The Male and Female Choruses explain the situation in Rome: ruled by the foreigner Tarquinius Superbus and fighting off a Greek invasion, the city has sunk into depravity. The two choruses describe their own role as Christian interpreters of the pagan story about to begin. Throughout the opera the Male Chorus will narrate the thoughts of the male characters, and the Female Chorus those of the female characters.

Act I, Scene I - The Army Camp

In an armed camp outside Rome, Tarquinius, Collatinus and Junius are drinking together. The previous night, a group of soldiers rode unexpectedly home to Rome to check on their wives, all of whom were caught betraying their husbands, with the single exception of Collatinus's wife Lucretia. Junius, whose wife, Patricia, was among the faithless majority, goads young Tarquinius, the king's son, into testing Lucretia's chastity himself. The impulsive prince calls for his horse and gallops off to the city alone.

Act I, Scene II - The Hall of Lucretia's Home

At Collatinus's house in Rome, Lucretia is patiently crocheting and tending to household chores with her servants, Bianca and Lucia. She longs for her absent husband. As the women prepare for bed, there is a knock at the door: Tarquinius. Though fearful, they cannot refuse to offer the prince hospitality.

Intermission

Act II, Scene I - Lucretia's Bedroom

As Lucretia sleeps, Tarquinius creeps into her bedroom and awakens her with a kiss. She begs him to go, but certain that she desires him, he forces himself on her.

Act II, Scene II - The Hall of Lucretia's Home

The following morning, Lucia and Bianca are glad to discover that Tarquinius has already left the house. Lucretia enters, calm but obviously devastated. She sends a messenger asking Collatinus to come home. Bianca tries to stop the messenger, but Collatinus arrives at once (accompanied by Junius). He comforts his wife lovingly, but she feels that she will never be clean again. She stabs herself and dies. All mourn. Junius plans to use this crime by the prince to spark a rebellion against the king.

The Female Chorus is left in despair at the moral emptiness of this story. But the Male Chorus tells her that all pain is given meaning, and all sin redeemed, in the suffering of Christ. While the Male Chorus sings of how this story deepens his devotion, Female Chorus doubts whether what she has been taught can actually lead to salvation.

Director's Note

As a director, I've always been attracted to “problematic texts,” pieces that somehow create cognitive dissonance with contemporary audiences and can contain material that enact harm on people historically silenced. Perhaps because I am a queer, non-binary, Asian American Buddhist, I am motivated by the challenge of finding liberation in contexts that on surface feel like they oppress me.

When asked to direct *Lucretia*, I felt it would be a particularly arresting challenge. This mid-20th century version of a classical story—written by a gay Briton in the wake of World War II—about power, gendered violence, and collective shame felt oddly (queerly?) resonant to our era of #metoo and post-Roe v. Wade. Lucretia's impossible choice between living a life of heartbreak, fear, and shame versus “virtuous” death is not one we can relegate to the past. It is unfortunately one women still make today. Folding that into Britten's glorious and evocative sound created a purposeful tension.

Upon learning the casting, I also needed to avoid reenforcing racial stereotypes while also furthering the pedagogical needs and growth of the remarkable and earnest cast. So-called “color-blind casting” is the industry norm that has led to more opportunities for singers of color and wider representation onstage. Yet, people's bodies make meaning. I see the culture in opera shifting to examine both truths with more nuance. Therefore, as the director also charged with teaching singers-in-training, my questions were clear. How do we honor this nuanced conversation and also foster expansion of repertory and opportunity? How do we train emerging opera talent so opera of tomorrow will look more like our society than it does today? Engaging with problematic texts requires actively reducing harm. It also carries risk. I can only hope I've provided the care that furthers our path toward these larger shifts in opera and society.

