

Temple University Symphony Orchestra

José Luis Domínguez, conductor
Rick Barrantes Agüero, bassoon

Thursday, November 2 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Don Juan, Op. 20

Richard Strauss (1864-1949)

Concerto for Bassoon and
Orchestra in F Major, Op. 75

Carl Maria von Weber (1786-1826)

Allegro ma non troppo

Adagio

Rondo – Allegro

Rick Barrantes Agüero, bassoon

| Intermission |

Le Tombeau de Couperin

Maurice Ravel (1875-1937)

Prelude

Forlane

Menuet

Rigaudon

Pini di Roma

Ottorino Respighi (1879-1936)

I pini di Villa Borghese

Pini presso una catacomba

I pini del Gianicolo

I pini della Via Appia

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

Please turn off all electronic devices.

Fifty-third performance of the 2023-2024 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Alexandr Kislytsin*,
Concertmaster
Iuliia Kuzmina*,
Associate
Concertmaster
Irina Rostomashvili*,
Assistant Concertmaster
Sofia Solomyanskaya*
Suhan Liang*
Sendi Vartanovi*
Eunice China*
Zhanara Makhmutova
Juan Yanez*
Kyle Stevens*

VIOLIN II

Ruslan Dashdamirov*,
Principal
Alexander Covelli*,
Associate Principal
Hannah Emtage*,
Assistant Principal
Minghao Zhu*
Yucheng Liao
Linda Askenazi
Nicolas Sontag*
Esmeralda Lastra
Zachary Biava
Congling Chen

VIOLA

Arik Anderson*,
Principal
Meghan Holman*,
Associate Principal
Oksana Grystsai*,
Assistant Principal
Serhiy Matviychuk*
Jasmine Harris
AJ Stacy
Shannon Merlino

CELLO

(seating rotates)
Leigh Brown*,
Principal
Mima Majstorovic*,
Associate Principal
Alfonso Gutierrez*,
Assistant Principal
Chloe Kranz
Brannon Rovins*
Samay Ruparelia
Marcela Reina
Lily Perrotta
Yohanna Heyer
Erin Guise
Jonah Rose
Zachary Denman
Anwar Williams

DOUBLE BASS

Jia Binder*,
Principal
Dan Virgen*,
Associate Principal
William McGregor*,
Assistant Principal
Jason Henery
Mohan Bellamkonda
Christian Luevano

FLUTE

Camille Bachman♦
Caterina Manfrin-
Nicole Hom^
Catherine Huhn%

PICCOLO

Camille Bachman%
Nicole Hom♦
Catherine Huhn-

OBOE

Ellie Rasmussen%
Amanda Rearden♦^
Sarah Walsh

ENGLISH HORN

Sarah Walsh

CLARINET

Wendy Bickford♦
Sara Bock
Antonello
Di Matteo-
Sarah Eom%
Alexander Phipps

BASS CLARINET

Sihan Chen

BASSOON

Adam Kraynak♦~
Joshua Schairer~%

CONTRA-BASSOON

Juliette Angoulvant

HORN

William Czartoryski
Hannah Eide
Natalie Haynes-
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

PIANO

Daniel Farah

CELESTE/ORGAN

Julian Jenson

HARP

Zora Dickson-
Tina Zhang♦%

BANDA

Antonie Jackson,
trumpet
Kokayi Jones, trumpet
Rob Kellar, flugelhorn
Geoffrey Martin,
euphonium
Catherine Holt,
trombone
Isabel Lacarrubba,
trombone

TIMPANI/ PERCUSSION

Griffin Harrison
YoungGwang Hwang
Livi Keenan
Jaewon Lee
Elijah Nice
Yeonju Yu

♦Principal, Strauss

^Principal, Weber

- Principal, Ravel

% Principal, Respighi

* reduced string section

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

RICK BARRANTES AGÜERO is the Principal Bassoon and President of the Board of Directors of the New Jersey Chamber Orchestra and Assistant Conductor with the University of Pennsylvania Symphony Orchestras. He holds faculty positions at The Music School of Delaware and the Community Music Scholars Program at Temple University. A 1st Prize Winner of the COFCAM Püchner Competition, he has played as a soloist with the Temple University Symphony Orchestra, New Jersey Chamber Orchestra, Delaware Youth Symphony Orchestra, Philadelphia Sinfonia, GGS Chamber Orchestra, Youth Orchestra of Guatemala, and University of Costa Rica Symphonic Band.

