

Temple University
Symphony Orchestra

Desi Alston, guest conductor
Samuel Nebyu, violin

Friday, February 2, 2024 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Mazurka in A Minor

Frederick Chopin (1813-1849)
arr. Leopold Stokowski (1882-1977)

Scottish Fantasy in E-flat Major, Op. 46

Max Bruch (1838-1920)

Introduction: Grave – Adagio cantabile

Scherzo: Allegro

Andante sostenuto

Finale: Allegro guerriero

Samuel Nebyu, violin

| Intermission |

Symphony No. 1 in C Major

Georges Bizet (1838-1875)

Allegro vivo

Adagio

Allegro vivace

Allegro vivace

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

Please turn off all electronic devices.

One hundred seventy-ninth performance of the 2023-2024 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Alexandr Kislitsyn,
Concertmaster

Iuliia Kuzmina,
*Associate
Concertmaster*

Sendi Vartanovi,
*Assistant
Concertmaster*

Zi Wang

Ruslan Dashdamirov

Sofia Solomyanskaya

Taisiya Losmakova

Suhan Liang

Katherine Lebedev

Hannah Emtage

Eunice China

Minghao Zhu

VIOLIN II

Irina Rostomashvili,
Principal

Yuan Tian,
Associate Principal

Juan Yanez,
Assistant Principal

Zhanara Makhmutova

Alexander Covelli

Kyle Stevens

Linda Askenazi

Esmeralda Lastra

Maria Dell'Orefice

Alysha Delgado

Congling Chen

VIOLA

Aria Anderson,
Principal

Meghan Holman,
Associate Principal

Adam Brotnitsky,
Assistant Principal

Jasmine Harris

Shannon Merlino

Mayte Olmedilla

Tara Pilato

CELLO

(seating rotates)

Leigh Brown,
Principal

Mima Majstorovic,
Associate Principal

Alfonso Gutierrez,
Assistant Principal

Sam Divirgilio

Chloe Kranz

Brannon Rovins

Marcela Reina

Lily Perrotta

Yohanna Heyer

Anwar Williams

Erin Guise

Zachary Denman

DOUBLE BASS

Jia Binder,
Principal

Dan Virgen,
Associate Principal

John DiCarlo,
Assistant Principal

Brian McAnally

Hans Hibbard

FLUTE

Camille Bachman ^

Caterina Manfrin

Nicole Hom

Catherine Huhn -

Samantha
Humen ♦

PICCOLO

Nicole Hom

OBOE

Kay Meyer

Ellie Rasmussen ^ ♦

Amanda Rearden

Sarah Walsh -

ENGLISH HORN

Sarah Walsh

CLARINET

Wendy Bickford ♦

Sara Bock ^

Sihan Chen

Alexander Phipps -

Sky Qin

BASS CLARINET

Sihan Chen

BASSOON

Rick Barrantes

Agüero ♦

Adam Kraynak

Joshua Schairer ^~

HORN

Jonathan Bywater ♦

William Czartoryski

Hannah Eide

Natalie Haynes ^~

HoHin Kwong

Aidan Lewis

Ethan Stanfield

Nicholas Welicky

TRUMPET

Jacob Flaschen

Noah Gordon ^ ♦

Antonie Jackson -

Trey Serrano

TROMBONE

Joshua Green -

Catherine Holt

BASS TROMBONE

Jason Costello

TUBA

Joseph Gould

HARP

Zora Dickson

CELESTE

Daniel Farah

TIMPANI/ PERCUSSION

Jaewon Lee

Elijah Nice

Alex Snelling

Yeonju You

^ Principal, Chopin

- Principal, Bruch

♦ Principal, Bizet

About the Guest Conductor

Philadelphia-born **DESI ALSTON** began violin studies in the public school system at the age of eight. His progress was so rapid that within a year he was enrolled in Philadelphia Settlement Music School for private study. There he met Edgar Ortenberg, a former member of the famed Budapest String Quartet, who became his teacher, mentor, and friend for many years. From the age of nine until graduation from college, he studied with Ortenberg, who was also head of the string department at Temple University.

