Graduate Conductors Chorus
Mary Bond, Vinroy D. Brown, Jr., Lily Carmichael, Alexander Nguyen, Kimberly Waigwa, conductors

Recital Chorus
Mary Bond, conductor

Monday, May 1, 2023 • 7:30 PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122
Graduate Conductors Chorus
Mary Bond, Vinroy D. Brown, Jr., Lily Carmichael, Alexander Nguyen,
Kimberly Waigwa, conductors
Kim Barroso, pianist

Dreams of Home

Sorida
Vinroy D. Brown, Jr., conductor
Rosepayne Powell (b. 1962)

Lizela
Traditional Xhosa
Lily Carmichael, conductor

Estrela é Lua Nova
Heitor Villa-Lobos (1887-1959)
Alexander Nguyen, conductor

“Gloria”
Ariel Ramírez (1921-2010)
from Misa Criolla

Roberto Guevara and Zachary Alvarado, soloists

Andrew Stern and Roy Nussbaum, percussionists
Kimberly Waigwa, conductor

Fa Shu Ha
Benjamin Chen, soloist
Yu-Shan TSAI (b. 1968)

Mata del Anima Sola
Antonio Estévez (1916-1988)

Roberto Guevara, soloist

Mary Bond, conductor

Salmo 150
Ernani Aguiar (b. 1950)

Vinroy D. Brown, Jr., conductor
Recital Chorus
Mary Bond, conductor
Sirapat Jittapirom, pianist

Regina coeli, laetare
Regina coeli, laetare
Johann Adolph Hasse (1699-1783)

Paulina Cevallos, soprano
Leah Nance, mezzo-soprano
Corinne Price, alto
Zachary Alvarado, tenor

Ora pro nobis
Isabella DiPasquale, mezzo-soprano

Regina coeli, laetare

From Vier Quartette, Op. 92
O schöne Nacht
Johannes Brahms (1833-1897)

Chloe Lucente, soprano
Faith Crossan, alto
Matt Dubov, tenor
Alexander Nguyen, bass

Warum
Chloe Lucente, soprano
Luna Dantagnan, alto
Vinroy D. Brown, Jr., tenor
Alexander Nguyen, bass

This River
Uzee Brown, Jr. and Ja Jahannes

Vinroy D. Brown, Jr., baritone

Unclouded Day
Shawn Kirchner

The use of photographic, audio, and video recording is not permitted.
Please turn off all electronic devices.
Four hundred third performance of the 2022-2023 season.
Sorida by Rosephanye Powell is a setting of a greeting in the Shona language of Zimbabwe. The text is one word and would be the equivalent of the word “peace” in English. Originally set for mixed chorus, this adaptation for lower voices and solo was transcribed by William Powell. This setting opens with the low basses singing open fifths before layering upper voices in syncopated rhythms. The full chorus establishes a groove using the single word greeting before the solo enters in with English text. The English text is provided by Dr. Powell herself, and the choir responds with a jubilant “sorida!” The soloist is then repeats the Shona text and sings in triplet rhythms against the steady eighth notes performed by the choir. The high energy piece is a exciting conversation meant to invoke feelings of community and belonging.

Dr. Rosephanye Powell is among the most notable composers of our time. She is a graduate of Alabama State University, Westminster Choir College and The Florida State University. She currently serves on the faculty of Auburn University, where she is the chair of the voice department and conducts the Women’s Choir. She is constant demand as an adjudicator and guest conductor, and her compositions are performed world over. Her primary output is choral in nature and features voicings for all ensemble makeup. However, she has composed art songs that are performed frequently. A scholar, her research is rooted in the music of William Grant Still and works by African American composers.