Barrantes regularly appears as a guest bassoonist with the Buffalo Philharmonic Orchestra, Delaware Symphony Orchestra, APEX Ensemble, Symphony in C, and York Symphony Orchestra. He has also previously played with the Lancaster Symphony Orchestra, Pennsylvania Philharmonic, Toronto Concert Orchestra, Niagara Symphony Orchestra, and National Symphony Orchestra of Costa Rica. Additionally, he appeared as principal bassoon with the Lucerne Festival Contemporary Orchestra (Switzerland), AIMS Festival Orchestra (Austria), Brevard Music Center Institute, Sewanee Summer Music Festival, and Youth Orchestra of Central America (Panama).

Passionate about teaching young musicians, Barrantes previously served as bassoon teacher at the SiNEM (El Sistema) Costa Rica, School of Symphonic Music of Pérez Zeledón, and ANC Young Music Camp in Panama City. He has also guest taught at The Glenn Gould School, the Interlochen Arts Camp, the University of Delaware, the University of the Pacific, The Philadelphia Orchestra All-City Fellowship, the Guaranda International Music Festival (Ecuador), and the National Music Conservatory (Honduras).

Barrantes earned degrees from the National Music Institute of Costa Rica, the Glenn Gould School at the Royal Conservatory of Music in Toronto, and Temple University in Philadelphia. He is currently working on his Doctor of Musical Arts at Temple University, majoring in bassoon performance and minoring in orchestral conducting. His main teachers include William Short, Danny Matsukawa, and Glenn Einschlag.

Program Notes

Don Juan, Op. 20

Richard Strauss

Tone poem after Lenau

Born in 1864, Richard Strauss could not remain untouched by the program vs. absolute music question, the central polemic of the latter half of the nineteenth century. Trained by a conservative father, a famous French horn player in Munich who revered Mozart and Schubert and considered Wagner's music to be anathema, the young Strauss wrote sonatas, trios, concertos, and symphonies until the late 1880s. Hearing these youthful efforts today, we would most likely pronounce them "Brahmsian." The turning point from absolute music to program music for Strauss came in the late 1880s when he came under the influence of Alexander Ritter, a writer, violinist, and in-law of Richard Wagner. In 1889 Strauss used a poem by Ritter as the basis for his tone poem *Death and Transfiguration*. At the time of his "conversion," not only did Strauss embrace program music by following the example Liszt had set down in his dozen symphonic poems, but he also became the "perfect Wagnerite": the requisite pilgrimages were made to Bayreuth, where he helped to train the chorus for productions of *Tristan and Isolde* and he met the widow Cosima, displaying to her his own slavish imitations of Wagner's operas in which she immediately discerned, as noted in her diary, "doubles" of characters such as King Mark (*Tristan*) and Gurnemanz (*Parsifal*).

Strauss wrote two such operas in the nineteenth century but most of his attention from the late 1880s until around 1904 was paid to the symphonic poem—Liszt's term—which Strauss transformed into the "tone poem," the difference being in the degree of narrative and descriptive detail the music provides. Liszt's symphonic poems were generalized in emotions whereas Strauss's tone poems were specific in details; perhaps. The subject of program music is at best a complex one, providing tortuous twists and contradictions in its contemplation.

Perhaps Strauss's own words can give some hint of this.

I am a musician first and last, for whom every program is merely the stimulus to the creation of new art forms, and nothing more.

