



after Charles Perrault's fairy-tale "Cendrillon"

Conductor
Samuel McCoy

Stage Director
Rose Freeman

Choreographer
Dylan Cole

Intimacy and Movement Director
Toni Machi

Scenic Designer
April Thomson

Costume Designer
Becky Wetzel

Lighting Designer
Jason Norris

Props Designer
Amanda Hatch

Wig Designer
Kelsey Brooks

Makeup Design
Marielle Zakrzwski

Stage Manager
John Troy

Producer
Brandon McShaffrey

Friday, November 8, 2024 • 7:30PM
Sunday, November 10, 2024 • 3:00PM
Tuesday, November 12, 2024 • 7:30PM

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

Run time: 2 Hours 10 minutes plus a 15 minute intermission
This production is sponsored in part by The Temple University General Activities Fund.
Sixty-fourth, sixty-sixth, and seventy-fourth performances of the 2024-2025 season.

Cast

Cendrillon	Katrina Dignum
Madame de la Haltière	Abigale Hobbs
Le Prince.....	Evgeniya Khomutova
La Fée	Kamaluonālani Matthias
Noémie	Emmanuelle Anidjar
Dorothée.....	Sarah Petko
Pandolfe	John Drake
Le Roi	Daniel Laverriere
Le Doyen de la Faculté.....	Connor Husa
Le Surintendant des plaisirs	Benjamin Chen
Le Premier Ministre.....	Derek Renzelman

Les Six Esprits

Ali Crosley	Ree Randolph
Faith Crossan	Sadie Roser
Felicity Davis	Ashlee Terrill

Ensemble

Yumeng Ai	Roberto Guevara Jr.	Ree Randolph
Zachary G. Alvarado	Chelsea Haynes	Derek Renzelman
Benjamin Chen	Connor Husa	Roslyn Rich
Jessica Corrigan	Henry Malueg	Sadie Roser
Faith Crossan	Kyle McCurley	Leah Scialla
Felicity Davis	Charles McNeil, Jr.	Elizabeth Stump
Weizhong Ding	Madelyn Owens	Ashlee Terrill

Covers

Cendrillon.....	Elizabeth Stump
Madame de la Haltière	Jessica Corrigan
Le Prince	Toby Ichniowski
La Fée	Roslyn Rich
Noémie	Madelyn Owens
Dorothée.....	Ali Crosley
Pandolfe	Daniel Laverriere
Le Roi	Derek Renzelman
Le Doyen de la Faculté	Kyle McCurley
Le Surintendant des plaisirs.....	Henry Malueg
Le Premier Ministre	Zachary G. Alvarado

Music Staff

Ellen Rissinger (Principal Coach)

Elizabeth Beavers (Assistant Conductor/Chorus Master)

Sirapat Jittapirom (Assistant Coach/Pianist)

Andrea DeVito (Assistant Coach/Pianist)

Orchestra

VIOLIN I

Giorgi Vartanovi, Concertmaster
Ruslan Dashdamirov
Hannah Emtage
Emily Gelok
Nina Vieru

VIOLIN II

Veronika Sveshnikova, Principal
Congling Chen
Kyle Stevens

VIOLA

Meghan Holman, Principal
Nora Lowther
Madalyn Sadler
Michael Pogudin

CELLO

Nathan Lavender, Principal
Richard Ridpath
Yohanna Heyer
Anwar Willams

DOUBLE BASS

Daniel Virgen, Principal
Leia Bruno
Brian McAnnely

FLUTE

Camille Bachman, Principal
Nicole Hom

PICCOLO

Anee Reiser

OBOE

Izaiah Cheeran, Principal
Kay Meyer

ENGLISH HORN

Kay Meyer

CLARINET

Jonathan Leeds, Principal
Sarah Connors

BASSOON

Adam Kraynak, Principal
Julia Clement

HORN

Arlet Tabares, Principal
Ethan Stanfield
Hannah Eide
William Czartoryski

TRUMPET

Antonie Jackson, Principal
Jake Flaschen

TROMBONE

Dalton Hooper, Principal
Carynn O'Banion
Diogo Fernandes

TUBA

Mike Loughran

HARP

Medgina Maitre, Co-Principal
Zora Dickson, Co-Principal

CELESTE

Andrea DeVito

TIMPANI

Livi Keenan

PERCUSSION

Adam Rudisill, Principal
Jacob Treat
Ian Kohn
Jose Soto

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: The production of *Cendrillon* includes the following elements: Themes of familial abuse and/or neglect, supernatural elements, depictions of sadness, isolation, low self-worth, and grief.