As a director, it is never my job to tell performers or audiences what to think, instead, I create an environment where performers can bring their bravest selves toward asking uncomfortable questions in collaboration with the audience. We live in times where the performing arts not only work under siege, but are perhaps more vital than ever toward fostering empathy and dialogue. Female Chorus asks, “is all this suffering and pain, is this in vain?” The doubt she expresses is fertile ground on which we ask ourselves, how can we end suffering and pain? How are we all accountable to one another? I do not hold the answers, but I hope what we leave onstage sows seeds that grow toward finding what we need.

kt shorb

Stage Director

Musicologist Note

Benjamin Britten and Ronald Duncan's chamber opera *The Rape of Lucretia* premiered in 1946, in the aftermath of war. A lifelong pacifist, Britten had spent the

war as a conscientious objector. Though he hesitated to read his own work biographically, the opera's story notably takes place in the aftermath of another war, in which Etruscans occupy Rome. Lucretia becomes another spoil of war.

Lucretia premiered only a year after the sensational success of Britten's opera *Peter Grimes*, but while *Grimes* premiered at London's Sadler's Wells, *Lucretia* was intended for the smaller country house festival of Glyndebourne, located near England's southern coast. It would turn out to be only the first of many chamber operas for Britten, who found that the intimacy of a small orchestra (in this opera, twelve musicians) allowed for subtle, pointillistic detail and, more practically, that the lesser resources required could make these operas fit for tours to small towns unable to host a *Grimes* or a *Bohème*.

Librettist Ronald Duncan's immediate source was a French play from the 1930s of the same title by André Obey, itself drawn from Shakespeare's *The Rape of Lucrece* and Latin works by Ovid and Livy. Filtered through these multiple adaptations and transformations, Duncan and Britten elevated a historical fragment to the realm of the myth. For them, the story was less about a tragedy that befell one woman than, in Duncan's words, "the dramatization of the conflict between the Individual and Society... the individual is personified by Lucretia, whose virtuous personality is persecuted, raped, by Tarquinius, who symbolizes Society."

The audience's guides are two narrator figures, named in classical Greek fashion the Male and Female Chorus, who establish not only the settings but also frame the story as an explicitly Christian story of sacrifice and redemption. Yet, as pointed out by the musicologist Philip Brett, Lucretia is forced into the role of both sinner and sacrifice. She has internalized her own oppression, referring to herself in the third person ("Lucretia's shame"). At the same time, Britten, a gay man in an era when homosexuality was still illegal, had a lifelong preoccupation with those cast out from society. While Duncan later wrote that he saw himself in Tarquinius, Britten's attentions were more focused on the conflicted Lucretia, rendered extraordinary for a sexuality that was seen as transgressive.

Musically, *Lucretia* is notable for Britten's use of recitative with only piano accompaniment, a retro approach recalling Mozart. It allows the singers to declaim Duncan's undeniably wordy text with clarity, while more expressive moments move into lyrical arioso. Both modes are suffused with Britten's characteristic attention to the rhythms of the English text. The music frequently represents the meaning of the text—listen for the thumping of the Romans' feet and the sounds of frogs and crickets at the beginning of the opera. Yet the opera is also notable for what it doesn't represent: Britten never wrote his originally planned threnody, a cathartic ending in which Lucretia's death would take on a socially redemptive quality. Instead, we are left with the two Choruses asking: "Is this all?" Their Christian framework is an ultimately passive one, and we should perhaps instead leave the last word to Lucretia herself, who makes her confession and trauma defiantly public: "What I have spoken never can be forgotten."