In the fall of 1974 after graduation from Temple, Alston joined the National Symphony Orchestra at the age of 21 and has remained with the Orchestra since that time. Over the years he has played a variety of roles in the musical life of Washington. After a guest conducting engagement with the Mount Vernon Chamber Orchestra, he was asked to become the orchestra's music director. He held that position from 1976 until 1986. Most recently, he has been a member of Howard University's resident string quartet.

In fall of 1996, he became music director of George Washington University Orchestra and has led many successful concerts over the last few years. A highlight was a theatrical production of *L'histoire du Soldat* by Igor Stravinsky. Beyond his musical interests, Alston is an avid athlete. At last count, he had run more than 50 marathons. In addition to keeping up his daily running—even when on tour with the National Symphony Orchestra—he has also become a triathlete, competing in the famed Hawaii Ironman Triathlon World Championship numerous times as well as participating in triathlons in Japan, Canada, and New Zealand.

About the Soloist

Ethiopian-Hungarian violinist **SAMUEL NEBYU** has performed as a soloist at international music festivals and venues such as the Musikverein, Berlin Philharmonie Concert Hall, KKL in Lucerne, Carnegie Hall, and Alice Tully Hall in New York, The Walt Disney Concert Hall in Los Angeles, the Wallis Annenberg Center in Beverly Hills, Verizon Hall and Perelman Theater in Philadelphia, Abravanel Hall in Salt Lake City, the Centre of Performing Arts in Brussels (BOZAR), Peles Castle in Romania, the Wiener Saal and Grosse Saal in Salzburg, Tel Aviv Museum of Arts, Crown Hall in Jerusalem, Teatro Colon in Buenos Aires, Teatro Mayor in Colombia, Gran Teatro Nacional in Peru, and Astana Central Concert Hall in Kazakhstan.

His first CD, “Music by Composers of African Descent,” was released on the BCM+D label and was named Album of the Week by WRTI radio in Philadelphia and WQXR in New York. Nebyu is featured on a second CD “Majestic Classics” where he performed Mozart’s Sinfonia Concertante with the iPalpiti Chamber Orchestra and violist Juan Miguel Hernandez under the direction of Maestro Eduard Schmieder with whom he studied with in Philadelphia at Temple University. Nebyu studied chamber music and new music with Lambert Orkis, and has received guidance and studied with Amy Oshiro from the Philadelphia Orchestra. In 2019, he was the featured soloist at the Kimmel Center Verizon Hall in Philadelphia, performing the “Singing Rooms” Violin Concerto with Choir and Orchestra composed by Jennifer Higdon, and also gave a recital with Lambert Orkis in Rock Hall, Philadelphia.

Nebyu received a commendation from the city of Los Angeles after his performance at the Walt Disney Hall in 2019. In October 2019, Nebyu joined Anne-Sophie Mutter’s Virtuosi on her sixth tour with the exclusive soloist ensemble in South America. He performed Mendelssohn’s Octet and Bach’s concerto for two violins with Anne-Sophie Mutter. In January 2021, during the lockdown, Nebyu performed a recital with Charles Abramovic on Martin Luther King Jr. Day in Philadelphia virtually for the Los Angeles County Museum of Art. In the Fall season of 2021, he joined Anne-Sophie Mutter and the Mutter Virtuosi on a month-long European tour, giving 19 performances in Denmark, Germany, France, Luxembourg, Austria, and Switzerland. On September 1st, he performed a debut recital at the Lucerne

Festival in Switzerland with pianist Charles Abramovic, presenting a recital of composers of color, which included a premiere that was written for Nebyu “Grey Fireworks” by composer Tyson Davis. Since 2022 Nebyu has had the privilege of being chosen as a scholar of the Anne-Sophie Mutter Foundation.