Program music: real music! Absolute music: it can be put together with the aid of routine and rule-of-thumb technique by everybody who is at all musical. First: true art! Second: artificiality!

To me the poetic program is no more than the basis of form and the origin of the purely musical development of my feelings—not....a musical description of certain events of life. That would be quite contrary to the spirit of music. Nevertheless, in order that music should not lose itself in pure willfulness and wallow out of its depth, it needs certain formal restrictions, and these are provided by a program....Those who really understand how to listen to music probably don't need it at all.

Whatever his aesthetic philosophy, Strauss, as he himself proclaimed, was a “musician first and last,” and one must look primarily at his music, which was reaching new heights in its specific depiction through special harmonic, dynamic, and instrumental effects. “Special effects” suggests the cinema and indeed the tone poems of Strauss provide the model for later film and cartoon music. To whom do you think John Williams is indebted for certain themes in his score to *Superman*, to name but one? There is a natural progression in Strauss's music from purely instrumental music through literature, through opera, to film, where music plays such an important role in manipulating the audience's emotions. For his tone poem *Don Quixote* Strauss marked into the score exactly what chapter of Cervantes's novel he was capturing in sound; the tone poems were recognized at the time as “plays/operas without words”; and in fact it is as if Strauss abjured opera for a number of years and focused almost exclusively on orchestral music primarily as practice for tackling opera again. For, when Strauss returned to opera in the opening years of the twentieth century with two one-act works—*Salome* in 1905 and *Elektra* in 1909—he wrote them as orchestral tone poems with text and vocal lines grafted on.

In the spirit of Wagner, the orchestra was given great communicative and depictive power: just one grisly example is the vivid sounds of decapitation of the head of John the Baptist in *Salome*, provided by the double bass and by that powerful commodity known to Beethoven and a few others—silence. Strauss's opera masterpieces from *Salome* (1905) through *Die Frau ohne Schatten* (1919) would not exist without the intimate knowledge of the orchestra Strauss gained from his mastery of the tone poem.

Don Juan, Op. 20, written in 1888, is the first masterpiece among Strauss's orchestral works. It was written while he was coaching *Tristan und Isolde* at Bayreuth: very suggestive. This *Don Juan* is not Da Ponte's character but is rather based on a long poem (from 1844) by the Austrian Nikolaus Lenau in which the title character is not so much rake and blasphemer as a manifestation of Goethe's *Faust*: dreamy, passionate, full of poetic melancholy, searching for an ideal love. The music begins with a huge sweeping gesture in full orchestra, a typical Straussian "Aufschwung" (upswing, projectile) theme in the French horn and full orchestra, depicting *Don Juan* the pursuer and conqueror of women. His dual character is further portrayed by a solo violin melody that suggests melancholy and longing. In one important respect, Strauss's father never left him: his son, along with Gustav Mahler and Wagner before them, wrote some of the most difficult, most extensive, and most glorious French horn passages in the literature. Before the curtain even rises on *Der Rosenkavalier* (1911) the French horns have told us precisely what is going on behind that curtain. So exhausting was the role for the French horn in *Don Juan* that during rehearsals for the premiere in Weimar when Strauss the conductor confirmed that Beethoven's *Symphony No. 6 (Pastoral)* was to follow *Don Juan* on the program, the first horn player remarked something to the effect of "We'll see about that."

The form of *Don Juan* is episodic; the story is, after all, picaresque rather than narrative. Other musical elements that help depict his adventures and character include woodwind sections that are portrayals of the various women *Don Juan* has come across; a love theme, full of yearning intensity, in the solo oboe ("Tristan!" "Isolde!"); and a final, glowing theme of the utmost heroic majesty (another "Aufschwung" theme) for four French horns, which subsequently reappears triumphantly at a higher pitch level. This theme, which is colored, fragmented, and mocked by many different instruments,

such as glockenspiel and trumpet, shows Don Juan at a masked ball, another example of carnival atmosphere in music, here suitably portrayed by Straussian fustian.