Dr. Micaela Baranello

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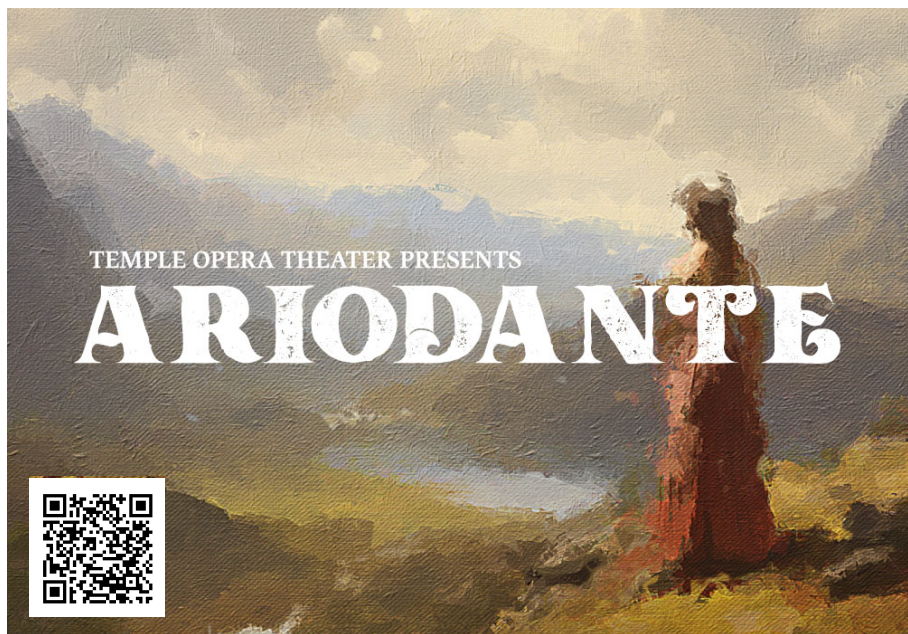
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Mitten Hall, 3rd Floor Auditorium

1913 N Broad Street

Philadelphia, PA 19122



For further information or to confirm events, please call 215.204.7609
or visit boyer.temple.edu.

Conductor: José Luis Domínguez
Stage Director: Brandon McShaffrey

April 05-09, 2024
Tomlinson Theater

Biographies

Drawing from her diverse experience as a violinist, conductor, and coach, **Emily Senturia** (conductor) approaches operatic repertoire with a sympathetic affinity for both singers and instrumentalists. In 2023, Ms. Senturia debuts at The Glimmerglass Festival (*Rinaldo*) and The Atlanta Opera (*L'amant anonyme*); recently, she has conducted at Minnesota Opera (*Rinaldo*), Florida Grand Opera (*Fellow Travelers*), and New Orleans Opera (*Il barbiere di Siviglia*). She music directed the world premiere of *Denis & Katya* at Opera Philadelphia's O19 Festival, and has been on the music staff at Houston Grand Opera (*Nixon in China*, *Tosca*, *Faust*, *Aida*), the San Francisco Conservatory of Music (*Le nozze di Figaro*), Wolf Trap Opera (*The Ghosts of Versailles*, *Giulio Cesare*, *La bohème*), and Opera Philadelphia (*Sky on Swings*, *Elizabeth Cree*, *War Stories*). Ms. Senturia is an alum of the Houston Grand Opera Studio, Wolf Trap, the Aspen Music Festival, and the Royal Academy of Music. She studied orchestral conducting at Boston University and violin at Rice University.

kt shorb (director) is a director, actor, and scholar. They are an assistant professor in the theater and dance department at Macalester College. Directorial credits include: an upcoming performance of *Ottone in Villa*, *L'incoronazione di Poppea*, *She Kills Monsters*, *black girl love: an adaptation project*, and *The Mikado: Reclaimed*. kt is currently the vice president for the Consortium of Asian American Theaters & Artists, and through 2024, they are a Social Science Research Council Arts Research with Communities of Color fellow, working with the Saint Paul-based Asian American company, Theater Mu. They hold a PhD in Performance as Public Practice from the University of Texas at Austin, and a Bachelor of Music in Composition from Oberlin Conservatory.