Lizela, also titled Lilizela, is a traditional song of the Xhosa people that radiates joy and celebrates community. The song was learned by Mollie Stone while singing in the University of Cape Town Choir in 2002; she them spread the music she learned to other choirs and created a guide for music educators to learn about South African choral music. Unlike much of Western choral music, Lizela is taught in the oral tradition. In Xhosa culture, music is appreciated for its own sake, but it is the meaning of the music and the process of making music that offers the greatest
impact. Thus, learning songs without the bounds of notation can create a different kind of space for the singers to come together, one that perhaps nourishes a greater sense of community.

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<thead>
<tr>
<th>Kwangenena thina bo (we mame)</th>
<th>We come in (oh mama)</th>
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<tr>
<td>Kwashay’ umoya</td>
<td>The spirit is moved</td>
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<td>(Lizela...lizela)</td>
<td>(Ululate... ululate)</td>
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<td>Oh lilizela</td>
<td>Oh ululate</td>
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<tr>
<td>Kwashay’ umoya</td>
<td>The spirit is moved</td>
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<tr>
<td>Kwangen isoprano</td>
<td>Sopranos come in</td>
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<tr>
<td>Kwashay’ umoya</td>
<td>The spirit is moved</td>
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<tr>
<td>Kwangen ialto bo</td>
<td>Altos come in</td>
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<tr>
<td>Kwashay’ umoya</td>
<td>The spirit is moved</td>
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<td>Kwangen itenor bo</td>
<td>Tenors come in</td>
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<tr>
<td>Kwashay’ umoya</td>
<td>The spirit is moved</td>
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<tr>
<td>Kwangen ibarito we mame!</td>
<td>Baritones come in (oh mama)</td>
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<tr>
<td>Kwashay’ umoya</td>
<td>The spirit is moved</td>
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### Estrela é Lua Nova

Estrela é Lua Nova is a chant that comes from Rio De Janeiro, Brazil in the Portuguese language. The origins of this song trace back to the traditions of Macumba - a family of religions in the Afro-Brazilian diaspora. Throughout the song, the choir only sings a repeating rhythmic cycle on the words “E Makumbabebe, E Makumbe.” This is intended to create a trance-like atmosphere for two treble soli to sing over as they describe the beauty of the new gold moon.

Though originally a chant from the aural tradition, this arrangement was codified and popularized by composer, Heitor Villa-Lobos. Often, he is remembered as Brazil’s most prolific composer for writing Chôros and Bachianas Brasileiras. But as a musicologist dedicated a significant portion of his career collecting folk and indigenous traditions around Rio de Janeiro. These traditions served as the basis for much of his compositional language and style.

<table>
<thead>
<tr>
<th>Estrella é lua nova</th>
<th>A Star is a New Moon</th>
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<tr>
<td>Estrella do céo é lua nova</td>
<td>A star in heaven is a new moon</td>
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<tr>
<td>Cravejada de ouro, makumbebê</td>
<td>bejewelled in gold Makumbebê</td>
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<td>Óia a makumbebê, óia a Makumaribá</td>
<td>Look at makumbebê, look at Makumaribá!</td>
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Ariel Ramírez (1921 - 2010) is an Argentinian composer. As a young man, Ramírez was drawn to the musical traditions of the Argentine Andes, specifically music of the gaucho, nomadic mestizos horsemen, and criollo people.

While the original Portuguese word is *crioulo* and French word *creole*, the term *criollo* emerged in Argentina post colonization, representative of folks who were presently living on the land before Spanish colonization. While colorism and hierarchical society structures cause the term to exclude the dark-skinned and indigenous populations, it does paint an overall picture of the musical culture and traditions of Ramírez’s youth.

Ramírez collected and published Andean folk songs and after the Second Vatican Council authorized vernacular setting of the mass, Ramírez composed his *Misa Criolla*, combining rhythms and traditions of Latin American with traditional, colonization religious mass, and a Spanish translation of the traditional liturgical text. Each movement uses folk traditions, including passage of call and response, dance rhythms, and instrumental improvisation.