Temple University On-Campus Resources

Tuttleman Counseling Services are available during business hours at (215) 204-7276

After-Hours Support and Crisis Line is available when Counseling Services is closed: (215) 204-7276.

(When calling after hours, please listen to the recording and press "1" when instructed.)

Crisis Line: Text “HOME” to 741741

BIPOC individuals are invited to text “STEVE” to 741741 for support

Student Health Services Students may report confidentially at 215-204-7500.
temple.edu/studenthealth

Psychological Services Center Report confidentially at 215-204-7100 or request an appointment at psc@temple.edu.

Synopsis

Act I

In the house of Madame de la Haltière, the servants are busy preparing for the ball. Pandolfe, her husband, feels guilty for moving his daughter, Lucette (Cendrillon), away from their country home after her mother's death. Madame instructs her two daughters on how to attract attention at the ball as they get dressed. Pandolfe accompanies the Madame and two step daughters to the ball, leaving Lucette alone by the hearth to dream of the ball. The Fairy and her attendants appear, magically dressing Lucette in a beautiful gown and slippers to wear at the ball. The slippers will protect her from being recognized by her family until the clock strikes midnight.

Act II

In the royal ballroom, the courtiers, doctors, and ministers are failing to entertain the gloomy Prince Charming. The king orders his son to find a wife, and several princesses present themselves to the Prince. Only one catches his eye, an unknown beauty (Cendrillon) entering the room to everyone's amazement. They fall in love at first sight, but Cendrillon refuses to answer the Prince when asked her name. Cendrillon flees at the stroke of midnight, leaving behind her slipper.

INTERMISSION

Act III

Cendrillon has returned home, devastated at the thought of leaving the Prince. She apologizes to The Fairy for losing one of the slippers, but the Fairy remains invisible. Madame and her two daughters enter, berating Pandolfe. The Madame tells Cendrillon about the ball, and insists that the Prince rejected the unknown stranger. Cendrillon nearly faints at this news, prompting Pandolfe to come to her aid, sending the Madame and stepdaughters away. Pandolfe promises to take Cendrillon back to their country home, but Cendrillon decides to instead run away alone and die under the oak tree. Under the tree, the Fairy and spirits see the two lovers approaching and make them invisible to each other. They pray to the Fairy to ease their pain. Hearing each other's voices, they speak of their love for one another, and Cendrillon tells the Prince her true name. The Fairy allows them to see one another, and they fall into a deep sleep by the stream.

Act IV

Back in Madame's house, Pandolfe watches over Cendrillon as she rests, having found her asleep in the forest. She awakes, and her father tells her that she had been talking during her sleep of adventures at the ball and of the Prince. Cendrillon begins to believe it was all a dream. Madame and her daughter enter the room excitedly, telling Pandolph and Cendrillon that the King has summoned maidens all over the land in the hope that one of them will be the unknown beauty. The Madame is certain the prince will pick one of her daughters as his bride. The princesses come from all kingdoms to try on the glass slipper. None of the princesses are the Prince's unknown love. The Prince despairs, until the Fairy and Cendrillon appear. The Prince immediately recognizes Cendrillon, and the lovers are reunited and celebrated by all.

Director's Note

We all are deserving of love and joy. We all have a place in this world. Sometimes it takes a little magic to accept that we are worthy of such things. Our Cinderella doesn't quite fit into her family as she wrestles with her grief of her lost mother. Her father is a bit unable (or unwilling) to give her the care she needs and her step mother and sisters don't know what to do with her. They're too busy climbing social ladders.

Our Fairy Godmother shows up with a mother's love, giving our Lucette (aka Cinderella) the courage to go and have a little fun, dare to dream, and know her place in the world. She deserves to feel beautiful and be in the world. We all do.

Our Prince has a similar conundrum: surrounded by all the sparkle and pomp of a royal ball, is also miserable. Bored and without love, our Prince must find a wife, but all of these potential princesses don't feel quite right. They don't seem to understand the prince and neither do all of the courtiers. Here, we have another father (the king) wanting to help his child, but not succeeding and not really knowing how.

Then, the fateful moment that every Cinderella story requires: our prince and girl see each other. Its love. It's instantaneous. It's I-want-to-know-everything-about-you curiosity. It's all dancing and the love of your life because nothing else in the room matters magic until the bell tolls and our Cinderella runs away, leaving behind a single hint to her identity-a shoe.