The triumph is short-lived, however. With ghosts of his former mistresses tormenting him, Don Juan has taken to wandering through nocturnal churchyards. He invites to dinner a statue of a nobleman he has killed, but instead the aristocrat's son, Don Pedro, arrives and challenges the profligate to a duel. Don Juan is not so much killed as he allows himself to be mortally wounded. The moment-of-death is heard clearly in Strauss's score: a minor chord against which the trumpets punctuate a dissonant note, representing the fatal jab of the sword. To a series of descending trills, Don Juan succumbs. The piece ends in a musical vacuum, another example of Strauss's evocative genius.

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

Concerto for Bassoon and Orchestra in F Major, Op. 75

Carl Maria von Weber

Carl Maria von Weber was a German composer, conductor, pianist, guitarist, and music critic during the transition between the Classical and Romantic eras. He is best known for his operas and for leading the development of the German Romantic opera.

In March 1811, at age 24, Weber embarked on a European concert tour with Munich as its first stop. He was then asked to put on a concert for the Queen and he impressed everyone by composing his famous Concertino for Clarinet and Orchestra, Op. 26. Maximilian I, King of Bavaria, immediately commissioned him to compose two full clarinet concertos and other works for the musicians of his court. Many musicians of the court orchestra asked Weber to compose a concerto for them, but the only one who convinced him was the bassoonist Georg Friedrich Brandt. Brandt was a student of the famous bassoon soloist Georg Wenzel Ritter, who was Mozart's favorite bassoonist and the musician in Mozart's mind while writing a lot of his virtuosic bassoon orchestral parts.

Weber wrote the concerto between November 14 and 27, 1811. Brandt performed the concerto a total of four times: in Munich in December 1811, in Vienna in December 1812, in Prague in February 1813, and in Ludwigslust in 1817. Weber only attended the performance in Prague and later made some minor revisions by expanding some of the orchestral sections and re-scoring. In 1822, he sent an updated version of the concert to the famous German publisher Adolf Martin Schlesinger who did the official release. According to the English music critic John Warrack, the title of the first printed copy read 'Primo Concerto', implying that Weber had the idea of composing a second concerto - which unfortunately never happened.

This concerto is scored in three movements and calls for a classical orchestra of strings, two flutes, two oboes, two bassoons, two horns, two trumpets, and timpani. The first movement is in sonata form and is very militaristic with the main theme full of dotted rhythms. It is also built in a duality between showy classical scales in all registers and beautiful romantic melodies in the famous tenor register of the bassoon. There is one moment in which Weber calls for a high D on the bassoon, an extremely high and rare note for the time. The second movement is extremely operatic in nature, with singing-like melodies that are reminiscent of a heartfelt tenor aria. The middle section has a unique transparent texture in the form of a trio between the soloist and the two horns. The last movement is a quick and exciting rondo that showcases the virtuosic capabilities of the bassoon. It is full of bravura moments and joyous dialogue between the soloist and orchestra.

"Music is truly love itself, the purest, most ethereal language of the emotions, embodying all their changing colors in every variety of shading and nuance."
- Carl Maria von Weber

Note by Rick Barrantes Agüero

During the outbreak of the First World War in 1914, Ravel decided that he would express his love for his country by writing *Suite Française* for piano. He based it not on patriotic songs but on old French dances of the kind used in the many harpsichord suites by François Couperin (1668–1733), the favorite composer of the “Sun King,” Louis XIV. In 1916, while the work was still in progress, he was accepted in the army, served for a few months as a truck driver under extremely hazardous conditions and then was discharged because of his failing health. He began to compose again, and in November 1917, finished his *French Suite* for piano.