The *Gloria* movement uses the rhythm of the *carnavalito*, a traditional indigenous dance from the Argentinian Altiplano and puna regions. The dance music uses minor pentatonic harmony, a simple i-V, though it sometimes expands to include the vii-III-V-i. Additionally, the *carnavalito* is typically performed during religious festivities and acts as an amalgamation between pre-Columbian and Spanish colonial culture and is still danced in the provinces of Salta and Jujuy. Dancers often circle around the instrumentalists and sing and improvise within the verses.

\begin{verbatim}
Gloria a Dios en las alturas
Y en la tierra paz a los hombres que ama el Señor.

Te alabamos. Te bendecimos. Te adoramos.
Glorificamos. Te damos gracias
Por tu inmensa gloria.

Señor Dios, Rey celestial.
Dios Padre Todopoderoso.

Señor, hijo único Jesucristo,
Señor Dios, cordero de Dios, Hijo del Padre,
Tú que quitas los pecados del mundo,
\end{verbatim}

\begin{verbatim}
Glory to God in the highest and on earth
Peace to his people that love the Lord.

We praise you. We bless you. We adore you.
We glorify you. We give you thanks
For your great glory.

Lord God, Heavenly King.
God the Almighty Father.

Lord Jesus Christ, the only begotten son,
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world,
\end{verbatim}
Ten piedad de nosotros.
Tú que quitas los pecados del mundo,
Atiende nuestras súplicas.
Tú que reinas con el Padre,
Ten piedad de nosotros.

Gloria a Dios en las alturas y en la tierra
Paz a los hombres que ama el Señor.

Porque Tú sólo eres Santo,
Sólo Tú Señor Tu sólo,
Tío solo altísimo Jesucristo,
Con el Espíritu Santo,
En la gloria de Dios Padre. Amén.

Fa Shu Ha

Fa Shu Ha is an homage to the Hakka village of Fa Shu Ha in Meinong, Kaohsiung Taiwan. In its prime, Fa Shu Ha was the symbol of prosperity. But with the rise of industrialization in Taiwan, the village has become a shell of its former self, leaving those that knew it a nostalgic memory for what was lost. Faithful to its original composition, Fa Shu Ha, is sung in Hakka, a dialect native to Taiwan. Since 1945, the Hakka community has been declining due to political from China. Today, the Hakka community represents just 15% of the overall Taiwanese population, with an even smaller percentage speaking the language. Tsai Yu-Shan, is currently one of Taiwan’s only composers and arrangers highlighting Taiwan’s traditions of folk music. As an active member of the Formosa Singers in Taiwan, Tsai has arranged many works for choir. In this arrangement of Fa Shu Ha, the choir often acts as the harmonic foundation underneath a haunting melody sung by a soloist and the sopranos. The harmonic language is also reflective of traditional Taiwanese music with “unfinished” cadences and half cadences to highlight the unending feeling of loss and nostalgia.

Fa shu ha ngi so tang go mo?
Fa shu ha koi do nem nem ge fa
Ngin he hang go hi
gai fong fong pak pak ge fa
Chiu diet lok ngi mien chien
diet lok ngi gien boi
diet lok ngi gio ha
Fa shu ha iu it gien lam sam diam e

Fa Shu Ha was full of blossoming flowers
As people strolled by,
Red and white flowers
would oat down in front of you,
on your shoulders,
under your feet.
Fa Shu Ha has a blue-dye garment shop,
Fa Shu Ha has an elderly master. He has crafted blue-dye garments.
He has dressed the charming girls. Who, in front of the door (of his shop)
Are like flowers, swaying to and fro
I don’t know how many (girls he has dressed).
Standing under the flowering tree.

**Mata del Anima Sola**

Antonio Estévez was an important figure in Venezuelan classical music as a composer and conductor. He founded the Central University of Venezuela’s chorus and wrote many choral and orchestral works, of which his *Cantata Criolla* is the most famous. In his piece *Mata Del Anima Sola* (*Tree of the Lonely Soul*) he sets the atmospheric text of a poem by Alberto Arvelo Torrealba. The text describes the solitude and mystery of the llanos, the high plains of Venezuela.