After the ball, Lucette's father finally stands up for her and delivers the care she has so desperately needed, promising to return to their country home, but it all feels too little too late, she runs into the woods set on death and comes to the tree of the mother spirit. There, an equally distraught prince also visits La Fée. Both pray to find each other, knowing that little else matters without love.

This could be the end, but they aren't ready to love each other yet. Lucette must dream and heal and our prince must journey to find this future princess. Its only after this healing, and a king's wails to help his heartbroken child are they revealed to each other. It's only when both step into the light of who they are, heal and search for the other that they are in each other's arms and the families can be united. After all, we are all deserving of joy and love. Accepting love and joy isn't easy, but that's where the magic is. And sometimes that magic is a little help from the fairies.

- Rose Freeman
Stage Director

Musicologist Note

When true character wins out over the hustle, it's a good day, amiright? Put another way, one of the most important bourgeois values of the last 150 or so years is the worth of inner nobility above the outward displays of wealth favored by aristocrats. In Charles Perrault's tale "Cendrillon," known to many in the audience today via Disney's *Cinderella* (1950) and treated by Jules Massenet in *Cendrillon* (1899, libretto by Henri Cain), the moral of the story is that one's true merit as a person is on the inside: although Cinderella is poor and mistreated, the prince instantly prefers her instead of all the other spoiled and ungraceful princess who parade in fancy dresses but have no personal charm.

In some ways, the Cinderella story is a wonderful moment of escapism. When Massenet's version of the work premiered in Paris, one critic called it his "grandfatherly" opera, likely inspired by the stories the composer would tell to his grandson and his grandson's friends. Moreover, the Opéra-Comique where *Cendrillon* was staged, one of the two very fancy state-funded opera houses in nineteenth-century Paris (both of which still stand today and still stage operas) was the destination for love stories, happy endings, and moments of fanciful delights in the hubbub of the industrial city. The whole point of the theater was to show young couples a good example of domestic happiness, thereby instilling them with positive social values, and doing with a smile and a song.

Yet in other ways, light and airy as it is, the opera also offers a fascinating picture of more complex Parisian social mores from the turn of the century. For example, one of the reasons for the Wicked Stepmother's wickedness, as we learn in Act III, is her full-throated claims to aristocratic lineage, a position that was not exactly politically correct in Third-Republic France. Still in the living memory of Massenet and his audience was the attempted coup d'état organized by General Boulanger and his monarchist supporters, which left middle-class and upper-middle-class Parisians in a defensive position toward their democratic republic. Another cultural touchstone of the time that slips into this opera is the conciliatory stance between secular republicans and Catholics, indicated by Cinderella's moment of reverent prayer when she reflects on the grief she carries due to her mother's death. Finally, and most importantly of all, the special treatment of the Fairy Godmother as one who appears only in dreams causes the true conflict of the opera's third act. Cinderella's Wicked Stepmother falsely proclaims to the household that the beautiful woman at the ball with whom Prince Charming falls in love had been denounced and rejected by the guests, and that she had fled the castle out of shame. Because Cinderella's transformation had occurred during her sleep, this story caused her to doubt her memory of attending the ball. Psychological trouble ensues, and the tormented Cinderella resolves to run to the woods and take her own life. In the woods, she again falls asleep and has another dreamy encounter with Prince Charming, who himself has gone wandering. French psychologists and philosophers had begun reading Freud and working on their theories of the unconscious and dreams by the time, and it is easy to see this particular plot-twist as an expression of the interest French thinkers

and artists had taken in women's personalities and the difficulty they experience when their agency is curtailed.