Ravel renamed his work *Le Tombeau de Couperin* (literally “*The Tomb of Couperin*” or “*Couperin’s Tombstone*”), after the 17th and 18th century French practice of using the word *tombeau* in the title of memorial compositions. *Tombeau* also refers to a collection of works in memorial to a deceased person. Ravel wrote that the piece was “really less a tribute to Couperin himself than to 18th century music in general.” Although his original intentions changed dramatically after he witnessed World War I’s horrors, the music is not somber. Influenced by traditional baroque dance styles, Ravel instead celebrates the joy and warmth of his friends, dedicating each of the six movements to friends who had died in the war. The great French pianist Marguerite Long, to whose late husband the *Toccata* of the original suite was dedicated, performed the premiere on April 11, 1919.

Ravel orchestrated four of the movements in 1919. This orchestral version was used for a very successful production by the Swedish ballet of Paris and is much more often heard in concert now than the original piano suite.

The work takes the form of a suite of dance movements, a common configuration for instrumental Baroque music. It begins with a lively *Prelude*, based principally on the opening running figure and dedicated “To the memory of Lieutenant Jacques Charlot” (who transcribed Ravel’s four-hand piece *Ma Mère l’Oye* for solo piano). Next comes the *Fugue* followed by the graceful *Minute*, a minuet. The finale of the Suite is a spirited *Rigaudon*, a lively dance from Provence.

Although he wrote a number of operas, Ottorino Respighi was part of a post-World War I movement among Italian composers to expand their compositional possibilities by looking back to and emulating their glorious instrumental past, represented by composers such as Vivaldi, Frescobaldi, Corelli, and others. Respighi, whose instrumental music is still played today where that of his contemporaries is not, looked much farther afield for his inspiration than the Italian Baroque. He went back to Gregorian chant and also was open to elements from various of his contemporaries around Europe, especially those composers who were ingenious exploiters of orchestral color: Richard Strauss, Debussy and the French Impressionists, and Rimsky-Korsakov, with whom Respighi had studied composition in St. Petersburg.

The Pines of Rome is the centerpiece of Respighi's Roman trilogy, flanked by *The Fountains of Rome* and *Roman Festivals*. Respighi explained that *Pines of Rome* "uses nature as a point of departure in order to recall memories and vision. The centuries-old trees that dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." The composer chose four scenes that the omniscient umbrella pines have witnessed, memories from the mostly distant past. First are the "Pines of the Villa Borghese," looking down from atop the Spanish Steps at children at play. Brilliant orchestration and excited rhythms in a 2/8 meter depict games such as "Ring around a rosy" and the imitation of soldiers. Suddenly, however, the scene changes to "Pines near a Catacomb." Here the muted orchestration suggests mystery, a distant chat is heard, and the memories are evoked of early Christians who gathered near the catacomb to pray secretly and who lie buried there in subterranean vaults. In the third section, "The Pines of Janiculum," there is, according to the printed score, a tremor in the air and the Pines of the Gianicolo, one of the seven hills of Rome, are profiled in the light of the full moon. A nightingale is heard, but Respighi does not imitate the song of the bird in the orchestra, instead instructing that a recording of an actual bird be played. For some, this was going too far; it prompted the curmudgeonly Ernest Newman to sputter that "We may yet live to see the evening and the "Pastoral" Symphony [of Beethoven] will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

As dawn arrives over the eternal city, the “Pines of the Appian Way” seem to see in the misty distance the approach of Roman soldiers who to a tremendous crescendo—this becomes one of the loudest passages in all symphonic music—mount the Capitoline Hill in triumph. The orchestration is colorful, Respighi calling for *bucinae*, ancient Roman war trumpets; these parts may, however, be successfully performed on modern brass instruments.

The Pines of Rome throughout uses an especially large battery of percussion, including celesta, pipe organ, harp, and piano. In this country the work was first heard on 14 January 1926 by the New York Philharmonic under Arturo Toscani. The next day it was given by The Philadelphia Orchestra with Respighi himself conducting.

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.

temple.edu