The tenor soloist takes on the role of the “llanero,” or man of the plains, whose songs are often improvised. The choir becomes the accompanying instrumental ensemble: the altos and tenors sing the rhythm of the cuatro (a small guitar with four strings), the sopranos “pluck” their notes imitating a diatonic harp, and the basses become the guitar bordones. The lively first section of the piece is in the dance form of a joropa, which is a Brazilian dance that combines 3/4 and 6/8 meter. The second section is slow and meditative, reflecting the mysterious nature of the text.

**Tree of the lonely soul,
Wide opening of the riverside-
Now you will be able to say:
Here slept Cantaclaro**

**With the whistle and the sting
Of the twisting wind,
The dappled and violet dusk
Quietly entered the corral**

**The night, tired mare,
Shakes her mane and black tail
Above the riverside;
and , in its silence,
Your ghostly heart is filled with awe.**
Ernani Aguiar is recognized throughout the musical world as one of the foremost Brazilian composers of the 20th century. A native of Ouro Preto, Aguiar is a violinist, choral conductor, musicologist and composer. He studied violin, composition and chamber music in both Brazil and Europe. At the core of his scholarship is the creation of works from the 18th century Minas Gerias School. His compositional output includes works for voice and instruments, including choral works, orchestral music and an opera. Salmo 150 is Aguiar’s most known work. A rousing, through composed 90-second piece in A minor, it sets the text of the final psalm in Latin. The song begins with the altos and tenors intoning the tonic in a dotted eighth note rhythm. The basses then enter with a four-note rhythm, further grounding us in A minor. This serves as a soundscape for the sopranos who offer the opening lines and responsible for a large portion of the text. When the full choir joins in on the second and third lines of text, it is homophonic with the singers in perfect fourths. The second section of the piece invites the altos and tenors to introduce the fourth and fifth verses text with a response from the sopranos and tenors. The fifth verse ends the middle section with the choir returning to open fourths. In what sounds reminiscent of the beginning, the last verse is sung by the altos before moving to the sopranos then the full chorus.
Johann Adolph Hasse (1699-1783) was a German composer most known for his role in the development of opera seria in the 18th century. Hasse was one of the last students of Alessandro Scarlatti and assumed the position of Cappellmeister of the Dresden court in 1734. The terms of his position were generous, and he was able to travel around Europe to present his new works.

Regina coeli laetare is a Marian antiphon used liturgically at the celebration of Eastertide. It would have been performed at the Easter Eve ceremonies at the Dresden court. Its first movement is one of pure jubilation; a lively tempo, instrumental fanfare, and powerful tutti choral sections ring out joyously. The choral exclamations of “laetare” are reminiscent of Handel’s Hallelujah chorus from Messiah.

The second movement, Ora pro nobis, features a reduced orchestra and solo that would have been performed by a counter-tenor. This restrained, prayerful movement is framed by a return of the radiant opening music. Listen for plentiful suspensions which are moments of dissonance (or wrong-sounding notes) that resolve to expected harmonies. This is a hallmark of Hasse’s compositional style.

Regina caeli, laetare, alleluia;  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia:  
Ora pro nobis Deum, alleluia.  

Queen of heaven, rejoice, alleluia.  
The Son you merited to bear, alleluia,  
Has risen as he said, alleluia.  
Pray to God for us, alleluia.

Johannes Brahms (1833-1897) is a German Romantic composer who is renowned for combining an understanding of tradition with passion and compositional innovation. In addition to his celebrated symphonic, chamber, organ, and piano works, music for the voice comprises a significant part of his oeuvre including his famous German Requiem. Vier Quartette, Op. 92 is a set of four songs composed in the summer of 1884, and is infused with imagery of nature and love. While these pieces were intended to be performed by a solo quartet of voices, choirs can’t resist Brahms’ lush harmonies and sweetly longing melodies.
The opening movement, *O schöne Nacht* (Oh lovely night!) begins with evocations of the moon, the stars, and the dew, evoked by soft twinkling in the piano. At the end of the poem is the line “the boy steals quietly to his beloved,” of which Brahms wrote “Stop, dear Johannes, what are you doing! At best one may speak of such things in ‘folk songs,’ which you have unfortunately forgotten again!” Listen for the short repetitions of the word “sacht” (gently) in the choir which becomes the tip-toeing feet of a young lover.