Christopher Turbessi (principal coach) is the Opera Coach at the Boyer College of Music and Dance at Temple University; he has also been on the faculty of the Collaborative Piano Institute since its inaugural summer in 2017. He irregularly materializes on the music staff of the Wolf Trap Opera Company, most recently as Principal Coach and Continuo for their 2023 production of *Don Giovanni*. Past adventures have included a Lecturer appointment at the Shepherd School of Music at Rice University; a 2022 recital with baritone Reginald Smith Jr. as part of the San Diego Opera Gala; stints as music staff at Utah Opera, Opera Santa Barbara, and the Castleton Festival; Music Director for productions with the Santa Fe Opera Tour and the Opera Institute at Augusta University; Assistant Conductor at Virginia Opera; and Chorus Master at Virginia Opera and Syracuse Opera. Previously an Assistant Conductor and the Musical Supervisor of HGOco at Houston Grand Opera, he oversaw the musical efforts of that department, including the workshops and world premiere performances of Carlisle Floyd's *Prince of Players*, Gregory Spears' *O Columbia*, and David Hanlon's *After the Storm*. He is a graduate of the Houston Grand Opera Studio, as well as young artist programs at Virginia Opera, the Aspen Opera Theater Center, and Syracuse Opera. He holds a master of music degree in collaborative piano from the University of Michigan, where he studied with Martin Katz.

Brandon McShaffrey (producer) has been teaching at Temple University since 2009 where he is currently the Head of Opera Production at Temple University. With TU Opera Theater he has directed *Dark Sisters* (Muhly), *Le nozze di Figaro* (Mozart), *Turn of the Screw* (Britten), *L'elisir d'amore* (Donizetti), *Il Ritorno d'Ulisse in patria* (Monteverdi), *Der schauspieldirektor* (Mozart), *La Canterina* (Hady), *Trouble in Tahiti* (Bernstein), *Dido and Aeneas* (Purcell), *The Merry Widow* (Lehar), and *Hansel und Gretel* (Humperdink) and has directed and choreographed many plays and musicals in the theater department. He runs both graduate and Undergraduate Opera workshops and produces the annual Aria/Scenes programs. Professionally he has directed over 20 productions at Maples Repertory Theater. He is an active member and on the board of directors of the National Opera Association and is a founding member and Producing Director of Mauckingbird Theater Company.

Voice and Opera Faculty and Staff

Christine Anderson	Lorie Gratis	Brandon McShaffrey
Elliott Archer	Lawrence Indik	Daniel Neer
Elise Auerbach	Sirapat Jittapirom	Shane Tapley
Marcus DeLoach	Laura Kay	Tyler Tejada
Meredith Eib	Kathryn Leemhuis	Christopher Turbessi
Kate Elmendorf	Randi Marrazzo	Grant Uhle
Rachelle Fleming	William Mayo	

William Stone, Professor Emeritus

Paul Rardin, Chair, Department of Vocal Arts

Brandon McShaffrey, Director of Opera Production

Christine Anderson, Voice and Opera Area Coordinator

Leslie Cochran, Coordinator, Department of Vocal Arts

Department of Vocal Arts

Voice and Opera

Graduate Assistants

Academic Interns.....Lucianna Astorga, McKenna Brunson,
Weizhong Ding, John Drake, Timothy Hurtt, Nikolas James, Daniel Laverriere,
Nalani Matthias, Nicholas Orth, Roslyn Rich

Teaching Assistant.....Adam Rodgers

Department of Theater

Graduate Assistants

Academic Interns.....Madelyne Connors,
Dinorah Guillen, Kit Longo, Mike Merluzzi, Liam Shaffer,
Cory Steige, April Thomson, Becky Wetzel