In January-February 2023, Nebyu collaborated with Anne-Sophie Mutter on her US tour, where he performed the US premiere of Unsuk Chin’s “Gran Cadenza,” a piece written for two solo violins, alongside Ms. Mutter. Subsequently, in the summer of 2023, Nebyu embarked on a 21-concert tour with Anne-Sophie Mutter and the Mutter Virtuosi. Throughout this tour, he had the privilege of performing the European premieres of the Previn nonet and Bach’s Concerto for Two Violins in D minor, alongside his mentor Anne-Sophie Mutter. Since September 2023, Nebyu has served as a Resident Fellow with the Los Angeles Philharmonic Orchestra. In December 2023, Nebyu was featured in the Deutsche Grammophon recording of Anne-Sophie Mutter, where he performed Andre Previn’s nonet which was specifically written for the ensemble.

Program Notes

Mazurka in A Minor

Frederick Chopin
arr. Leopold Stokowski

The genre of the mazurka obviously provides a link between Chopin and folk culture: not only was the mazurka a Polish folk dance and Chopin a Polish composer, but the mazurka has its origins in the Mazovia region (near Warsaw) where Chopin spent his childhood. The mazurka was thus a potent symbol of Chopin's Polish identity for the Parisians during his lifetime and Chopin's reception has continued to emphasize this connection. On the other hand, his mazurkas are perhaps better understood as stylized salon music meeting a Parisian desire for an exotic alternative to the waltz than as an expression of Polish folk culture.

The Mazurka in A Minor, Op. 17, No. 4 is from Chopin's early years in Paris and is one of the mazurkas that seem only rather tentatively connected to folk dance models. For one thing, the Polish mazurka is a lively dance in triple meter with an emphasis on the second beat when the peasants return to earth after a jump on the first beat, but here Chopin slows the tempo considerably, turning the piece into a typically dreamy and improvised-sounding Romantic work. The chords in the Introduction, for example, are harmonically ambiguous and seem to emerge from nowhere. The piece trails off in the same way, reflecting a type of fleeting "musical moment" so intrinsic to Romanticism. The heavily ornamented and constantly re-ornamented melody evokes the worlds of the nocturne and of *bel canto* opera rather than from a peasant dance band. Aside from a brief excursion in the opening section, only the major-mode Trio makes serious nods to the folk mazurka with a tune in a mazurka rhythm (short-short, long-long) over a bagpipe drone in the left hand. The mazurka had moved out of folk culture to become part of the world of European aristocracy and high culture long before Chopin's birth, becoming a popular social dance in courts in Poland, Germany, and Russia by the early 18th century and was fashionable in Paris before Chopin, for whom it was emotionally tied to his childhood in Poland and a symbol of the Polish spirit. He composed about fifty mazurkas, spread throughout his career from 1824 until his death.

Leopold Stokowski is known today as a ground-breaking conductor of the Philadelphia orchestra pre-1941, for his contribution to the Walt Disney movie *Fantasia*, and not least for his transcriptions for symphony orchestra of a wide variety of pieces. Undoubtedly the most well-known Stokowski transcriptions were of works by Johann Sebastian Bach, quite naturally as Stokowski himself was trained as an organist. Some typical examples include Bach's Toccata and Fugue in D minor; "Air on the G string;" Little Fugue in G minor; "Sheep May Safely Graze;" and Passacaglia and Fugue in C minor. Stokowski also transcribed a number of pieces by Mussorgsky, including *A Night on Bare Mountain*; *Boris Godunov* Symphonic Synthesis; Entr'acte to Act IV of *Khovanshchina*; and *Pictures at an Exhibition*. Transcriptions of music by Wagner are also noteworthy: "Wotan's Farewell" and "Magic Fire Music"; *Tristan and Isolde* Symphonic Synthesis; *Parsifal* Symphonic Synthesis Act III. Also significant are transcriptions of Baroque and pre-Baroque works by composers such as Handel, Buxtehude, Corelli, Byrd, Victoria, and Vivaldi. Another important category of Stokowski's transcriptions include works he often used as encores, many of them musical miniatures: Gabrieli *Sonata Pian e Forte*; Clarke *Trumpet Prelude*; Mattheson *Air*; Mozart *Turkish March*; Beethoven "Moonlight Sonata" *Adagio*; Schubert *Serenade*; Franck *Panis Angelicus*; Chopin *Marche Funèbre* and today's Mazurka in A minor; Debussy "The Girl with the Flaxen Hair;" and the Sousa march "Stars and Stripes Forever." Throughout the decades, so ubiquitous were Stokowski's transcriptions that many entire recordings and concerts have consisted of solely of these transformations.