The final movement, *Warum* (Why?) is a lively piece begging to know why songs resonate heavenward. This questioning is evoked by the opening section where each voice breaks out of the texture to demand an answer and the piano line is unexpectedly off-kilter. When the question is answered, the piece melts into a lilting 6/8 time that floats to the end.

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**O schöne Nacht**

am Himmel märchenhaft ergänzt der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche Genossenschaft.

**Warum doch erschallen**

die droben blinken und wallen,
zögen sich Lunas lieblich Umarmen,
zögen die warmen, wonnigen Tage
seliger Götter gern uns herab!

---

**Oh beautiful night!**

The moon is fabulously shining in its complete splendor in the sky;
Around it, sweet company of little stars.

**Oh beautiful night!**

The dew is shimmering brightly on the green blades of grass;
The nightingale sings ardently in the lilac bush, and The boy steals softly to his lover.

**Oh beautiful night!**

Why then do songs resonate
Ever up towards heaven?
They would draw down the stars
That twinkle and sparkle above;
Or Luna’s lovely embrace;
Or the warm, blissful days
Of the blessed gods towards us!
Uzee Brown, Jr. (b. 1950) is the chair of the Creative and Performing Arts Division at Morehouse College. A native of Cowpens, South Carolina, his varied career as a singer/performer, composer/arranger, and choir director has led him to international acclaim with performances in Italy, Germany, France, Switzerland, Poland, Russia, Luxembourg, Spain, six countries of Africa, and the Caribbean. The major focus of Brown’s work is on African-American music; he studied composition with T. J. Anderson, African-American folk music with Wendell P. Whalum, and African-American Art Song with Willis Patterson. He is a recipient of numerous awards; his composition commissions include works for the National Public Radio and the Atlanta Symphony orchestra, including an orchestral setting with chorus of We Shall Overcome for the celebration of the 70th birthday of Martin Luther King, Jr.; and commissions for colleges, universities, soloists and ensembles.

This River is based on a melody by Ja Jahannes from his musical play Yes, Lord! It features many stylistic hallmarks of gospel music including syncopations in the piano, jazz harmonies, and chromatic harmonic shifts. Listen for how the choir interplays with the solo line, sometimes in hushed tones, sometimes joining together in powerful exclamations. In spirituals created by enslaved Black people, a river was a symbol of hope and freedom, both as a sacred metaphor and as a real tool for escape from slavery. In this piece, the river becomes a powerful connection to one’s self and enduring perseverance and hope.

This river that runs through my life  
Will never be uncrossable,  
This river that washes the shores  
From sea to sea.  
This river that calls my name,  
On both shores just the same,  
This river shall never be uncrossable for me.

This river that runs through my life  
Is a lifeline for me  
This river that runs through my life  
Is where I’ll always be!  
This river shall never be uncrossable for me.

These shores on which I stand apart  
Shall never be unreachable.  
These shores that give me back my heart  
And bind my future sure  
Shall never divide my love  
Nor keep me from thee above  
This river shall never be uncrossable for me.
Shawn Kirchner (b. 1970) is a composer, songwriter, and frequent collaborator with the Los Angeles Master Chorale. A versatile artist, Kirchner writes in a range of styles including bluegrass, folk, country, gospel and jazz. His music has been both premiered in concert halls and featured in film and television. Kirchner is an active church musician, and is pianist, organist, and composer-in-residence at La Verne Church of the Brethren in La Verne, CA.