These social dimensions are just a small part of *Cendrillon*, whose *raison d'être* is to be a highly enjoyable work of comic opera. Deeply satisfying jewels of nineteenth-century operatic grandeur and lyricism adorn the score: to those who love opera but are unfamiliar with this particular work, Massenet's music for *Cendrillon* sounds like a light Puccini opera sung in French. The overture to the first act sets the scene with a regal and suggestively neoclassical procession. As the most successful French opera composer of his time as well as a leading professor of composition at the Paris Conservatoire, Massenet's music tends to serve as a textbook example of the genre. In this way, each character has a distinctive musical style, perfectly attuned to their archetypal role. The opera first introduces Cendrillon's father Pandolfe, a baritone whose power and authority the audience can trust even if he doesn't seem to himself. His arias are musically frustrated, featuring sustains on unresolved cadences. The evil stepmother, Madame de la Haltière, is a maleficent alto whose commanding presence inspires both fear and contempt. She often sings in a minor key and has some passages that sit strikingly low in a woman's range, invoking a genderqueer uneasiness, as if musically affirming who wears the pants in her marriage to Pandolfe. Her dark side is contrasted by both the Fairy Godmother and Prince Charming, the two of them sopranos whose job is to sound lovely and appealing. Finally Cendrillon, as good as she is beautiful, is a wonderful soprano whose solo arias are all powerfully tender: though she is both meek and mild, she is not weak. Musical highlights to listen for are the ensemble numbers at the ball, just before Cendrillon arrives and just after she does, as well as Cendrillon's duets with, first, Prince Charming in Act II and Act III, and then, with Pandolfe in Act IV.

Putting our feet back in the twenty-first century for a moment, the anti-monarchist, Republican belief that character has more power than money feels hard to accept in this economy. We've been told that nice guys finish last, and I don't know any women or men who are waiting for Prince Charming to sweep them off their feet. But for one evening, Massenet makes a compelling argument for keeping that belief alive. As the Fairy Godmother sings, "believe in the dream."

- Megan Sarno
Assistant Professor of Instruction,
Music History

The Boyer Vocal Arts Department Opera Workshop Classes present

Aria Night

Monday, December 9, 2024

Graduate Arias 6:00 p.m.

Undergraduate Arias 7:30 p.m.

Two separate bills featuring repertory from many opera genres

Featuring performances by:

Yumeng Ai, Zachary Alvarado, Emmanuelle Anidjar, Anna Britt,
Sucre Brown, Shurui Chen, Ali Crosely, Shuyi Fang, Chelsea Haynes, Abigale Hobbs,
Toby Ichniowski, Evgeniya Khomutova, Dianhao Lou,
Henry Malueg, Kyle McCurley, Charles McNeil Jr, Madelyn Owens,
Ree Randolph, Derek Renzelman, Roslyn Rich, Xinrui Wang

Mitten Hall, 3rd Floor Auditorium
1913 N Broad Street
Philadelphia, PA 19122

A promotional poster for the opera Don Giovanni. The background features a man in a dark suit and patterned tie, a woman in a dark dress and high heels, and a white mask. The title "Don Giovanni" is written in large white serif font. Below the title, the conductor is listed as José Luis Domínguez, stage direction by Brandon McShaffrey, and dates as April 11-15. The ticket information is Boyer.Temple.Edu/Events and the performance is at Tomlinson Theater.

Don Giovanni

CONDUCTOR **JOSÉ LUIS DOMÍNGUEZ** STAGE DIRECTION **BRANDON MCSHAFFREY** DATES **APR 11 - 15**

FOR TICKETS **BOYER.TEMPLE.EDU/EVENTS** PERFORMED AT **TOMLINSON THEATER**

For further information or to confirm events, please call 215.204.7661
or visit boyer.temple.edu.

Biographies

Samuel McCoy (conductor) is thrilled to be making his debut with Temple Opera Theater. Previously based in NYC, McCoy has worked with the PROTOTYPE Festival, HERE Arts, Monk Parrots/Gertrude Opera, New Camerata Opera, Chelsea Opera, Juilliard Opera, Manhattan School of Music, Hunter Opera Theater, Opera Moderne, the Verdi Project and dell'Arte Opera Ensemble. Regionally, McCoy has worked with LA Opera/Beth Morrison Projects, Utah Opera, North Carolina Opera, The Mostly Modern Festival, Rogue Opera, and Puget Sound Concert Opera in Seattle. Orchestras with which McCoy has worked include members of the Refugee Orchestra Project, the Chamber Philharmonic of Catalonia, Bohuslav Martinů Philharmonic, Oklahoma City Philharmonic, Mannes American Composers Ensemble, UCLA Philharmonia, Ithaca College Chamber Orchestra, Cornell Chamber Orchestra, and the Oklahoma City University Orchestra.