The catalog of German composer Max Bruch consists of nearly 100 opus numbers, including three operas, melodious choral music both sacred and secular, songs for voice and piano, and a wide variety of instrumental compositions. But only the first of two violin concertos, the *Scottish Fantasy*, and *Kol nidre* (Op. 47, for cello) remain in the standard repertoire today.

There was a kind of mania for Scottish literature throughout the nineteenth century that was often translated into the musical exotic by German, Italian, and composers of other nationalities. Obvious examples would be Donizetti's Italian opera *Lucia di Lammermoor*, based on Sir Walter Scott's *The Bride of Lammermoor*, and Mendelssohn's Symphony No. 3 ("Scottish") and his overture known as *Hebrides* or *Fingal's Cave*. Scottish influences may also be readily detected (often by the reverse dotted rhythm known as the "Scotch snap") in some songs by both Beethoven and Schumann.

Bruch composed his *Scottish Fantasy* (published under the title *Fantasy for Violin with Orchestra and Harp, freely using Scottish Folk Melodies*) in the winter of 1879-1880. As with many other artists and intellectuals, the composer was an enthusiastic reader of Scott's works and also knew well the poems of Robert Burns, having set several to music. *The Scots Musical Museum*, a six-volume collection of Scottish tunes assembled by Robert Burns and Stephen Clarke, had appeared between 1787 and 1803, and Bruch familiarized himself with its contents as a source of interest for his own compositions. Specifically, several of the songs compiled therein find their way into the *Scottish Fantasy*, although it is occasionally (and probably mistakenly) suggested that Bruch himself collected these songs while visiting Scotland. There is a seeming discrepancy between the work's title and its shape, as the piece seems rather more like a four-movement concerto than a fantasy, the latter implying a sense of formal freedom and improvisatory-sounding material. Bruch in fact referred to it as a concerto during its composition, before ultimately determining that "this work cannot properly be called a concerto because the form of the whole is so completely free and because folk-melodies are used." Needless to say, the issue might endlessly be argued either way.

The work begins with a *Grave* introduction with a somber trombone chorale accompanied by harp (the harp being also an evocation of the sound of Scottish or Gaelic music), with the soloist playing a free recitative. One of Bruch's friends later stated that this introduction took its inspiration from the image of "an old bard contemplating a ruined castle and lamenting the glorious times of old." This leads into a plaintive *Adagio cantabile* based on the folk song "Auld Robin Morris," which ends quietly, followed by a contrasting section, a lively *Scherzo: Allegro*, based on "Hey, The Dusty Miller," which begins with fragments of what will become the main theme. Droning basses imitate the sound of bagpipes and the soloist begins with a very straightforward setting of the tune over a simple drone accompaniment, an evocation of country fiddling that soon expands to virtuosic display. The orchestra takes up the theme, and the rest of the movement continues as a lively dialogue. "Auld Robin Morris" is then briefly heard again as a recitative, leading directly into the *Andante sostenuto*, a set of variations on "Auld Rob Morris," which provides a bridge into the lyrical *Allegro sostenuto*. This third, and most song-like, movement is based upon the bittersweet lament "I'm a' Doun for Lack o' Johnnie." The Finale of the piece, an *Allegro guerriero*, opens with hushed pregnancy, awaiting the entrance of the violin solo with the strident "Scots Wha Hae," Burns's adaptation of Robert the Bruce's legendary address to Scottish troops before the Battle of Bannockburn (1314): "Scots, wha hae wi' Wallace bled, Scots, wham Bruce has aften led; Welcome to your gory bed, Or to victory!" Dating back to the Middle Ages, the song was allegedly sung by Robert the Bruce after his remarkable defeat of the English at the Battle of Bannockburn in 1314. Representing this turning point in the war for independence from Britain, the song became Scotland's unofficial national anthem. This tune is stated by the violin, and answered by the full orchestra. A contrasting idea, which will alternate with "Scots Wha Hae" throughout the movement, is introduced in the same manner. After a brief pause, the solo violin launches into a virtuoso variation of the main theme. There is a central *tranquillo* episode that nearly returns to the contemplative mood of the third movement, but the orchestra forcefully reasserts the warlike nature of the movement's opening bars. The violin's line culminates in a brilliant solo cadenza, and the movement closes with a final statement of the warlike main theme.