Unclouded Day is the third movement of Heavenly Home: Three American Songs described as a “bluegrass triptych.” Unclouded Day was written by itinerant preacher Josiah K. Alwood who looked up to the sky to see one half covered with dark clouds and a rainbow, the other bright and sunny. This experience with nature inspired by the tune, which became popular with banjo players as it rarely strays from G major (the key banjos are tuned in). Written to be sung without accompaniment, the choir becomes the strings of the banjo in this stirring arrangement. Listen for the combination of bluegrass vocal stylings and counterpoint and fugue that crescendo into the climactic text, “a city that is made of gold.”

O they tell me of a home far beyond the skies,
O they tell me of a home far away;
O they tell me of a home where no storm clouds rise;
O they tell me of an unclouded day.

O the land of cloudless day,
O the land of an uncloudy day.
O they tell me of a home where no storm-clouds rise,
O they tell me of an uncloudy day.

O they tell me of a home where my friends have gone,
O they tell me of that land far away,
Where the tree of life in eternal bloom
Sheds its fragrance thro’ the uncloudy day.

O they tell me of a King in His beauty there,
And they tell me that mine eyes shall behold
Where He sits on the throne
In the city that is made of gold.

O they tell me that He smiles on His children there,
And His smile drives their sorrows all away;
And they tell me that no tears ever come again,
In that lovely land of uncloudy day.
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Kimberly Waigwa, conductors
Kim Barroso, pianist

**SOPRANO**
Lily Carmichael
Faith Crossan
Jessica Gambino
Emily Loughery
Victoria Lumia
Lauren Padden
Kimberly Waigwa

**ALTO**
Mary Bond
Alison Crosley
Luna Dantagnan
Tatiyanna Hayward
Leah Nance
Corinne Price

**TENOR**
Zachary Alvarado
Roberto Guevara
James Hatter
Brandon Scribner
Reid Shriver

**BASS**
Vinroy D. Brown, Jr.
Benjamin Chen
Alexander Nguyen
Roy Nussbaum
Joshua Powell
Andrew Stern
**Recital Chorus**
Mary Bond, conductor
Sirapat Jittapirom, pianist

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Recital Orchestra

**VIOLIN I**
Iuliia Kuzmina
Taisiya Losmakova
Sofiya Solomyanskaya

**VIOLIN II**
Alexander Covelli
Juan Manuel Yanez Marquina
Arik Anderson

**VIOLA**
Adam Brotnitsky
Jasmine Harris

**CELLO**
Lily Eckman

**DOUBLE BASS**
Ashleigh Budlong

**OBOE**
Kenny Bader
Marissa Harley

**HORN**
Amanda Staab
Aidan Lewis

**ORGAN**
Sirapat Jittapirom
Boyer College of Music and Dance

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The Center for the Performing and Cinematic Arts

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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 2022-2023 Season
Upcoming Events

**Monday, May 1 at 7:30 PM**
New Music Ensemble
Jan Krzywicki, director
Arronson Hall

**Monday, May 1 at 7:30 PM**
Temple University Night Owls
Temple Performing Arts Center

**Wednesday, May 3 at 7:30 PM**
Final Doctoral Recital: Michael Scarcelle, bass-baritone
Rock Hall Auditorium

**Thursday, May 4 at 7:30 PM**
OWLchestra Campus String Orchestra
Danielle Garrett, conductor
Temple Performing Arts Center

**Thursday, May 4 at 7:30 PM**
Master’s Recital: Xuelin Wang, piano
Rock Hall Auditorium

**Friday, May 5 at 7:30 PM**
Festival of Young Musicians: Showcase of Small Ensembles
Featuring the musicians of the Chamber Players Orchestra
Rock Hall Auditorium

**Monday, May 8 at 5:45 PM**
Music Technology Undergraduate Graduand Forum
Presser 142

All events are free unless otherwise noted. Programs are subject to change without notice.
For further information or to confirm events, please call 215.204.7609
or visit boyer.temple.edu