Additional Staff for this Production

Conductor.....	Emily Senturia
Stage Director	kt shorb
Scenic Designer	Stephen Wiseley
Costume Designer	Rebecca Kanach
Lighting Designer.....	Jason Norris
Fight Director.....	Ian Rose
Intimacy Director.....	Colleen Hughes
Props Head	Amanda Hatch
Center Director of Production.....	Kyle Amick
Head Electrician.....	Shon Causer
Sound and Video Engineer.....	Nick Gackenbach
Costume Shop Manager.....	Jenna Gove
Cutter/Draper/Tailor	Kevin Ross
Costume Technician.....	Sarah Mitchell
Costume Production	Charlie Atchinson, Jack Baron, Lee Burnside, Dinorah Guillen, Rachel Kurchinsky, Charlie Lazin, Kit Longo, Aiesha Straughter-Trice, Abigail Reno, Becky Wetzel
Stage Manager.....	Miranda Watkins
Assistant Stage Managers.....	Aurora Quintero, A.J. Decker
Music Preparation.....	Christopher Turbessi, Margarita Shatilova, Andrew Samlal
Assistant Director.....	Sarah Petko
Assistant Fight Director.....	Ilana Lo
Fight Captain	Alexa Pennington
Technical Director.....	Shaye Harrer
Head Carpenter	Andy Frank
Assistant Head Carpenter	Alexis Winner
Scenic Construction and Painters.....	Mickey B, Chazzlynn Burke Hayley Burnside, Aniya Calloway, Khyla Corbin, Alex Fine, Arianna Kudner, Jack Mandish, Nalani Matthias, Mike Merluzzi, Sarah Petko, Joy Robinson, Cory Steiger, April Thomson, Marya Wallace, Olivia Yeomans
Run Crew.....	Morgan Fuller
Electricians	Juliana Capece, Faith Deshields, Julia Maggio, Alexa Pennington, Elliot Schriver, Peter Smith, Isabela Terech, John Troy, Nick Wacksman
Light Board Operator	Linyea Johnson
Spotlight Operators.....	Gerson Malave, Jeremy Mitchell
Deck Electrician.....	Weizhong Ding
Wardrobe Supervisor	Rachel Kurchinsky
Dressers	Lin Desiree, Monroy Oleaga
Costume Maintenance.....	Zewei Zhao and Yuan Niu
Sound Board Operator.....	Arrington Scott
Titles Editor	Nickolas Little
Supertitle Projection Operators.....	Lucianna Astorga, Roslyn Rich

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 forty 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.

temple.edu

Temple University Opera Theater Past Productions

Spring 2023	<i>Hänsel und Gretel</i>	Engelbert Humperdinck
Fall 2022	<i>Dark Sisters</i>	Nico Muhly
Spring 2022	<i>Le nozze di Figaro</i>	Wolfgang Amadeus Mozart
Fall 2021	<i>Impressions de Pelléas</i>	Claude Debussy / Marius Constant
Spring 2021	<i>Die Fledermaus (Virtual)</i>	Johann Strauss
Fall 2020	<i>The Turn of the Screw (Virtual)</i>	Benjamin Britten
Fall 2019	<i>L'elisir d'amore</i>	Gaetano Donizetti
Spring 2019	<i>Il ritorno d'Ulisse in patria</i>	Claudio Monteverdi
Fall 2018	<i>Le Pauvre Matelot</i>	Darius Milhaud
	<i>Suor Angelica</i>	Giacomo Puccini
Spring 2018	<i>Così fan tutte</i>	Wolfgang Amadeus Mozart
Fall 2017	<i>Dido and Aeneas</i>	Henry Purcell
	<i>Trouble in Tahiti</i>	Leonard Bernstein
Spring 2017	<i>Werther</i>	Jules Massenet
Fall 2016	<i>Der Schauspieldirektor</i>	Wolfgang Amadeus Mozart
	<i>La Canterina</i>	Joseph Haydn
Spring 2016	<i>Lucio Silla</i>	Wolfgang Amadeus Mozart
Fall 2015	<i>The Merry Widow</i>	Franz Lehár
Spring 2015	<i>La Finta Giardiniera</i>	Wolfgang Amadeus Mozart
Fall 2014	<i>Hänsel und Gretel</i>	Engelbert Humperdinck
Spring 2014	<i>Ofreo ed Euridice</i>	Christoph Willibald Gluck
Fall 2013	<i>Albert Herring</i>	Benjamin Britten
Spring 2013	<i>Gianni Schicchi</i>	Giacomo Puccini
	<i>Suor Angelica</i>	Giacomo Puccini

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