The premiere was in Liverpool on 22 February 1881 with Bruch (who was then director of the Liverpool Philharmonic Society) conducting, and Joachim as the soloist. Bruch was unhappy with Joachim's performance, describing him as having "ruined" the work. When Bruch conducted the work with Sarasate as the soloist at a Philharmonic Society concert in St. James's Hall on 15 March 1883, it was titled Concerto for Violin (Scotch).

Composed: 1879-80

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals), harp, strings

Symphony No. 1 in C Major

Georges Bizet

The French composer Georges Bizet, renowned for one of the world's most popular operas, *Carmen* of 1875, was, like his predecessors Mozart and Mendelssohn, a child prodigy who died far too young. The precocious child was admitted to the Paris Conservatoire at the age of nine and his years there were punctuated by a series of prizes for theory, piano, organ, and composition. He wrote his first symphony, the Symphony in C heard in today's concert, at the age of seventeen. The work probably began as a student assignment from his time at the Conservatoire. It was neither published nor performed in Bizet's lifetime; in fact its existence was unknown until nearly eighty years later, when, in 1933, it was discovered in the Conservatoire's archives by musicologist Jean Chantavoine. Almost immediately the music was examined by Bizet's first English biographer, Douglas Charles Parker, who showed it to the influential conductor Felix Weingartner. Excited by the find, Weingartner presented its premiere in Basle in 1935. It has remained popular ever since.

At the Conservatoire the young Bizet studied with, among others, Charles Gounod, known for *Faust* and other operas. Bizet was very much in Gounod's musical thrall: He greatly admired his teacher's opera *Sappho*, and when Bizet was sixteen he made a four-hand piano arrangement of another of Gounod's operas, *La Nonne sanglante* (The Bloody Nun). More to the point, one of Bizet's assignments was to transcribe Gounod's first symphony (Symphony No. 1 in D) for two pianos, a task that would give him a detailed knowledge of his professor's work and apparently also inspire him to write

his own symphony, which he began composing in October of 1855, completing it by the end of the next month. There is no mention of the work in Bizet's letters, and it was unknown to his earlier biographers. The composer never sought to have it published or performed during his lifetime and many scholars believe that the Bizet felt it owed too much to his mentor's own first symphony and thus it remained hidden in the young composer's files, where it soon became forgotten.

In addition to Gounod, the young Bizet's influences are clear and well-chosen: early Beethoven (in the first main theme), Mozart (especially in the oboe theme from the first movement), Mendelssohn, Rossini (in the second movement's evocative and languorous oboe melody with its plucked viola accompaniment), and Haydn (in the *brio* of the finale).

Bizet spent all but three years of his life in his native Paris; those three absent years found him in Italy, as the winner of the Paris Conservatory's prestigious *Prix de Rome*. He was only 19 when he went to Italy, and one would have expected the musical wealth of that enchanted land to open many doors for the gifted composer and brilliant pianist. Back in Paris, however, he settled into a composing career that was quite the opposite of successful and often had to make his living as an accompanist and arranger. There was a bit of praise from the strongly opinionated Hector Berlioz, who as chief music critic of the *Journal des Débats*, wrote that the young man's opera, *Les pêcheurs de perles* (The Pearl Fishers), did Bizet the "greatest honor." The public, however, remained unimpressed. The premiere of *Carmen* in 1875 was a decided failure and soon after that Bizet died, going to his grave never realizing the heights of worldwide popularity and influence this greatest of all operas would reach. *Carmen* was even treasured by the unlikely figure Johannes Brahms, a northern German "academic" composer who kept a copy of the score at all times on his piano. And as an antidote to the pervasive influence of Wagnerian opera, Friedrich Nietzsche advised composers and audiences of the need to "mediterraneanize" music, with *Carmen* as an obvious example. Thus Bizet's opera had both popular and intellectual implications. If Bizet had only known.