Rose Freeman (stage director) (zie/zir) is an award winning stage director, teacher, writer, and producer of theatre and opera. Freeman directed Third Eye Productions include *The Consul*, *The Medium*, *Sumeida's Song*, *Dark Sisters*, *With Blood With Ink*, *Stitch*, *Stitch/Witness*, and *Beowulf*. Additional operatic stage direction credits include the revival production of *Jason and the Argonauts* at Chicago Lyric Opera, Puccini's *La Boheme* at LOON, Viardot's *Cendrillon* with City Lyric Opera, Strauss' *Die Liebe Der Danae* at Pittsburgh Festival Opera, Strauss' *die Fledermaus* with Opera Mississippi, Stravinsky's *L'Historie Du Soldat*, and Weber's *Der Freischütz*. Zie has directed many plays, space generated theatrical events, burlesque events, nationally touring hip-hop concerts, and workshops of new musicals and operas, including Jill Sobule and Krista Knight's *Crimson Lit*. Zie once managed monster truck rallies and ran a sailboat company (not at the same time). Freeman wrote the musical, *Chance the Snapper* with Spicer Carr. Zie is a Founding Ensemble Member of Third Eye Theatre Ensemble. Freeman occasionally acts, including touring with Tetro di Viti. Freeman has spoken on the panels for National Opera Association, Chicago Theatre Symposium, and Opera America. Freeman is a recipient of the National Opera Association's 2020 JoElyn Wakefield-Wright Stage Director Fellowship, Philadelphia's 2022 Illuminate the Arts Grant, and served as a Directing Fellow for Wolf Trap Opera's 2020, 2021, and 2022 season as well as a Lead Artist at Mercury Store. Freeman is represented by Marvel Arts Management. Freeman is a proud Temple alum. www.rosefreeman.org

Ellen Rissinger (principal coach) came to European attention in December of 2008, when she accompanied a performance of Shostakovich's *Lady Macbeth of Mtsensk* for the Deutsche Oper am Rhein in Düsseldorf on one hour's notice. She spent a great part of her career in Germany, including nine years on the music staff of the Sächsische Staatsoper (Semperoper) in Dresden, Germany, returning to the U.S. full-time in 2019. Rissinger joined the faculty of Temple University in the fall of 2024, after four years on the faculty of Carnegie Mellon University. She has worked in opera houses in both the United States (with Detroit Opera, Cincinnati Opera, Pittsburgh Opera, Kentucky Opera, Glimmerglass Opera, Baltimore Opera among others) and Germany (Semperoper, Bregenz Opera Festival, Oper Frankfurt,

Deutsche Oper am Rhein among others), and has given master classes with several of the summer music programs in Europe. In recital, Rissinger has performed with such artists as Toni Marie Palmertree, Troy Cook, Jane Henschel, Kenneth Riegel, Mirko Roschkowski and Rachel Willis-Sørensen. As the founder of The Diction Police, she has led the way for classical singers and coaches from all over the world to hone their foreign language skills. Rissinger is fluent in German and English, is conversant in Italian, French, Spanish and Modern Greek, and continues to work on her conversational ability in Russian. Together with Toni Marie Palmertree, she also hosts the podcast So Lit Song Lit, to introduce lesser-known song repertoire and expand the art song canon.

Brandon McShaffrey (director of opera production) 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* (Hadyt), *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 program. Professionally he has directed over 20 productions at Maples Repertory Theater. He is an active member of the National Opera Association and is also on its board of directors. He is a founding member and Producing Director of the Mauckingbird Theater Company.

Voice and Opera Faculty and Staff

Corbin Abernathy	Kate Elmendorf	Randi Marrazzo
Christine Anderson	Rachelle Fleming	Stearns Matthews
Elliott Archer	Lorie Gratis	William Mayo
Elise Auerbach	Lawrence Indik	Brandon McShaffrey
Kim Barroso	Sirapat Jittapirom	Daniel Neer
David Barrus	Laura Kay	Ellen Rissinger
Jake Collins	Joo Hee Kim	Shane Tapley
Marcus DeLoach	Abigail LaVecchia	Grant Uhle
John Denman	Sinae Lee	Mark Yurkanin
Charis Duke	Kathryn Leemhuis	
Meredith Eib	Yoni Levyatov	

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

Emmanuelle Anidjar	Daniel Laverriere
Lucianna Astorga	Henry Malueg
Anna Britt	Kamaluonālani Matthias
Weizhong Ding	Kyle McCurley
John Drake	Derek Renzelman
Abigale Hobbs	Roslyn Rich
Evgeniya Khomutova	

Department of Theater Graduate Assistants

Anna Beshoar	Lauren Middlefield
Peter Boretskii	Cory Steiger
Maddy Dozat	April Thomson
Daniel DeFreeze	Laurence Vance
Kit Longo	Becky Wetzel

Additional Staff for this Production

Director of Opera Production	Brandon McShaffrey
Production Manager	Kyle Amick
Stage Manager	John Troy
Lead Assistant Stage Manager (Props)	Abby Rose
Assistant Stage Manager (Costumes)	Sam Bouyer
Assistant Stage Manager	Sydney Tapper
Associate Choreographer	Yana Vilchynskaya
Costume Shop Manager	Anna Sorentino
Master Cutter, Draper and Tailor	Kevin Ross
Costume Design Mentor	Marie Anne Chiment
Head of Lighting	Jason Norris
Production Head Electrician	Nick Wacksman
University Head Electrician	Shon Causer
Sound & Projections Engineer	Nick Gackenback
Supertitlist	Luciana Astorga
Scenic Design Mentor	Fred Duer
Production Stage Management Mentor	Bridget Cook
University Stage Management Mentor	Matthew Miller
Technical Director	Kyle Amick
Assistant Technical Director	Alexis Winner
Head Carpenter	Izzy Price
Scenic Construction and Painting	April Thompson, Cory Steiger Maddy Dozat, Laurence Vance, Olivia Burrows, Maddalena Donches, Teppei Tsubachi, Joey Keeshan, Miles Novotny, Elie Serrano, Ariana Kudner, Donoma Frederisco, Cori Strauss, Andrew Kistler, Sophia Bosch, Jason Hipp, John Yoeurm, Hugh Cleland-Batt
Marketing	Jason Lindner
Audience Services Coordinator	August Hakvaag
Spotlight Operator 1	Alex Rusin
Spotlight Operator 2	Arrington Scott
Deck Electrician	Jamiir Dickson
Electricians	Ryan Amsden, Finn Powers, Collin Shaw, John Troy, Sophia Vautrin
Light Board Operator	Faith DeShields
Sound Board Operator	Jack Caldes
Title Operators	Ruth Brown Kirchner, James Legg
Wardrobe Supervisor	Kit Longo

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-five recordings, garnering five 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. 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 30,000 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 2024	<i>Ariodante</i>	George Frideric Handel
Fall 2023	<i>Lucretia</i>	Benjamin Britten
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</i> (Virtual)	Johann Strauss
Fall 2020	<i>The Turn of the Screw</i> (Virtual)	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 Schauspieldirekter</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

Thank You!

The Boyer College of Music and Dance is pleased to recognize the endowed funds that support our Voice and Opera students. We are most grateful to our generous friends who have made these possible.

Contributing to these funds not only supports young artists on their way to becoming professionals, but also perpetuates the memory of those who have made a significant difference in the lives and developing artistry of young singers.

- **Florence Berggren Voice Scholarship** for undergraduate students
- **Philip Y. Cho Scholarship** for graduate or professional studies students
- **John T. Douglas Fund for Young Artists** for expenses related to the beginning stages of an opera career
- **Else Fink Memorial Scholarship** for undergraduate students
- **Professor Robert Grooters Memorial Voice Scholarship** for undergraduate students
- **Ann McKernan and Armand I. Robinson Opera Scholarship** for graduate students
- **Klara B. Meyers Memorial Voice Scholarship** for undergraduate students
- **Morton C. Meyers Memorial Voice Scholarship** for undergraduate students
- **Helen Laird Voice and Opera Scholarship** for graduate students
- **Eric Owens Scholarship**

Please send this page along with the facing page, indicating which fund(s) you wish to support and at what amount.

- | | | | |
|---|---------|--|---------|
| <input type="checkbox"/> Berggren Scholarship | \$_____ | <input type="checkbox"/> H. Laird Scholarship | \$_____ |
| <input type="checkbox"/> Cho Scholarship | \$_____ | <input type="checkbox"/> E. Owens Scholarship | \$_____ |
| <input type="checkbox"/> Douglas Award | \$_____ | <input type="checkbox"/> Robinson Scholarship | \$_____ |
| <input type="checkbox"/> Fink Scholarship | \$_____ | <input type="checkbox"/> K. Meyers Scholarship | \$_____ |
| <input type="checkbox"/> Grooters Scholarship | \$_____ | <input type="checkbox"/> M. Meyers Scholarship | \$_____ |

Or, make a secure gift online at giving.temple.edu/voice-opera

THANK YOU for your generous support!