The work is written in the traditional four-movement symphonic pattern and is beloved for its beautiful melodies, rich orchestration, and elegant charm. The first movement, an *Allegro vivo*, is decidedly Mozartean in that

whereas the opening theme, consisting of a three-note motive that enters after the single opening chord, is vigorous and military in nature, it is followed by a lyrical elegant secondary theme, presented in the oboe. The opening theme is a simple tune that is extended and developed as it goes. The development proper starts with a few notes by the solo horn. It begins with a short variant of the first theme followed by the second theme. This pattern of alternating themes lasts throughout the development until the recapitulation arrives, announced by an arpeggio in the horn. The first theme again dominates, the second theme is played by the flute, and a beginning fragment of the first theme brings about the end of the movement. Like Gounod, Bizet bookends the opening movement with an opening tutti chord and closing codetta. In two passages, at measures 86ff. and 141ff., Bizet quotes directly from Gounod.

The main theme of the slower second movement (*Adagio*), presented by the oboe in A minor, may be likened to the exotic music of Bizet's *L'Arlésienne* suites and *Carmen*. After a soft, mysterious introduction with horn chords and octave leaps in the woodwinds, the melancholy main idea is heard in the oboe over staccato "walking" strings. Bizet's mastery of harmonic color is heard in the modulations that carry a sensuous lyricism. A second lyrical theme is played by the violins as the pizzicato accompaniment from the lower strings continues. A fragment from the first theme spins into a subject for a fugue in the middle section until the introduction reappears as a lead in to the exotic opening theme once again played by the oboe. The second theme appears again briefly before the movement slowly ends with a partial repeat of the oboe solo. In both works by Gounod and Bizet, the first theme is brought back in the latter part of the movement over passages in the strings that recall the fugal section.

The theme of the *Scherzo* is a variant of the theme that began the symphony. The Trio also contains references to this same theme. This *Scherzo* (*Allegro vivace*) is characterized by unbounded energy, which at some moments is more liltingly seductive than active; the Trio, which uses the *Scherzo* material, presents drones in the low strings over a rustic wind ensemble, an allusion to peasant, or other "exotic" musical traditions that Bizet would employ with great facility, later on in his career. This *Scherzo* makes several references to the Gounod's *Scherzo* in the trio section. Both are variants of the opening theme and both are played on the woodwinds over a string pedal point.

The fourth movement (*Allegro vivace*), like the first also in sonata-allegro format, principally consists of a perpetual-motion drive, using two main themes: the first is a tune that might have lingered in the composer's mind when he later composed the march music for the street-urchins in the first act of *Carmen*; wind fanfares announce the lyrical second idea, of an evocative, billowy nature. After a development that has been described as "sizzling," there's a gallop to the end that features all of the familiar material.

Although Bizet's symphony closely draws on Gounod's work, critics view it as a much superior composition, showing a precocious and sophisticated grasp of harmonic language and design, as well as originality and melodic inspiration. Since it has resurfaced, Bizet's Symphony in C has far outshone Gounod's work in the repertoire, both in terms of performance and number of recordings. It is apparent that, while Bizet was strongly guided by Gounod's example, his modeling was not slavish. He already spoke with his own musical language, one of the signs of a great composer.

The symphony lasts around 30 minutes. The instrumentation is identical to Gounod's piece, that of a typical Classical-early Romantic orchestra minus trombone and no percussion except for timpani: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

Notes 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.

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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.

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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.

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